



EUROPEAN
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ARCHITECTURAL ELECTIVE AFFINITIES

CORRESPONDENCES, TRANSFERS, INTER/MULTIDISCIPLINARITY

International Conference
Faculdade de Arquitetura e Urbanismo
Universidade de Sao Paulo
20-23 March, 2013

Book of Abstracts

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EAHN /FAUUSP Conference

Architectural Elective Affinities:
Correspondences, Transfers, Inter/Multidisciplinarity

São Paulo, Brazil
March 20-23, 2013

European Architectural History Network
Faculdade de Arquitetura e Urbanismo
Universidade de São Paulo

Universidade de São Paulo
Faculdade de Arquitetura e Urbanismo
São Paulo
2013

Architectural Elective Affinities: Correspondences, Transfers, Inter/Multidisciplinarity
Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo
European Architectural History Network
March 20-23, August, São Paulo, Brazil

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Layout

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EAHN/FAUUSP logo

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Sketch of the FAU building by João B. Vilanova Artigas

Printing and binding

José Tadeu de Azevedo Maia / Laboratório de Programação Gráfica FAUUSP



Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo
Rua do Lago, 876
05508-080 São Paulo SP Brazil

The Conference was made possible through the support of



Fundação de Amparo à Pesquisa do Estado de São Paulo



Conselho Nacional de Desenvolvimento Científico e Tecnológico

European Architectural History Network / Faculdade de Arquitetura e
Urbanismo da Universidade de São Paulo Conference, São Paulo (2013)

Architectural elective affinities. Correspondences, transfers, inter/multidisciplinarity:
book of abstracts. EAHN/FAUUSP Conference, São Paulo, Brazil, March 20-23, 2013.
São Paulo: FAUUSP, 2013.
76 p.

1.Arquitetura (História) 2.Cidades (História) 3. Arquitetura (Teoria) 4. Arquitetura
(Conferências) I. Título.

CDD 720.63

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Inter/multidisciplinarity

Chair: Beatriz Colomina, Columbia University, USA

The modern architect and “otherness”: Redefining the habitat during the postwar era

Marilena Kourniati - École Nationale d'Architecture Paris Val de Seine, France

The post-war enactment of the Athens Charter took place through the application of its principles to the mass-production of social housing in European countries under reconstruction. Confronted by this abrupt alteration to the urban landscape, a younger generation of European architects, members of different national groups of the CIAM grouped as the Team 10, began to problematize the relationship between housing and its surrounding environment, between a ‘community’ and its territory. By shifting their focus to “other” modes of living, eg: slums and bidonvilles, and to pre-industrial or non-occidental habitations, eg: the casbahs, or among the Berbers and the Dogons in North and West Africa, the “Other” became yet another tool of intellectuality, and eventually a tool for understanding “Us”.

Inspired by the work in the social sciences, these young architects would transform into a subject of observation what had been contentiously perceived as a problem eg: slums and bidonvilles, eventually developing an anthropological interpretation of the vernacular that was quite distinct from the morphological viewpoint utilised by architects of the preceding generation (play of volumes against light, direct expression of functionality, whitened limewash, etc.).

Drawing from three case studies – Alison and Peter Smithson, and the slum of Bethnal Green in East London; Candilis Woods, and the bidonville of Casablanca and the Berbers; and Aldo Van Eyck and the Dogon – we shall examine the values and representations that these architects ascribed to the vernacular and to the “Other” and explore the “emprunts” and transfers between different architectural cultures but also between different disciplines.

This paper intends to clarify how these deterritorializations contributed to the redefinition of the postwar-era modern habitat and to the renewal of the modernist doctrine.

Inter/multidisciplinarity

The Second Linguistic Turn: Postmodern Models of Interdisciplinarity

Elizabeth Keslacy - University of Michigan, USA

When, in 1965, historian Peter Collins famously elucidated the “linguistic analogy,” a turn of events that he situated in the mid-18th to the mid-19th centuries, the discipline of architecture was already in the throes of the second of such turns – one that had two distinct approaches. On one hand, architects and historians like Robert Venturi and Vincent Scully situated their work in ideas borrowed from literary criticism, drawing on critics like Harold Bloom, William Empson and T.S. Eliot. On the other, architectural theorists like Charles Jencks, Geoffrey Broadbent, and Donald Preziosi utilized semiotics to both understand architecture and to underwrite design strategies. This paper will argue that while both approaches were situated in language, broadly defined, but the rootedness of literary criticism and its favored subject, poetry, in the norms of rhetoric allowed it be appropriated in dramatically different ways than was semiotics, which aspired to be a science. Whereas in the former case concepts like ‘ambiguity’ and the ‘strong poet’ are absorbed by architecture and digested metaphorically by the discipline in order to produce specifically architectural ideas, like ‘the physical historian’, the scholarship on architectural semiosis continued to circulate within the larger context of semiotics itself because of the analogical nature of its appropriation. This paper seeks to understand and compare the two very different models of interdisciplinarity through an examination of the texts of Venturi and Jencks, the ways in which they appropriated and incorporated extradisciplinary material, and the degree to which their ideas contributed in turn to debates outside of architecture.

Inter/multidisciplinarity

Citizens, Subjects, Persons: Reciprocities of Architecture and Law

Timothy Hyde - Harvard University, USA

The relation between the disciplines of architecture and law is at once obvious and obscure. Obvious because architecture is constrained and enabled by legal mechanisms such as building codes, zoning ordinances, and professional requirements. Obscure because the primary register of architectural thought— aesthetics—has seemingly little presence in the law. This paper will argue that critical affinities between architecture and the law are in fact played out in an aesthetic register.

To pursue this argument, the paper will concentrate upon the migration of concepts between the two disciplines through a set of urban subjectivities: the citizen, the metropolitan body politic, and the legal person. These subjectivities, deeply embedded in disciplinary presumptions, consist of an overlap of disciplines. The architect, for example, is not simply a person, but a legal embodiment, an incorporation depending as much upon a legal framework as an architectural one; the inhabitant of architecture is similarly not only a person, but a social body construed by a framework of legal apparatus.

To examine this overlap, the paper will regard aesthetic debates on the symbolic capacities of modernism in juxtaposition to constitutional debates surrounding the new constitutions of the 20th century (USSR, Weimar, Spain, Cuba) that define citizenship as a form of social obligation, as well as to legal processes in Anglo- American common law contexts that define the category of the metropolitan body politic (the man in the street, the reasonable man, the man in the omnibus) as an embodiment of social expectation. By attaching subjectivity not to biography or biology, but to social processes that fashion legal persons, this examination of reciprocities of architecture and law aims to outline an interdisciplinary approach toward historicized subjectivity and the interpretation of architectural judgment.

Inter/multidisciplinarity

Thinking or acting critically? A transdisciplinary reading of the AD/AA/Polyark Bus Project

Isabelle Doucet - University of Manchester, United Kingdom

This paper ties in with the “inter-/multidisciplinary” session of the conference by emphasising trans-disciplinarity. Transdisciplinarity complements the study of architecture’s interaction with other disciplines, through studying the relationship between the architecture discipline and profession.¹ In contrast to more analytical disciplines such as sociology, political theory and human geography, architecture is tied to practice (profession, design education). As a consequence, architecture operates in analytical and projective registers.

This distinct feature complicates, in particular, architecture’s critical agenda. For long located in (critical) theory, criticality was gradually relocated to practice. This so-called practice-turn is usually located in the 1990s - in architectural thinking and within a larger intellectual climate. However, the explicit tension between critical thinking and acting was already embedded in the architectural counterculture of the 1970s. This paper, therefore, analyses the “counter-project”, used as a critical device in the 1970s architecture debates in Brussels and in the larger context of the Reconstruction of the European City (and later, New Urbanism).² Counter-projects, however, also appeared in the 1970s education at the Architectural Association in London, where they would sprout from a variety of ideologies.

Informed by archival research, this paper analyses counter-projects from Brussels and London, which, so I argue, allows for refining the understanding of architecture’s transdisciplinary workings. Namely, the counter-project is instructive due to its ambiguous relationship with the real. As a drawing-manifesto, it negotiates between critical statement and concrete vision for the future; the real and imaginary; abstract and concrete. In addition, counter-projects, as part of citizen participation and policy negotiations, are instructive for their engagement with the public. The counterproject, thus, resonates with the preoccupations of other fields such as community planning, political theory, and sociology. At the same time, within the discipline of architecture, they allow for revisiting the co-emergence of politics and aesthetics in architectural postmodernism.

Inter/multidisciplinarity

Synthesis of Arts and its realization in some Saxon monuments of XII – XIII centuries

Maria Alexeeva - Academy of Fine Arts, Russia

Mention Synthesis of Arts art historians usually mean the monuments of XVI – XVIII centuries. They do not use this term speaking about Medieval Art, but Gothic Art obviously start to realize those principles which might be called as basis of synthesis thinking. However the prerequisites of these new tendencies should be considered on the art field of much earlier time.

During the prevalence of Romanesque style, if masters created grandiose enormous ensembles, the concrete objects inside them were conceived not in complex. Absolutely, monumental sculpture is an integral part of architecture. However, only since the second part of XII century the influences of all art forms gain in strength inside one single work of art (especially it is concerned of interdependency of architecture, sculpture and polychromy). The world was considered as architecture of sorts and perfection, where each element takes certain place. The main task of medieval master was expression of the main Christian outlook ideas by all artistic means.

Thank to connection with architecture the relief receives the same accessibility to spectator; it becomes to be in the field of view of the person who look at the building. The sculpture often accentuates specific tectonic elements of the construction, because the accent by only architecture means achieves less effect than by combination of architectural and plastic forms. Diversity and emotionality of sculpture indurate into architectural composition and enrich it with new semantic and technical features.

Architectonical sculpture and sculptural architecture define the German art works of XII – XIII centuries and especially Saxon monuments as the most striking examples of architectural and sculptural heritage in the territory of medieval Germany.

Correspondences and representations

Chair: Andrea Loewen, Universidade de São Paulo, Brazil

Vivisection, Spolium, Simulacrum: Material and metaphor in the visual cultures of the British Empire

Stephen Caffey - Texas A&M University, USA

Between the end of the Seven Years' War in 1763 and Queen Victoria's 1837 ascension to the throne of England, Anglophone articulations of imperial hegemony emerged as a discrete field of cultural production. As historian Suvir Kaul observes, the literary arts during the long eighteenth century included a popular new subgenre: "poems of nation"; in musical composition and performance, "anthems of empire" rose to comparable acclaim. This motif of conquest also manifested in the production and consumption of painting, the collecting of ancient sculpture and in the practice of architecture. Through three sets of case-study comparisons within each of these forms of visual expression, this paper identifies parallels, intersections and interstices between the architectural capriccio in British history painting, the recombination of unrelated sculptural fragments into statues of marble pastiche for British collectors and architectural expressions of transplantation and appropriation in center and periphery (temporal and spatial). As this analysis demonstrates, such monuments as James Agg's St. John's Church, Kolkata (1787), Samuel Pepys Cockerell's Sezincote, Gloucestershire (1805) and John Nash's Brighton Pavilion (1812) subordinated the primacies of material form and structural space to the authority of the simulacrum within the construct/ion of hegemonic identities.

Correspondences and representations

Studying the landscape images by W. J. Burchell (1781-1863)

Maria Cristina Wolff de Carvalho – Fundação Armando Álvares Penteado, Brazil

During sojourns on the island of Saint Helena (1805 - 1810), South Africa (1810 - 1815), and Brazil (1825 - 1830), and over the following decades spent organizing his collections and the results of his research, British naturalist William John Burchell (1781- 1863), came to establish a unique link between science and art. He first began formulating this process as a young artist in England and Wales, however the approach achieved sharper focus over the course of his mentioned expeditions, and on working on their material. The collection, selection, and organization of flora, fauna, and ethnographic artifacts; the observation and recording of the vast range of subjects that interested him; the artistic rendering of natural landscapes and cultural environments began to be fused into a comprehensive whole.

Until now the studies on Burchell's production are partial and fragmented, not articulating the diversity of fields of knowledge, moments and places studied by him. In addition, his collections and drawings are dispersed among a range of museums and institutions as Museum Africa Johannesburg, The Royal Botanic Gardens, Kew, the Oxford University Museum or the Instituto Moreira Salles.

Notwithstanding his book *Travels to the interior of South Africa*, (vol. I, 1822, vol. II, 1823), gives a hint on how he envisaged a scientific art (or an artistic science), his coming to St. Helena in 1805, and Brazil in 1825 – that he traversed from south to north, are more difficult to apprehend. Unfortunately Burchell would never publish his memoirs of those places, entwining his scientific findings with his artistic depictions and descriptions, as beautifully done in the *Travels*. On studying the details of his panoramic drawings of nature, architecture, villages and cities, aside to his writings and collections, it has become clear that Burchell scientific activities and researches are key to comprehending and appraising his visual art. That approach is the focus of my intended presentation.

Correspondences and representations

The British Museum, Müze-i Hümâyûn and the travelling ‘Greek ideal’ in the nineteenth century

Belgin Turan Özkaya - Middle East Technical University, Turkey

In standard architectural history surveys the British Museum is portrayed as a perfect example of nineteenth-century Neo-classicism or the Greek revival, the ‘style’ among others deemed most apt for a ‘Temple of Arts and Sciences,’ as the museum has been conceptualized then. European travels and archaeological explorations in the lands of ancient Greece, which were by and large Ottoman territory in the nineteenth century, with ensuing publications in addition to a general interest in Hellenic culture are usually cited among the factors for the Greek revival. Yet the cultural and architectural appropriation of the Hellenic is not probed in relation to the possible ties and tensions between European archaeological culture and the Ottoman response to antiquity. What I would like to do in my paper is to align the Arcadia in Bloomsbury with that other ‘Neo-classical’ icon at the other end of the continent, the Ottoman Imperial Museum, Müze-i Hümâyûn in Istanbul, designed by French Levantine architect Alexander Vallaury in 1891 to look at them afresh beyond the usual discourse of style. Can the Neo-Grecian temple in London, presumably inspired by those in Priene and Teos, contemporary Ottoman lands, and Müze-i Hümâyûn, which supposedly replicates the sarcophagus of the Mourning Women on its façade, transported from Sidon in Lebanon to the Imperial Museum by Ottoman officials, be seen as charged manifestations of ‘correspondence’ or ‘transfer’ vis-à-vis the web of circulating ideas, models, ancient remains, travellers and architects of the nineteenth century?

Correspondences and representations

Augments & Ararat: architecture, mobility and homeland

Shelley Hornstein - York University, Canada

In the absence of a richly documented history, Jewish culture and heritage yearn collectively for a place where deep archival vaults of tangible heritage – architecture in particular – might provide the material evidence of lost individual and collective Jewish nationhood. What if, through the analytical lens of inventiveness, subversion and irony, a heritage tour could visit and build on the ruins of failed attempts at constructing a homeland?

This paper will consider how we imagine reverse diasporic flows in the now porous, sentient city by paying special attention to the evolving conversation between architecture as a fixed physical place and digital interventions in urban space. At the heart of this discussion, I will present “Mapping Ararat: An Imaginary Jewish Homelands Project” by Melissa Shiff, Louis Kaplan and John Craig Freeman, an architecturally augmented reality project based on the 1825 manifesto, Ararat, by Major Mordecai Noah, for a Jewish homeland – “a city of refuge for the Jews” for Grand Island, New York. The project deploys situated technologies (augmented reality and simulated geo-spatial mapping specifically) to imagine the failed homeland project. As a result, this project raises important questions that complicate and theorize considerations of architecture and material culture, imagined homelands and cartography and ultimately, the notion of the fixity of identity and place.

Correspondences and representations

Von Faktura zu Texture: Ornament in Motion

Pep Avilés - Columbia University GSAPP, USA

In his posthumous 1947 *Vision in Motion*, the Hungarian artist and educator László Moholy-Nagy bestowed upon texture a very delicate and significant role in the development of mid-century architecture and design: texture was for him “the legitimate successor of ornament.” After decades of banishment and resentment towards ornament—mainly towards applied academic ornament but also towards any expression that could be stigmatized as superficial or banal form of subjectivity—, postwar times were able to provide the proper surrogate to overcome the moment of stagnation in architecture.

However, the genealogy of the word texture in the first half of the twentieth century is perhaps more problematic than what it might seem at the very beginning. Actually, the resort to the tactile and visual qualities of materials as an accepted mechanism to invigorate architecture followed a very convoluted path, full of meanders, misunderstandings, mistranslations, and personal conflicting agendas. Concealed behind the phenomenological patina of the word lied specific meanings acquired and transmitted by personal osmosis between some of the protagonists of the European artistic avant-gardes that, after permeating the Bauhaus pedagogy, landed finally in the United States with a different guise. Departing from the notion of *faktura*, —a concept that Russian constructivism placed at the center of the seamless relation between aesthetics, socialist politics, and material production—, this paper will try to unfold the history of the ideological transformations that the journey entailed.

Understanding the way texture became frictionless accepted as ornamental practice becomes paramount to formulate a critique of some of the cultural assumptions ensconced under the metamorphosed postwar modern architecture. Furthermore, the gradual assimilation of the word texture to the common lexicon of modern architects, theorists, and historians constitutes a very good example of what Edward Said has termed as ‘travelling theory’, that is, the transnational and trans-historical flow of ideas and its subsequent grounding in alien cultures.

Correspondences and transfers: personal trajectories

Chair: Lucio Gomes Machado, Universidade de São Paulo, Brazil

Correspondences by Pancho Guedes

Ana Tostões – IST Universidade Técnica de Lisboa, Portugal

Pancho Guedes (1925), the luso-african architect (Witwatersrand University, 1953) active in Mozambique, the former Portuguese colony till the independence in 1974, made a major contribution to the reassessment of architectural modernity in his writings and architectural production, connecting different disciplines and cultures and carrying out affinities with various creators namely with the painter Malangatana Ngwenya (1936-2009). His “fantastic and magic architecture” comes from the stimulus of a large worldwide network of artists and thinkers that he himself put up from such a different sources such as: the Modern Movement architects, namely the South African contributors such as Martiessen or the Brazilian inspiring influence referred to Lúcio Costa and Oscar Niemeyer; the CIAM’s critic contestation movement under the scope of Team 10 which he joined as founder member at CIAM’s Royaumont meeting together with the Smithsonian’s, Aldo Van Eyck, Candilis and Giancarlo di Carlo; or finally the new African artists which he promoted.

Focusing the intense artistic relationship between Guedes and Malangatana, in the first part of this paper we detail the context in which his work have been carried revealing “elective affinities” between African, American and European creators. The Brazil’s intercultural context is analysed under the scope of Guedes’s Mozambican representation at the Biennale de S.Paulo in 1961. In order to discuss the extension of the dissemination we analyse: in 1961, the Maputo “Summer Workshop”, Julian Beinart and J.M.Richards’s writings respectively in *Architectural Review* and *The Times*, followed the next year by B.Huet *Architecture d’Aujourd’hui* article and the contributions of Tristan Tzara or Alfred Barr’s at the 1st African Culture International Congress (Salisbury, today Harare) or Guedes’s writings on the “Ndebele” painted houses published in the *André Bloc Aujourd’hui: Art et Architecture* magazine. In the second part we analyse the various directions of this shared research, from technical issues to poetic approaches, pop art and African expression, suggesting the possibility of a modernity issued from a complex procedure nourished from diverse and eccentric cultural sources. Guedes divested himself of the colonial hegemony of his time and immersed himself the myriad of cultural influences and motifs that constituted the very particular African cosmopolitanism of the city of Lourenço Marques (actual Maputo) in the 1950s and beginning of 1960’s. With its prolific output, Guedes anticipated various trends and ways of thinking that are still to be found today in the international context inspiring the relations between art and architecture.

Correspondences and transfers: personal trajectories

On the Road with Hans Hollein

Eva Branscome - The Bartlett School of Architecture, United Kingdom

The young Austrian artist/writer/architect Hans Hollein came to the USA between 1958 and 1960 to study and travel. Desperate to learn about architectural modernism and conscious that, from 1933 until the late-1940s, Austria had existed in a state of cultural isolation, Hollein hit the road thanks to a generous grant from the Commonwealth Fund in New York.

If Hollein left Austria hoping to learn from Mies, during his time in the US, he appears however to have been primarily affected by the American way of life and the condition of modernity: New York, coca-cola, Jazz, popular culture, the thrill of driving across vast open spaces. In the West and Mexico he discovered the neglected culture of Native American building. He sought the familiar within this unfamiliar nation researching the architecture of the Austrian émigré Rudolf Schindler. Travelling as he wished in his funded car and devising his own agenda regarding cultural exposure, let Hollein cheat the limitations of time and space, zooming in and out of cities/landscapes/cultures. While these interests bewildered his sponsors who had expected him to be impressed by the American cultural assets of education and progress, they allowed and financed his 50.000 mile tour.

During his stay, Hollein made over 3000 slides, some 300 drawings and a large collection of Jazz records. Nothing is left of these. On the eve of his departure everything was stolen from Hollein's car in New York. What has survived is the archive of poetic, articulate and often candid letters he was required to write to the Commonwealth Fund as he was travelling.

Benefiting from access to the vast unpublished correspondence between Hollein and the Commonwealth Fund, this paper looks at the importance of American exchange on the ideas/work of the Austrian architect and how this then influenced Austrian and European architecture.

Correspondences and transfers: personal trajectories

Habitat 67 versus Team 10; or, What Goes Around, Comes Around

Inderbir Singh Riar - Azrieli School of Architecture and Urbanism, Canada

Moshe Safdie's sketchbooks, circa 1961, with the appropriation of Team 10 projects, including a project by Piet Blom, as studies toward "modular housing" The intellectual migration of currents in post-war avant-garde architecture found unique expression in Canada. Here, ambitions to realise a welfare state – with the building of new universities, hospitals (following the creation of a healthcare system), and large-scale housing – spurred Canadian architects to adapt the norms and forms of European modernism to the aesthetic and technological demands of national project of cultural modernisation. Among the most consequential of these exchanges was that of Moshe Safdie – specifically, his translation of Team 10 theory as the basis of Habitat 67, the mass housing project realized under the auspices of the 1967 Montreal International Exhibition.

Drawing on the EAHN/FAUUSP themes of correspondences and transfers, this paper explores how Safdie early appropriated Team 10 ideas towards his precocious student work on "modular housing", which soon led to Habitat 67. To situate such connections, deliberate emphasis is placed on Safdie's sketchbooks of the 1960s, otherwise never published and entirely understudied. Here he would endlessly copy key precedents – whether Team 10 or megastructuralist tendencies – with accompanying notes owing to the authority of Daniel van Ginkel, instigator of the "Doorn Manifesto", confidant of Aldo van Eyck, and, notably, Safdie's mentor. Under van Ginkel's guidance and in reams of sketches, Safdie appropriates critical Team 10 concepts, drawing heavily on van Eyck's forms but distancing himself from the Dutch architect's anti-positivism as he begins publicly to advance a discourse on industrialized techniques for mass housing. In turn, Habitat 67 becomes, ahead of its realization, a key image in Team 10 circles, reproduced in their journals (notably, *Forum*) as ideogram on challenges to the functionalist tradition. The sketchbooks are thus to be presented as a seismograph of ideology – as means to register both the outsize influence of European modernism and its modifications in North American architecture culture. The paper will, therefore, also trace the ways that such intellectual transfers were further exercised within the New World itself, with Habitat 67 serving as influential prototype for industrialized housing in the United States, Puerto Rico, and elsewhere.

While mapping extensions across Europe and Canada, it is hoped that this paper will allow a broader inter-Americas dialogue on how key buildings could suggest shared experiences of post-war avant-gardism. Such connections, with Habitat 67 understood as a work of cultural métissage, offer ways to reconsider key signifiers – say, brutalism or structuralism – in the construction of modern architectural identities throughout the New World.

Correspondences and transfers: personal trajectories

Artigas' Realism

Vanessa Grossman - Princeton University, USA

In 1951 João Batista Vilanova Artigas published “The Biennial is against Brazilian artists” in *Fundamentos*, one of the intellectual journals of the communist partisan press, published in São Paulo between 1948 and 1955, and of which the architect was the co-editor. In the text, Artigas accused the event of privileging foreign artists inclined towards abstractionism over local artists whose work had social contents as its main theme. At that juncture, the discussion of socialist realism had indeed gathered momentum among the adherents of the Brazilian Communist Party (PCB) such as Artigas, a member since 1945. Then, when the PCB conquered an important position in the country’s cultural scene, the partisan press primarily disseminated in Brazil the translation of the main texts of Soviet leaders such as Joseph Stalin and Andrei Zhdanov, the endorser of socialist realism in literature and art.

For Artigas, in particular, those were not years of numerous architectural projects, but of intense militancy and reflection, through which the architect was able to establish new parameters for his practice.

Even though Artigas recognized the problems of socialist realist architecture since his first trip to the Soviet Union around that time, what were the exchanges, if any, between the ideas behind socialist realism and his buildings? How can we interpret the realism that Artigas claimed for Brazilian architecture in order to relate it to the cultural, social and moral conditions of Brazilian population? Thus far, the design proposals put forward by Artigas have yet to be adequately situated with respect to his communist militancy, particularly where symbolic and aesthetical dimensions are at stake, and to a larger discussion of realism in architecture. Artigas’s relationship to the artists of the so-called Santa Helena group in São Paulo in the 1940s should also be considered. Therefore, this paper will ask: how might representational practices at the crossroads of architecture and politics not only transform structure and space, but also speak to design’s epistemological agency? Artigas’ case offers a rich opening onto questions such as the interpenetration of practical versus metaphorical politics, or militancy versus the critique of signs (building materials, structural didactic, architectural forms, drawings), questions of general relevance to the histories of architectural modernism, including the discussion of brutalism.

Correspondences and transfers: personal trajectories

‘La Mole Littoria:’ an American skyscraper for Mussolini’s Rome

Dietrich Neumann - Brown University, USA

After designing the tallest structures in Argentina and Uruguay, Italian born Mario Palanti in 1924 presented to Italian dictator Benito Mussolini plans for the world’s tallest skyscraper in the center of Rome as a monument for the Fascist Revolution. While the project remained unbuilt, the worldwide reactions it caused and the accompanying local debates about the future direction of Italian architecture offer insights into questions of national identity and architectural form and political claims on the urban realm.

While Mussolini’s vision for the future of Rome’s urban fabric matured in the 1920s under the influence of powerful advisors such as Marcello Piacentini, he began his notorious campaign of sventramenti, large scale demolition in order to isolate antique monuments and create new vistas and traffic arteries. Palanti’s concept of a towering monument for the Fascist Revolution, was echoed in designs by other architects and smaller towers in several Italian cities.

Palanti’s fruitless pursuit of this project effectively ended his prolific career as an architect. Unquestionably a superbly talented architect, sculptor and draughtsman, he continued to produce projects and polemic publications for more than 4 decades. He became an important tutor to his nephew Giancarlo Palanti (son of his brother Giuseppe a renowned portrait painter and commercial artist), who began his career in Milan in the 1930s and ended up as one of Brazil’s most important modernists.

Correspondences and transfers: letters and personal relations

Chair: Maria Lucia Bressan Pinheiro, Universidade de São Paulo, Brazil

European considerations on the 19th century Brazilian house in Vauthier's letters to César Daly

Solange de Aragão – Universidade de São Paulo FFLCH / FAU, Brazil

In order to describe the 19th century Brazilian house, Louis Léger Vauthier, the French engineer who came to Brazil at the turn of the 1840's, starts with some advice on general aspects of Brazilian landscapes where, he affirms, the European traveler would never find ancient castles among palm trees, but small houses covered with palm leaves along the coast instead.

The first approach to describe the Brazilian urban house is a morphological one. Firstly, Vauthier describes the block and the lot and their influence on building patterns; then he characterizes the street and the neighborhood, and only afterwards he starts the description of the house itself in a sort of a typological study, taking into account the arrangement of the rooms, the height and width of the house, building materials, furniture, and so forth.

Throughout this typological description it is possible to find many European impressions of the Brazilian society and the social meaning of the house, which enriches significantly the construction of the Brazilian Architectural History, particularly that of the 19th century.

In Vauthier's letters to César Daly there are also considerations on country houses, ground floor houses, shanties, plantation houses and other types of residential buildings besides the two or three storey houses. There are also important considerations on the 19th century Brazilian city – especially Recife and Rio de Janeiro –, on the Brazilian landscape, as well as on the Brazilian society as we have mentioned above.

We intend here to investigate these letters as a significant contribution to the Brazilian Architectural History of the 19th century through a European eye.

Correspondences and transfers: letters and personal relations

Ernesto Basile and his Journey Diary “An Italian Architect going to Brazil in 1888”

Eleonora Marrone - Basile Archive, Italy

Our multidisciplinary work started last year, with the aim to study an unexplored part of the architect Ernesto Basile's work: his interest for the life drawing and the portrait, in particular. During our research we analyzed the huge quantity of documents owned by the Basile Archive in Palermo, that holds more than 5000 drawings of the most important architect of the Italian Modernism, author of The Montecitorio Parliament in Rome, and of other famous buildings. The analysis of his journey diary, that he named First Travel to Brazil, has been a precious part of the work, still in progress. In this rare document Ernesto Basile took sketches of persons and places, wrote his impressions and noted every remarkable person he met during the journey. So we have been able to get informations not only about him but also about other interesting figures of the international environment, seen through his eyes. He used to share his thoughts with artists and scholars from different disciplines, wherever he was. So it is during his travel to Brazil in 1888, where he moved for a few months to design the New Avenida de Liberdade in Rio de Janeiro. Here Basile met Pedro Weingärtner, Zephyrinus da Costa, Pedro Américo, João Baptista Ortiz Monteiro and Augusto C. da Silva Telles, for example. We also know that he wanted to go to the Mathematical Circle and that he visited scientific institutions, like the Club de Ingeniería and others. We pointed out how deep were the bonds that linked him to other authors, not necessarily architects, especially to European and Brazilian artists and scholars, both through his education and his professional background. But more than this, we can say, through the elective affinities that he experienced in person and that reflected his idea of art and life.

Correspondences and transfers: letters and personal relations

Des histoires américaines... des histoires du Brésil... In Between Voyages and Words: Le Corbusier and Blaise Cendrars' exchanges and understandings of Brazil

Daniela Ortiz dos Santos – Swiss Federal Institute of Technology, Switzerland

The proposed work focuses upon a study on Le Corbusier and Blaise Cendrars, arguing that their close exchange, communion of ideas and social networking strongly contributed to each other's understandings of the Americas, particularly of Brazil. Both architect and poet were born in 1887 in La Chaux-de-Fonds, frequented the same kindergarten under the Froebel's methods and chose Paris as their place to live and to work. The friendship which was strengthened in the French capital in 1920s lasted over four decades.

« Depuis, j'ai entendu de lui des histoires américaines, des histoires du Brésil (...) Et Cendrars est devenu l'un des chefs de la littérature contemporaine. (...) Plus que cela, un incitateur à l'action.

» When being requested to write about Cendrars in *La Gazette de Lausanne* in 1960, Le Corbusier doesn't hide words of admiration for the poet. In fact, it's known that Cendrars, who being a close friend of intellectuals from Brazil, introduces Le Corbusier to this milieu in 1920s.

Nevertheless, few have been discussed in respect to Le Corbusier's exchanges with – and the influences of – figures as Cendrars who were not particularly immersed in the Architectural field. This paper attempts to bring light to such a relationship, not only through analyses of their close correspondence and 'mutual influence', but also through an examination of their social network, arguing they may have drunk from common intellectual sources concerning the construction of the understanding of modernity. It is thus the aim to grant an attention to – as well as to create a sense for – fragments that point to a moment of tensions and exchanges between the artistic and the architectural fields in the late twenties and thirties; examining, particularly, how the question of modernity and its connection to the Americas are discussed and presented through these exchanges.

Correspondences and transfers: letters and personal relations

United by Disagreement: Lina Bo Bardi's dialogue with Bruno Zevi

Zeuler R. M. de A. Lima - Washington University, USA

Lina Bo Bardi carefully chose her interlocutors. Given her non-conformist outlook, she did not engage them in search of agreement. To her, dialogue was a way for exploring and advancing her worldview. Dialogue was as important to her as the drawings and notes that she left behind with fragments of her intellectual vitality and questioning temperament.

Bo Bardi's correspondence with Bruno Zevi is a good example of that challenging relationship. Their exchange lasted four decades. Though it was neither continuous nor consensual, it is the longest documented conversation she maintained throughout her life.

While much has been written about Zevi's ideas about architecture, the theme of "elective affinities" suggested by the conference is an invitation to talk about how Bo Bardi's epistolary debate with him helped shape her own ideas about architecture, space, and nature.

The tone of their narrative is personal, but its content is primarily intellectual: a debate of ideas between two Roman citizens who discovered two different Americas, between the north and the south of the Equator. While Zevi searched for a universal architectural language associating naturalist and rationalist values, Bo Bardi abandoned that pursuit to embrace the notion that architecture is a stage for life featuring human beings as its protagonists.

Their silent debate offers a meaningful key to understand the work Bo Bardi developed in her mature years. Almost two decades after having left her native country for Brazil, she wrote a pensive letter to Zevi in which she wondered about what she would have done had she, like him, stayed in Italy after the end of World War II. She signed it with a provocative note: "You said you like your friends because you are sentimental. I like them, because I am romantic." Kindred by choice, by opposition, and by idealism.

Correspondences and transfers: ideas, concepts, projects

Chair: Dietrich Neumann, Brown University, USA

Gio Ponti and Dimitris Pikionis: Two converging trajectories of the Mediterranean Modern

Antigoni Katsakou - Bartlett School of Graduate Studies, United Kingdom

In this article elective affinities will be understood through the work of two architects situated in the backstage of “heroic” modernism and its international spirit. The paper explores the parallel trajectories of the Milanese architect Gio Ponti and the Athenian architect Dimitris Pikionis, especially in relation to their encounters with the social and artistic milieus within which they operated, and their search for a unique identity through the typological and spatial properties in their buildings.

Weber’s concept of “elective affinities” implies strong kinships, convergence of attitudes and potential for intimate connections. Ponti’s and Pikionis’ architectural production will be tackled first, through the links they established with artistic figures of their topo- / time-scape, and second through the examination of their work. Based on a variety of texts (essays on their work, correspondence, their own reviews), the paper will look at how they interacted with critics, painters and sculptors marking the contemporary reality of their country, but also with the wider public.

Focusing on Ponti’s and Pikionis’ architecture next, the paper will discuss two particular aspects of their work. The first aspect refers to the quest for an essential unique architectural identity linked to their own origin and context. For Ponti this quest is unbreakably associated with his apprehension of the “Italian house”, while for Pikionis with his veneration of the Attic landscape. The second aspect is related to the profoundly human-centred approaches of both architects, which foreground the construction of moving and viewing sequences in their buildings. It will be argued that in spite of their distinct modes of expression and architectural idioms, Ponti’s and Pikionis’ design approach distinguishes them from mainstream architects contemporary to them, and brings them close to the new “avant-garde” of the 1950s and 1960s, which questioned and eventually overturned its modernist origins.

Correspondences and transfers: ideas, concepts, projects

Elective Rivalries: Bardi against Niemeyer, 1950-70

Carlos Eduardo Comas - Universidade Federal do Rio Grande do Sul, Brasil

The ambivalence of Italian born Lina Bo Bardi towards Brazilian modern architecture and its Carioca leaders permeated the pages of *Habitat*, the magazine she edited from 1950 to 1954 with husband Pietro Maria, director of MASP (Museum of Art of São Paulo) since its foundation in 1947. São Paulo was then trying to replace Rio as the cultural capital of Brazil and competition within São Paulo itself was fierce between the groups around MASP and MAM (Museum of Modern Art), founded in 1948. Expatriate Lina described Brazilian modern architecture as a “Beautiful child” that should be “educated” in *Habitat* 2; naturalized Lina later reprinted Max Bill’s diatribes against it in *Habitat* 12 and 14.

Lina’s ambivalence was hardly disinterested. A close reading of *Habitat* shows that it was also highly focused on the work of Oscar Niemeyer. The Carioca architect had big commissions in São Paulo since 1950, including the exhibition complex at Ibirapuera Park, and mixed-use buildings downtown, like COPAN. Criticism of the Ibirapuera project in *Habitat* 11 was harsh, and invoked the work of Nervi, a friend of the Bardis. The “forest of columns” and the “free plan” of its pavilions were condemned in favor of a column-less “universal” space recalling Mies as much as Nervi. Criticism of the private sector jobs targeted ‘arbitrary’ curves, and was mostly left to Bill, “the intelligent iconoclast.”

But architectural criticism does not live by text alone. Lina’s only built work in 1954 was her own house. Nonetheless, she could oppose to COPAN her design with Nervi for the Tabacaria complex featured in *Habitat* 14 too; a mix of apartment buildings and corporate headquarters, its residential units are remarkable by the clever reworking of the “paralyzed plan” that Le Corbusier so despised. She had to wait longer to put forth an alternative to Ibirapuera, No columns obscure the transparency of the 80m long exhibition halls and covered plaza of her design for MASP. Even so, the rounded V-shape columns of Tabacaria parallel Niemeyer’s elements that Bill maligned, and the structural and spatial feat at MASP is also relatable to Niemeyer’s exoskeletons and colossal columns.

Lina’s responses to Niemeyer’s projects remind us that architecture is born of architecture by dissent as much as similarity. They exemplify the fecundity of elective rivalries in which affinities feed the willingness to equal or outdo architectural performance by doing different and possibly better. They testify to the complexities of the situation their author lived, in which the burdens of professional inexperience, migration and gender offset the privileges of social and economic status, while having been born into an older architectural culture was as much a liability as an asset. Rivalry, in this case, was one-sided, and it might be suggested that Lina challenged to assimilate in depth the emerging but vital architectural culture of her adopted country and become fully “Brazilianized.”

Correspondences and transfers: ideas, concepts, projects

Elective affinities: Lucio Costa and Delfim Amorim towards a humanized modernism

Guilah Naslavsky – Universidade Federal de Pernambuco, Brasil

Portuguese architect Delfim Amorim emigrated to Pernambuco in 1951. His early architectural works can be distinguished by a corbusierian modernism influence. In the course of time, by the middle of '50s, he gives way corbusierian influence of early works and seeks closer relations to the environment and local culture. Amorim's writings addresses topics such as: humanism, tradition, culture, environment, history in an attitude that can be identified with that adopted by Lucio Costa, in the '30s, and who can evidence their affinities, whose exchanges started by the influence that Costa exerted in Portuguese modern architecture movement affirmation in the '40s. Amorim's concerns in the '50s, more than continue the Costa's tradition, could also reflect the spirit of those years - following the concerns of postwar recovery of a spontaneous architecture best adapted to the local environment, that was presented on the discussions of peripheral European countries, including Portugal, where the architect Amorim was trained.

Hard to say whether the search for new paths by Amorim was due to a continued influence of Brazilian modern architecture through the Lucio Costa's teachings or from new contacts from old world, by traveling to Europe accompanied by students from the Architecture Local School (1957). A look abroad for local production may have been helpful Amorim to review his own work, and may have favored his most original creation: The "Amorim's House". Contemporary reader of Henri Lefebvre's writings, Amorim defended the premises of new humanism as an alternative to the dehumanization of art. From this perspective, we come across some questions, namely: How his general humanistic concerns, found in the speech, is reflected in his architecture works? How Amorim's ethic defense and humanistic concerns echoed to aesthetics? In which extent his alignment with organic currents is in search for a more humanized modernism?

Correspondences and transfers: ideas, concepts, projects

Breuer affections, back and forth: some chosen scenarios

Ruth Verde Zein – Universidade Presbiteriana Mackenzie, FAU, Brasil

Marcel Breuer appears very early in 20th century Modern Architecture avant-garde and his significant work as designer, architect, writer and constructor persist throughout the 1920-1970 decades: he is always there at the right place, the right time, doing the right thing, being always praised as a uncontroversial figure with a crucial, albeit coadjutant role.

But after the Unesco Building (Paris, 1954) his work is seldom mentioned in the canonical architectural history books. Oddly enough, he was then at the peak of his career, having his works constantly published in international journals, and his comprehensive books on his works and propositions widely studied, admired and emulated all over the world. The late Breuer Brutalist phase was also shadowed by the biased proscription that hastily discarded the 1960-70's rough concrete architecture, a prejudice that is due time to revoke.

Breuer's American career display some interesting elective affinities and affections, that seems seem to bounce back and forth, north and south of the continent, stimulating fruitful architectural dialogues among varied peers and admirers. Brazilian architects were aware and fond of Breuer's contributions, and his works seems attentive to Brazilian Carioca Modern architecture astounding international breakthrough in the late 1940's, and to São Paulo Art and Architecture Biennial debates of the 1950's.

This paper proposes to trail on some of these elective affinities footprints, by means of some smart insights on Breuer's and other architects' works. The track will go from Breuer to Vilanova Artigas by way of Le Corbusier's butterfly-roofs; consider VYW-Columns transmuting from Niemeyer's plastic to Marcel's structuralism; consider the light & shadow of structural grid façades from Breuer, to Bunshaft to Filgueiras Lima and uncountable others; and display some further hints about other interwoven scenarios of interchanges, correspondences and exchanges - that as forever, conform the sheer basis from which good architecture flourishes.

Correspondences: letters and personal relations

Chair: Paulo Julio Valentino Bruna, Universidade de São Paulo, Brazil

Letters from “exile”: Hannes Meyer’s correspondence from Mexico (1938-1949)

Raquel Franklin - Universidad Anáhuac, México

In 1938 Hannes Meyer arrived in Mexico for the first time in order to participate in the 16th International Conference on Planning and Urbanism. A year later, being offered a position as head of the newly established Institute of Planning and Urbanism at the National Polytechnic Institute, he and his family settled in the country for the next ten years.

During this period, Meyer held ample correspondence with a variety of topics. He was cautious (or obsessive) enough to save several carbon copies of his typewritten letters. The documents reveal his struggle with relocation and the Mexican bureaucracy; his prejudices against the common Mexican and his fondness of the “legitimate” indigenous people. He describes the wealth of the Mexican landscape, its food and customs and reports on his efforts to rescue endangered people in Europe.

As time goes by, his letters evolve. The war is over, most of his friends and acquaintances of the Mexican exile are returning home and he maintains them informed on local politics. At the same time, he reconnects with old friends of the Bauhaus circle in order to look for opportunities in Europe and writes them about the fate of many of their colleagues. Finally, in 1949 he returns to his native Switzerland and remains in contact with the friends he left in Mexico writing about his journey back and the difficulties he finds in reintegrating to the old world.

The aim of this paper is to narrate Meyer’s life in Mexico through the analysis of such letters divided according to their contents in family life, descriptions of the country and its people, adaptation to the system, professional achievements and challenges, the exile, Mexican and world politics, the Bauhaus connection and the homecoming.

Correspondences: letters and personal relations

Gautam and Gira Sarabhai /Charles and Ray Eames: The Story of a Whole Life Long Friendship

Elisa Alessandrini - University of Bologna, Italy

This paper deals with the intellectual relationship between the Indian architects Gautam and Gira Sarabhai (respectively brother and sister) and the American designers Charles and Ray Eames. Their encounter began in New York in 1955 at MoMA with the exhibition Textiles and Ornamental Arts of India. The collection “Work of Charles and Ray Eames” at the Library of Congress (Washington) reveals the existing of a close correspondence, fruitful for both parties, which lasted for a lifetime. This documentation has remained largely untouched because no scholar research has yet deeply investigated their engagement with the Indian government, nor the work of the Sarabhai has been studied. When in 1955 the Eames were invited to collaborate on the displaying of shows on Indian handicraft, they were well-known for the production of design objects, films, magazines and for their home-studio. Gautam and Gira Sarabhai, the offsprings of a wealthy family of textile industrialists in Ahmedabad (Gujarat), renowned all across India, were self-taught architects who until that moment had built some houses for their family members and the Calico Textile Museum (1948) in their home town. With the end of British colonialism, the Sarabhai were pivotal for the modernization of their country. They collaborated with Wright and Le Corbusier for the fulfillment of their projects in Ahmedabad, and later with other Western architects and artists, including the Eames.

The letters analysed show the exchange of ideas regarding the foundation of the first National Design Institute, later built in Ahmedabad and the birth of modern design in India. During more than three decades they also exchange items like films, chairs and fabrics. As a whole this cultural exchange reveals mutual esteem and friendship.

The dialogue Eames/Sarabhai also discloses the central role of institutions like Ford Foundation and MoMA in shaping modern India.

Correspondences: letters and personal relations

Transatlantic Humanism

Frida Rosenberg – KTH Royal Institute of Technology, Sweden

After a visit to UC Berkeley in 1954, Steen Eiler Rasmussen writes a long letter to William Wurster, Dean of the College of Architecture, on his return to Denmark in which he talks about being tired of European architecture discussions. He says: “As I see it, there are still a great many architects who stick to the cubism of the twenties in Germany and France. The CIAM group has been very useful to fight eclecticism. But today the old CIAM people seem to me to be more formalistic than any eclecticist. They fight for monumentality and for “spontaneous life” on city cores – like old Italian piazzas. But they are too formal, too much stylists to understand life of the masses. They create museum pieces.” Instead of fighting back CIAM, which had played out its role hosting their last meeting in Otterlo in 1959 Rasmussen proposes that “it is time to formulate a new movement, an association of architects who stand for sane ideas, for a realistic architecture.” Further on he includes the people, which would be part of such a network: “Pietro Belluschi represents—in my opinion—the same undogmatic modernism as Bill Wurster, O’Neil Ford, Karl Koch and so many others, and as Danish and Finnish architects.”

Through correspondence between William Wurster and Scandinavian architects during the post-war period it becomes apparent that there exists a shared humanist architecture across the Atlantic. But the Scandinavian friendly William Wurster once slipped calling Danish design Glas-sy Brutalism after his sabbatical tour around the world 1957. This stirred up some feelings and ended with an apologizing letter to Danish architect Kay Fisker.

Research is based on the William W. and Catherine Bauer Wurster Papers at the Environmental Design Archives, University of California, Berkeley.

Correspondences: letters and personal relations

Communicational Architecture: The 1964 Triennale of Milan Titled *Il tempo libero* (Leisure)

Federica Vannucchi - Princeton University, USA

As stated in *La Struttura Assente* (The Absent Structure) (1968) by Italian information theorist and writer Umberto Eco, “one experiences architecture as a matter of communication.” The occasion to understand architecture through communicational theory took one of its most radical form in April 1964, when the XIII Triennale of Milan, titled *Il tempo libero* (Leisure), opened to the public. The exhibition’s five introductory rooms curated by Eco himself together with architect Vittorio Gregotti presented architecture as a communicational device through new media.

Following Eco’s ‘open work’ conception, architecture was tested as an open narrative.

As both Eco and Gregotti were members of the literary neo-avant-garde Gruppo 63, a group preoccupied with a formal renewal of language, one might ask how did the experiences within this group interweave with architecture? And more on the disciplinary scope of architecture, what were the two curators’ reasons for testing architectural communicability? While one can easily attest that Eco viewed it as a problem of communicational theory, for Gregotti, the question was different. At issue for him was the discipline of architecture: the understanding of architectural language within its own history.

Among critics, Manfredo Tafuri was the most outspoken on the result of this interdisciplinary experiment. What he called the search for an “*autre dimension*” of architecture was the end point of the discipline, a moment in which architecture lost its solid status and evaporated into an unnecessary media solution. While attempting to reconstruct the experience of the exhibition’s introductory rooms and the thinking process behind their design, my intention here is to understand how Eco and Gregotti’s endeavor to transform architecture into a communicational device can be understood within the experimental architectural scene of the early 1960s, and the already declared crisis of Modern architecture through interdisciplinary.

Dialogues in the urban space

Chair: Nancy Stieber, University of Massachusetts, USA

Havana between Two Metropolises (1862–1933)

Styliane Philippou - Independent scholar, France

By the 1820s Spain had lost its commercial hegemony over its 'Ever-Faithful Isle', the world's leading sugar producer, most valuable source of metropolitan income, and land of opportunity for ambitious peninsulares. By the second half of Cuba's prosperous nineteenth century, the creole bourgeoisie was in decline; Havana's Spanish immigrant entrepreneurs came to claim the prestigious urban territory made available following the 1862 demolition of the city walls. The US presence in Havana grew steadily in the nineteenth century, while the island's economy relied on US capital, imports and markets. A large Cuban-American community was created in the United States through migration during the final decades of colonial rule. Following the wars of independence and the transfer of sovereignty to the United States (1989), Cuba became the new American frontier. In 1902, Washington handed the country over to President Estrada, a Cuban-born American citizen, retaining the right of intervention.

Trisconia, an immigration reception centre erected in Havana's harbour in 1900, welcomed nearly a million fresh Spanish settlers, over the next three decades. While North American interests dominated banking and finance, Spaniards expanded their control over commerce and industry. The peninsulares' mutual benefit societies were housed in monumental palaces reflecting turn-of-the-century Spanish fashions. Havana's population doubled by 1925 and the city expanded rapidly. At the celebrations of its four-hundredth anniversary (1919), speakers boasted that 'modern' buildings had given 'Old Havana...the look of a busy North American city'. The financial centre remained in Habana Vieja – 'a tropical imitation of Wall Street' – while suburbs accommodated a society 'rushing to live in English and in motor cars'. This paper will explore how the transfer of models and ideas from Spain and the United States marked Havana's architectural and urban landscape over the final decades of Spanish rule and the first decades of the Cuban Republic.

Dialogues in the urban space

Largo da Carioca in Rio de Janeiro. Urban transfers between nature, religion and modernity

Roberto Segre, Gilson Dimenstein Koatz, Naylor Vilas Boas, Gustavo Rocha-Peixoto – Universidade Federal do Rio de Janeiro, FAU, Brazil

Rio de Janeiro arose in an irregular natural space defined by water marshes and hills. The urban layout was developed in a difficult dialogue with the existing geography. The history of Largo da Carioca is a clear representation of the conflict between nature and architecture, in a continuous process of transference of functions, aesthetic and cultural values for the configuration of an alternative centrality to Tiradentes and Cinelândia squares. First came the convent and church of San Antonio (XVII century), located at one edge of the hill, facing the marsh. Once dissected, appeared the articulation between the sacred and the profane: the Carioca Aqueduct established the main water supply system of the city, and the succession of waterworks concentrated popular social life at the foot of the church and the convent. These functions were diluted in the Empire (XIX century). In the Republic (XX century), the space was occupied by cultural activities - Lyric Theatre, The National Press, the Lyceum, O Globo and Correio da Manhã newspapers - and social - the Avenida Hotel and office buildings - that characterized the monumental eclectic architecture, accompanying the “Europeanization” of the city, particularly on Central Avenue. Activities to which was added since 1890, the strong presence of public transportation. However, pressure from the “condemned” geography - the decision to demolish Morro de Santo Antonio - disintegrated functional and architectural structure of the Largo da Carioca. From the thirties all eclectic buildings began to be demolished, in order to create a blank empty complementary to the great void of the contiguous Esplanade de Santo Antonio. Modernity transformed Largo da Carioca in a continuous flow of pedestrians, surrounded by abstract International Style buildings, which led to the loss and forgetting of its vocation as one of the symbolic centralities of Rio de Janeiro.

Dialogues in the urban space

The Politics of Typology: Translating Rossi in Iberian Transition, 1975-1978

Marta Caldeira – Yale University, Columbia University GSAPP, USA

As Spanish and Portuguese dictatorial regimes came to an end in 1974 and 1975, the eminent transition to democracy gave Iberian architects a new sense of optimism and the ambition to shape the environment of the emerging democratic societies. In their attempt to reveal the political content of urban form and claim a social agency for architecture, many Iberian architects had turned to the Italian operative and critical theories from the 1960s that readdressed the role of architecture in the city. Key concepts such as typology, morphology, and territory were transposed through this process into a conceptual platform that informed Iberian urban and design practices for over two decades.

This paper focuses on the Iberian interpretations of Aldo Rossi's concept of typology and the role his theory played in the architects' visions of urban form for the new democratic future. Rossi's discourse was not simply a source of formal solutions; through the analytical premise of his typological approach, the city was seen not only as a register of dominant economic forces but as a form of cultural, collective expression. Iberian architects adopted the concept of typology as a prime category with which to reveal and activate this knowledge embedded in urban form. Between 1975 and 1978, the typological studies of Iberian towns by young Iberian architects-including the Catalan group 2C, Andalusian architects Francisco Torres and Antonio Barrionuevo, or Eduardo Souto de Moura, among others-developed classification methods for transforming the regulation of new construction and the preservation of built heritage. The critical review of these studies by an older generation of Iberian 'italophiles' was twofold: while Rafael Moneo lamented the direct association established between type and form, Manuel Solà-Morales and Nuno Portas condemned their limited disciplinary scope and the articulation of architecture's relationship to history, the social dimension, and the sphere of production.

Analyzing the debates surrounding the Spanish and Portuguese translation of typology, this paper discusses how Iberian architects negotiated the Italian theoretical models in architecture with the social, political, and economic reality of Spain and Portugal in the 1970s. It illuminates the critical participation of Iberian architects in an international discourse on architecture, politics and society, and contends that this extended intellectual map will be lost if we restrict our view of such complex interactions solely to internal processes confined by national boundaries.

Dialogues in the urban space

On the Surface of Things: Alain Robbe-Grillet's Istanbul in L'Immortelle

Tulay Atak - Rhode Island School of Design, USA

While Western architects' travels to Istanbul in early modernism is fairly well-known and documented as primitivist, Orientalist or exilic chapters of Modernism, the sojourns and stays of semiologists and literary figures like Julian Algirdas Greimas or Alain Robbe-Grillet, who explored visual culture in this city, is underexplored. For example, in 1963, Robbe-Grillet, who was soon to become one of the main intellectual figures of the literary movement, Nouveau Roman, undertook his first film, *L'Immortelle* (Immortal), in Istanbul. *L'Immortelle* was a story of return to Istanbul. Panning along the architectural and urban culture of Istanbul, the movie revisited the genre of exotic travel literature and Orientalism. In comparison to documentary movies of the time about Istanbul as a growing and transforming city, Robbe-Grillet systematically turned to Orientalist texts, emptied their content and reworked their formal operations. In this respect, *Immortelle's* material was what Roland Barthes, a contemporary of Robbe-Grillet, would call the mythology of the Orient that had been constructed by Western travels. Robbe-Grillet's Istanbul was an image and a labyrinth at the same time, following the way that the city had been described in earlier travel literature. Postcards appeared in the movie along with well-known architectural monuments and ruins as the sets for a story of a search.

In this paper, I will consider the movie in relation to the genre of travel literature, and explore how Robbe-Grillet's extreme formalism sought to destabilize the existing myth of the Orient. A figure that appeared in the movie was that of the street, either as the newly opened large boulevards or the traditional streets. In this respect, the movie also implicitly presented the urban transformation of Istanbul. By comparing the changes in urban space taking place in Istanbul in the early sixties to the movie and by considering Greimas and Barthes' notions of semiology, I will also consider the history of the relationship between semiology and Istanbul's urban environment.

Correspondences and transfers: immigrant and foreign architects

Chair: Carmen Popescu, Independent Scholar, France

Translation not transfer: Tibor Weiner teaching in Chile

Daniel Talesnik - Columbia University, USA

If we understand Max Weber's "elective affinities" as a set of cultural mindsets that relate to one another by means other than causality, we are facing a rubric that describes relationships that could go beyond compatibility. The Hungarian architect Tibor Weiner was a Bauhaus student under Hannes Meyer, he lived in the Soviet Union for six years as part of the Red Bauhaus Brigade, and worked in France for a couple of years. When Weiner fled for Chile in 1939, escaping Europe on the verge of war, he did not necessarily select his destination nor did the destination select him. A couple of years into his Chilean stay, Weiner began to teach architecture. This episode is at the core of this paper. What Weiner taught and how he taught it, must be scrutinized. The "elective affinities" present do involve causality, where ideas, university study programs, class exercises and political activism are intertwined—elective affinities between Weiner, Meyer and his overall Bauhaus experience. In parallel there are less causal affinities at play, like those between Weiner and a student-led university reform movement in Chile in the mid-1940s, Weiner and some Chilean intellectuals, and Weiner and a broader culture of wandering left-wing European architects.

Weiner's self-imposed Chilean exile saved his life and could have turned into a permanent migration, his circumstances speak to the circulation of people and architectural ideas from Europe to Latin America. My paper falls under the rubrics of "correspondences" and "transfers," or more precisely under that of "translations." Correspondences, because there was such a thing as a Meyer network, one that stemmed mainly from his Bauhaus and that he was worried in re-grouping after the war. Transfers, because part of Meyer's Bauhaus study plan/approach made it into the architecture school of the University of Chile. Translations, because ideas, study plans and a whole cultural approach was not transplanted but translated into a new context. It is important to account for the things that are lost and those that are gained when translating. I am not proposing a metonymic exercise; Weiner does not explain the whole culture I am trying to describe, but he provides a case study that if looked carefully can allow for counterpoints with Meyer's experience in Mexico and a series of other architect's sojourns. This paper is an attempt to tackle a particular architectural culture that arrived in an unorganized manner to Latin America through direct transmission by people like Meyer, but that has other lesser-known representatives like Weiner.

Correspondences and transfers: immigrant and foreign architects

“Not at Home”

Felicity D. Scott - Columbia University GSAPP, USA

This presentation will focus on the Austrian émigré architect Bernard Rudofsky, tracing the impact upon his architectural work and writings of his migration to Italy in 1932, to Brazil in 1938 (following Germany’s annexation of Austria) and, in turn, to the United States in 1941 as a Latin American prize winner of the Museum of Modern Art’s Organic Design Competition. In particular, I want to focus on Rudofsky’s repeated use of a Mediterranean courtyard house typology in distinct climatic and cultural contexts and the reactions this non-regionalist practice elicited from critics including Henry Russell Hitchcock and Lisa Ponti. Importantly here, Rudofsky’s response to the experience of warfare in Europe and of life as a perpetual journey was the articulation of a new cartography of dwelling, a provocative if somewhat defensive reaction to a condition of uprooting without end that might be provisionally characterized in terms of a shift from the experience of “not-being-at-home-anywhere” to something like “dwelling as such.” I want to propose that in Rudofsky’s work from this period we can recognize an implicit formulation of a mode of domesticity that might enable the subject to dwell while adrift, literally to be at home anywhere within a condition of radical territorial insecurity.

Correspondences and transfers: immigrant and foreign architects

Tropical Architecture as Cold War Discourse: Export Architecture from Socialist Poland to Postcolonial Ghana (1962-1967)

Lukasz Stanek – Center for Advanced Studies in Visual Arts, USA

The Accra International Trade Fair belongs to the most prominent ensembles of the 1960s Ghana. Commissioned in 1962 by Kwame Nkrumah, the first president of independent Ghana, as a part of his pan-African vision, the Trade Fair was completed after his deposition in 1966, now with the pragmatic aim to secure international trade agreements and to signal the Western allegiance of the new regime. This ensemble was designed by architects and engineers from socialist Poland according to the principles of “tropical architecture” as advocated by Maxwell Fry and Jane Drew: the translation of modernist architecture according to local climate, technology, and society. Yet the Trade Fair had been never included into publications about “tropical architecture” nor was it presented in the journal “Western African Architect and Builder” which promoted “tropical architecture” well into the 1970s. While previous scholarship has convincingly shown that “tropical architecture” needs to be understood as an extension of British colonial networks, this paper complements this view by discussing the construction of “tropical architecture” according to the discourse of the Cold War. It was the “intellectual division of labor” specific for the Cold War that allowed acknowledging the work of architects from socialist countries as technological objects, but not an architectural ones. This argument will be developed by examining the Trade Fair in Accra as resulting from flow of people, money, technologies, and images in West Africa within the networks constructed by socialist states, including Poland and its “central agencies of foreign trade.” This paper will account for the construction, stabilization, and reproduction of these flows, linking their speed, trajectories, volume, and legitimization to the geopolitics of the Cold War and the emergence of global market for intellectual labor, but also to the specificity of the architectural culture in Central Europe since the late 19th century.

Correspondences and transfers: immigrant and foreign architects

“Every Man a Home Owner”: Exporting Wichita to Cold War Peru

Helen Gyger - Pratt Institute, USA

On April 3, 1962, David Rockefeller hosted a one-day symposium on Latin American Housing at the Chase Manhattan Bank in New York. The event featured speakers from nine Latin American countries, the US Department of State and Department of Commerce, the Inter-American Development Bank, and USAID. In the audience were investment bankers, construction material manufacturers, and US housing developers with interests in the region, such as Wichita-based World Homes and Nelson Rockefeller’s International Basic Economy Corporation.

This was not (entirely) a philanthropic exercise. As one speaker observed of the current situation in Latin America, “[i]t is in the slums of the cities where the battle of democracy will be fought”; as the spoils of victory, the symposium promised “a vast lower middle-class market, once financing mechanisms are developed.” The private enterprise of each individual family, actualized through the self-help construction of their own homes, would play an important role in this transformation, and was endorsed on economic as well as moral grounds: self-help would lower the cost of the house while increasing the self-sufficiency and initiative of the participants.

Meanwhile, in Peru the government’s pro-market approach to solving the country’s severe housing deficit—promoting home-ownership through self-help construction and expanded access to mortgage credit—was perfectly aligned with the new priorities of US development policy. As a result, Peru would become a major recipient of US aid for housing. This paper explores one project that emerged out of this convergence of finance, geopolitics, aid, need, and architecture: the Villa Los Angeles housing development in Lima, built by Wichita-based World Homes, with US aid funding, and John Turner—an influential theorist of self-build housing—engaged as design consultant. Yet despite the promise of this government-to-government and government-to-business partnership, this approach quickly showed signs of strain, ultimately leading to more ambivalent evaluations of the self-help methodology.

Correspondences and transfers: immigrant and foreign architects

Can patios make cities? Common essays of CIAM in Brazil and Venezuela

Carola Barrios - Universidad Central de Venezuela, FAU

In August 1953 US planners Jose Luis Sert and Paul Wiener—founders of Town Planning Associate with practice in New York City— published an urban-manifesto in the journal *Architectural Forum* titled: *Can Patios Make Cities?* In such an article Sert & Wiener sustain that Patios, the very ancient architectural device of Latin American cities, can become a typological key element in the conception and design of modern cities. Mainly illustrated with models and drawings for the city-plans designed by TPA in Cuba, Venezuela and Brazil, according to the authors, their experience in Latin America should be taken by the community of US planners “not as a working model to be copied, but as a kind of laboratory model against which to check our own ideas” in direct response to the principles and discussions set up by CIAM immediately after WWII.

As a starting point for the developing of this paper, we intend to discuss the exploratory model of compact planning undertaken by Sert & Wiener, not in the dozen of master plans developed for existing cities in Latin America, but in the common ground of the inter-tropical essays designed by TPA for three entirely new towns: Cidade dos Motores (Brazil, 1945-47), Puerto Ordaz and Ciudad Piar (Venezuela, 1951-53). Based in new media to support our work, we will examine the trans-architectural and trans-urban principles practiced by TPA in Brazil and Venezuela—in the dissemination of modern ideology— within the multilayered dynamics of the international politics of Cold War and the expansion of air transportation in Latin America.

Correspondences and transfers: personal trajectories

Chair: Renato Cymbalista, Universidade de São Paulo, Brazil

Embracing progress: young architects and the transfer of construction knowledge from the USA to Colombia (1930-1950)

Maarten Goossens - Universidad de los Andes, Colombia

During the 1930s and 1940s, Colombian architecture found itself in a transitional phase during which the eclectic architectural tradition of the time was gradually displaced by a new Modernist paradigm. Migrating architects, the newly founded (1936) School of Architecture and liberal governments that promoted mass housing and education infrastructure projects, were the main forces behind the consolidation of modern architecture.

In its early years, however, Colombian modernism was a stylistic and intellectual exercise rather than that it implied true functionalism or rational construction. Many of the new buildings had a very contemporaneous appearance, but were in fact built with traditional construction methods. While stylistic influences are commonly traceable to a European background, the technical development became increasingly based on American knowledge.

The modernization of construction was incorporated thanks to Colombian architects who received some form of training in the United States. Several young architects followed postgraduate courses at US universities, others were sent by their employers on study trips and reported in local magazines. Some firms familiarized with new ideas while serving as local partners of U.S. firms. In a lesser extent, foreign architects and consultants brought their knowledge to the country and interacted with local architects.

This paper looks into the group of engaged young architects that graduated from the new School of Architecture in the early 1940s and who defined a new US-influenced paradigm in Colombian construction. The text focuses on the case of Jorge Gaitán Cortés, who was one of the most relevant figures in the group, but has received very little attention yet. It describes the struggle of this generation to modernize their country, the lessons they learned in the United States, and it discusses the tangible results of their efforts to radically change Colombian architecture.

Correspondences and transfers: personal trajectories

Architecture and Photography: shared histories

Heliana Angotti-Salgueiro – Universidade de São Paulo, FAU, Brazil

Connected (or shared) histories of individuals are some of the methodological approaches in Social Sciences today and also in Architectural History. Correspondences between their ideas and transfers of forms give sense to the main episodes of urban development and architectural history in 20th century. The case of Brasília demonstrates that researches about modern cities are necessarily connected with photography and consequently, to the diffusion of International Style in books and magazines. Beyond the documentary importance of the images of new capital of Brazil, I discovered some « photogenic » abstract details recorded among the contacts of the French photographer Marcel Gautherot, expressing a heritage of experimental codes of the European avant-gardes. Gautherot is one of the photographers responsible for the dissemination of the new Brazilian architecture in the specialized international press and Modernist literature; he worked for Oscar Niemeyer since his projects of 1940, being also one of the main photographs of *Módulo*, a review created by the architect to support Brasília's construction. *Módulo* starts in 1955 with an editorial illustrated by a photo of Le Corbusier, reminding us that its title (and some ideas...) comes from the "Master". Gautherot, who belonged to the thirties' Parisian generation, read Le Corbusier's town-planning principles and shared a constructivist vision with compatriots before his "exile" in Brazil. A retrospective of representations in contexts and episodes of the cultural life in France in the period between the Wars connects these men to modernist's approaches. Personal and institutional affinities punctuate my analyses on photography of architecture and other related fields captured by Gautherot's lenses. Shared references are though an intrinsic part focused in this paper.

Correspondences and transfers: personal trajectories

Towers by Mathias Goeritz (1915 – 1990)

Fernando Quesada - Universidad de Alcalá, Spain

This paper traces the genealogy of the Satellite Towers in Mexico DF, a multidisciplinary design by Mathias Goeritz and Luis Barragán, within the urban masterplan by architect Mario Pani, in 1957, thanks to an extensive work in Goeritz Archives in CENIDIAP Mexico DF in July and August 2012. The main concern of this paper is to situate Satellite towers in the artistic production by German artist Mathias Goeritz (1915-1990) during the 1950's.

Goeritz's "elective affinities" are subtle, complex and sophisticated: with a higher education and a PhD in Berlin in art history and painting, he moved to Tangier, Morocco in 1941 after a stay in Granada, Spain. In 1947 he founded the School of Altamira in Santillana del Mar, Spain, with contributions by Alberto Sartoris, Angel Ferrant, Willi Bausmeister and Joan Miró. In 1949 Goeritz moved to Guadalajara, Mexico, and to Mexico DF in 1951, where he initiated his academic activity as professor of visual education in several schools of architecture. Thanks to this pedagogic immersion in the educational methods of the Bauhaus, through his personal affinities with former Bauhaus master Herbert Bayer (a long-life collaboration), Goeritz entered the Mexican and international architectural community and started his production of architecture, with three major works in the decade: the museum-restaurant El Eco in 1953, the Temixco towers in 1957, and the Satellite towers in 1957-1958.

Beyond the well known bio-bibliographical survey of Goeritz's artistic evolution, the paper will show how, in a new interpretation, towers in Goeritz as an evolutive project hold a strong relation to the human body, mediated by German aesthetics of empathy and space through authors such as Theodor Vischer, August Schmarsow, Henrich Wölfflin or Wilhelm Worringer, in the passage from the human, primitive and totemic figure, to the abstract tower inhabited by real bodies in the modern city.

Correspondences and transfers: personal trajectories

Between geography and linguistics – Reima Pietilä's morphological approaches

Kristo Vesikansa - Aalto University, Finland

The Finnish architect Reima Pietilä (1923-93) spent his career in expanding morphological means of Modernism and in linking its abstract vocabulary to the Finnish landscape and cultural heritage. He was inspired significantly by the theories of geographer J.G. Granö (1882-1956). Granö was among the pioneers to focus geographical research to human sensory environment. In his controversial book *Pure Geography* (1930) Granö developed scientific methods to investigate how a man moving in nature observes his immediate environment as the weather, times of day and the seasons change.

Pietilä applied Granö's landscape scientific analysis to architecture in order to convert geographical characteristics of a building site into an architectural form i.a. in the Dipoli Student Centre (1961-66), the Suvikumpu Housing (1962-69) and the competitions entries for the Märsta-Vals-ta area (1961), the Zurich University (1966) and the Malmi Church (1967). In the competition entries for the Finnish Embassy in New Delhi (1963) and the Monte Carlo Multi-Purpose Centre (1969) Pietilä exported metaphorical geomorphological forms in nondescript urban environments. In several articles Pietilä even suggested dividing Finland into eight zones of local architecture based on the geographical regions defined by Granö.

Both Granö and Pietilä were frustrated that the Finnish language did not have enough specific terminology to describe their theoretical intentions. Therefore both invented a large number of new words. Pietilä also applied Granö's geographical vocabulary to architecture. In his youth Pietilä had an intention to study linguistics, and throughout his career he reflected the relationship between language and architecture. He was particularly interested in the possibilities that the complex structure of the Finnish language offered to describe morphological processes. Pietilä was equally interested in the relationships between literal characters and spatial forms. For example, in the competition entry for the Dipoli Student Centre he tried to give an architectural form for the surreal linguistic space in Samuel Beckett's novel *The Unnamable*. Also the influence of Modernist poetry of the 1950s is obvious both in Pietilä's architectural compositions and in his articles and project descriptions.

Correspondences and transfers: personal trajectories

Architecture and the emancipation of the working class. The ‘Maison du Peuple’ or ‘People’s House’ as a transnational phenomenon in early 20th century Europe

Hannes Pieters - Ghent University, Belgium

By the end of the nineteenth century, in many industrialized European countries Labor Movements became more powerful and well organized. As a consequence the need emerged to create a safe haven where both political and trade union meetings could take place and where common people could get a chance on education and distraction. For this purpose so-called ‘Maisons du Peuple’ or ‘Volkshäuser’ were built in various cities across Europe. The architecture of these ‘red fortresses’ was diverse, but they all shared the desire to give ‘the people’ an honourable place of their own within the urban space. This paper discusses several early examples of ‘People’s Houses’ erected in different European countries such as Belgium, France and the Netherlands. It argues that different ‘models’ of this kind of building were developed on an international level thanks to the well-developed network of the socialist movements. Since the ‘People’s House’ transcended national frames both as an ideological concept and a building practice, insights in social history and architecture need to be combined in order to grasp the phenomenon. To date, a broad transnational and interdisciplinary investigation of this kind of building is long overdue. By focusing on some key examples as the Brussels’ Maison du Peuple (1899), the Burcht in Amsterdam (1900) and La Bellevilloise in Paris

(1910), this paper wants to reveal how the concept of a ‘House for the People’, with its political, economic and educational aspirations, was spread across national boundaries and how it was put into practice in different European contexts. Data have been collected from archives, newspapers, contemporary publications of the workers’ movements and writings of the heterogeneous group of architects. Thanks to this combination of different sources, the paper reveals for the first time the transnational transfer of ideas, meanings and practices behind this under-researched phenomenon.

Correspondences and transfers: concepts and forms

Chair: Beatriz Mugayar Kuhl, Universidade de São Paulo, Brazil

Cacti Transformation: Three Couples and Modern “Landscape Architecture”

Annette Condello - Curtin University, Australia

This paper explores the cactus as an emblem or barometer of measuring modern architecture and landscape architecture in Latin America. Originally, the Aztecs cultivated cacti ultimately generating the “heart,” of what is now, Mexico City. In Brazil, before the advent of modernism, cacti were abhorred for their strange natural aesthetics, especially when juxtaposed with neoclassical architecture. Apart from aesthetic concerns, these succulents were disdained owing to their association with uncivilized or uncultured rural settlements. Although they featured in Tarsila do Amaral and Diego Rivera’s modern paintings, cacti were rarely esteemed for their novel or indigenous landscape potential. The paper focuses upon the reveries to be found in the Brazilian and Mexican modernist works collaboratively produced by three couples: by Gregori Warchavchik and Mina Klabin, Juan O’Gorman and Helen Fowler, Lina Bo and Pietro Maria Bardi.

First it uncovers the Warchavchiks’ cactus transfers, arguing that the couple took their cue from the modern painters, transferring two-dimensional images into three-dimensional landscapes. Their landscapes became pre-Columbian mantles over two Casa Modernistas (ca.1927-29) in São Paulo, Brazil. After discussing the couple’s works, the paper interprets O’Gormans’ design and landscape of a Studio-house (1931-32) for Diego Rivera and Frida Kahlo and his own residence (1949-56) in Mexico City. Following this analysis, the paper reveals how the cacti transformation, informed by the Warchavchiks and the O’Gormans’ architecture, unwittingly affected the Bardis’ projects in Sao Paulo. The Bardis acclimatized this transformation within the Museum of Art of São Paulo (MASP; 1957-68) and the Casa di Valeria Cirell (1958) in a manner vastly different from landscape architect Roberto Burle Marx’s cacti contributions. The paper speculates that the cacti transformation within modern “landscape architecture” offer opportunities for reinterpreting transcultural spaces in their immediate constructed landscapes.

Correspondences and transfers: concepts and forms

Transplants: Domesticating the Philodendron's Tropical Mystique in American Interiors

Christian A Larsen - Bard Graduate Center, USA

This paper examines a ubiquitous, everyday, but curiously “quiet” and overlooked object of material culture: the tropical houseplant. While exotic and even garden-variety flora have been in global circulation for centuries, the mid-twentieth century popularization of South American varieties in North American domestic interiors speaks of a cross-cultural pollination more complex than the simple need for a decorative flourish. I unearth the meanings Americans attached to tropical botanicals through their consumption and display in the home. After botanists successfully hybridized wild species acclimated to Brazil's tropical ecosystems for industrial cultivation, various commercial forces promoted their adoption into the climatically uniform and socially constructed American home. The philodendron's particular spatializations within interior architectural schemes engaged with and altered existing domestic codes. As a corollary, these foreign transplants evolved from exotic novelties to modernist icons, and later, the pervasive, domesticated houseplant of today. The modes of production, transmission, representation, and consumption of these commodities communicated the broader cultural and political context of US-South American relations.

My interdisciplinary methods will follow the cultural biography and social history of philodendrons from native habitat, collection of specimens, exportation to the US, industrial propagation and nursery retailing, advertising and media dissemination, and adoption into the home. By finding the “elective affinities” between such disparate fields and sources as botany, landscape architecture, advertising design, the architectural and design press, and anthropology, I propose an innovative investigation of mid-twentieth century conceptions of space, gender, and exoticism of the primitive. The transformation of the philodendron from wild jungle plant to tame domestic icon reveals the political strategies embedded in the Good Neighbor policy and the shifting tendencies between wartime and post-war constructions of the American home.

Correspondences and transfers: concepts and forms

Between the wild and the humanized nature: Julio Vilamajó and the geographical perspective in modern architectural tradition

Cláudia Costa Cabral – Universidade Federal do Rio Grande do Sul, Brazil

Julio Vilamajó (1894-1948) was a pioneer figure concerning the development of modern architecture in South America. Ventorrillo and Mesón de las Cañas are among his last buildings. Raised with stone, brick, wood and straw, they would be the first built section of a complete development plan for a small leisure town named Villa Serrana, located in a natural, untouched landscape area in the Uruguayan countryside. Vilamajó was in charge of the village's master plan since 1945. The paper expects to shed a new light on Vilamajó's deeply geographical understanding of place in relation to program. Vilamajó explicitly mentioned Patrick Abercrombie's ideas on the problem of disfigurement of the countryside in a draft for Villa Serrana's general ordinances, sharing Abercrombie's vision of country planning as an instrument of both preservation and development, meant to cope with economical demands and rural enjoyment.

Michiel Dehaene stressed the close affinity between Abercrombie's survey method and contemporary concerns within the field of geography. He also suggested that Abercrombie's vision, grounded on Geddes, but also influenced by Cornish's "aesthetic geography", challenged the functionalist approach in which use is regarded as a normative principle over the question of appearance.

Exploring the affinities between Vilamajó and this geographical reasoning and its methods, which can be traced from Geddes to Abercrombie, allows to unveil a much more complex set of resources and elective influences in his design practice than is usually admitted by the conventional description of Villamajó as a sort of critical regionalist *avant la lettre*, only inspired by a telluric *genius loci*.

But, as Gregotti pointed out, though it may inquire about spatial relationships, geography "does not build propositions". Architecture does. How did geographical concerns incorporate to the disciplinary field of architecture in modern tradition, both at the architectural and territorial scale, in the case of Villa Serrana?

Correspondences and transfers: concepts and forms

Evoking Nature: Making of Immigrant Domestic Life and Worlds in California, 1900-1920

Arijit Sen - University of Wisconsin, USA

This paper examines how cultural concepts travel in diaspora. By arguing that cultural categories are embodied, transplanted, adapted and reproduced during everyday practices this paper revisits Alfred Whitehead's notion of "event-spaces" in the context of immigrant worldmaking in North America in the early 20th C. Behavior and everyday practices associated with "nature" produced a veritable habitus (a term used by from Pierre Bourdieu, 1977) that helped immigrants reproduce their world in the USA. Gardens were physical representations of this discursive concept called nature. Both as a real place, a concept, and as representations, nature helped delineate a safe space within an otherwise inhospitable and alienating environment in the United States.

In the decade leading up to World War I a large number of unskilled rural immigrants and a smaller number of middle class men from India emigrated to North America. We know less about how these individuals reconstituted their homes and domesticity in the New World. I focus on the transitory quarters of the single working class men employed in the agricultural fields of California and Oregon. Called camps, these residential quarters always had a working outdoor backyard space where immigrants planted exotic vegetables and grew chicken. Women were rare in this community, so these gardens were maintained by laboring men.

Gardens and descriptions of nature metonymically stood for home life and homeland. They served as sites of embodied memories. Different stakeholders interpreted gardens and outdoors differently and this interpretive variability gave the discourse of nature its rhetorical flexibility. Using archival materials, this paper will demonstrate how class backgrounds, national origins, gender, and age influenced how one understood and experienced these outdoors space – middle class elites within the Indian immigrant community experienced and defined nature quite differently from their working class compatriots.

Correspondences and transfers: architectural migrations

Chair: Jorge Correia, Universidade do Minho, Portugal

Back to the Slave Coast: the Afro-Brazilian architecture in Porto-Novo and its future

Christine Mengin - Université Paris 1 Panthéon-Sorbonne, France

Afro-Brazilian architecture is a specific feature of Porto-Novo, the capital of Benin. Whereas once it could be found in different places on the Slave Coast, it is concentrated today in Porto-Novo, which was one of the main ports of embarkation for the slave trade to the New World, mainly to Salvador de Bahia. After the abolition of slavery, the economy turned to the production and trade of palmtree oil: European merchant business settled there. The colonial conquest turns Porto-Novo into the capital of the « colony of Dahomey and its dependencies ». Today, Porto-Novo remains the capital of Benin, although the true economic and political centre of the country is Cotonou.

This “Brazilian” architecture appeared in the days of the slave trade and takes its inspiration from a baroque style originally Portuguese, but then transformed while building the rural fazendas and urban mansions of Brazil. After the abolition, many freed slaves returned to Porto-Novo where they brought the farming techniques and the architecture they helped to build. Most of these master craftsmen are anonymous. They created houses for owners boasting their social success by building a home with baroque features while coping with the local context (lack of stone for instance).

This architecture is unique in Africa, making Porto-Novo an urban ensemble with three types of different urban fabric: vernacular, “Brazilian” and colonial. However, maintenance and preservation of Afro-Brazilian architecture are facing many cultural resistances, mainly due to the relationship of populations intensively practicing Voodoo cult with this jointly-owned houses, which very often contain the human remains of the lineage’s ancestors. Out of the 400 Afro-Brazilian registered in the heritage list made by the École du Patrimoine Africain in 2002, over 200 either demolished, dilapidated or in very bad shape as of 2009.

This paper aims to explore the interpretation former slaves gave to the Brazilian-Baroque model they imported to Porto-Novo and to address the question of its reception and use today.

Correspondences and transfers: architectural migrations

Affinities between Germany and southern Brazil: the German architectural accent in Rio Grande do Sul in the work of three German architects in early 20th century

Vera Grieneisen, Renato Holmer Fiore – Universidade Federal do Rio Grande do Sul, Brazil

In early 20th century, the architectural image of Porto Alegre, capital of Rio Grande do Sul, in south Brazil, was marked by Germanic presence, what conferred on the city a distinctive character within the Brazilian context. Important affinities with Germany had been created by the immigration which started in 1824. Family, business and professional relations were established, and a significant number of German professionals in the area of architecture arrived in the State in the 19th and early 20th centuries.

Hermann Menchen, Franz Filsinger and Gerhard Krause were among them. Trained in Germany and already with some professional experience, they decided to emigrate in early 20th century. It is difficult to reconstruct the personal reasons which led each one of them to the decision of coming to Brazil, but most probably there were already business or professional contacts and affinities, as in the case of Krause, who was called to Porto Alegre to teach. Some may have heard about Rio Grande do Sul through others who had already taken the step of immigrating, or through publications recommending the prospering region as a good destination for Europeans involved in construction.

The social, cultural and economic affinities between Germany and Rio Grande do Sul led thus to architectural affinities. The architecture of German immigrants in our State has been studied since the 1980s, chiefly by Günter Weimer. Our present research intends to expand the knowledge on this subject, examining in more depth the German architectural background of immigrant architects and the spatial and stylistic affinities of their production here with that background. The present article analyzes projects made in our State by the above named architects, comparing them with German works of important architects and with the general architectural context of the time in Germany.

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Correspondences and transfers: architectural migrations

Architectural Migrations: Shanghai

Esther da Costa Meyer - Princeton University, USA

During the 1920s and 30s numerous European and American architects designed prestige buildings in Shanghai's International Settlement, the urban enclave marked out for foreign residence and retail. In their day, these buildings were meant to stand – in the eyes of their patrons – for the power and cultural prestige of western elites. They also implied a devaluation of all things Chinese: modernity was the preserve of Anglo-Europeans straining towards the future, while indigenous populations remained locked in the timeless immobility of past vernaculars. Such practices call into question the complex entanglement between colonial power and the architecture designed to represent it, and the complicity of western architects with the project of western imperialism. Yet the transfer of architectural vocabularies to other shores is always over-determined and requires being read on several layers at once. Chinese architects, educated in the West, likewise contributed to the spread of art deco, expressionism, and the International Style. Today, these same buildings, beautifully restored, their contexts gentrified, are instrumentalized by local elites or upscale global franchises to serve as signifiers of taste and historical pedigree. Yet their meaning exceeds these narrow goals as they are also appropriated by a diverse population, enmeshed in different social, economic, and political regimes. (These historical works offer a fascinating contrast to the historicist themed cities built around Shanghai's urban core and commissioned by the Chinese authorities). Time drives a wedge between aesthetic projects and their ideological underpinnings, erasing (or replacing) forms of cultural and symbolic violence, and altering the dynamics between center and periphery. This paper tracks these islands of western architecture in Shanghai from colonial times to times of post-colonial critique, in a city re-scaled as a global megalopolis.

Correspondences and transfers: architectural migrations

Migration and architecture: Traces of exchange between South America and Algarve (South Portugal)

Ricardo Agarez - University College London / The Bartlett School of Architecture, United Kingdom

The significance of intercontinental systems of migration for the dissemination of architectural trends and models in contemporary times has yet to be scrutinized. Beyond the more widely discussed role of metropolitan architects carrying the seeds of novel practices between different contexts – with persistent focus on the transatlantic migration of inter-war modernists and its effects – there seems to lie a largely untapped field of research: the part played by peri-architectural processes and events, and by non-architect actors, in the transfer of ideas and practices between seemingly unrelated sites. This part can be more clearly read in sites removed from well-explored centres of architectural production and dissemination.

My research on the building practice in peripheral Algarve (south of peripheral Portugal) in the first half of the 20th century, where modernist trends were morphed by the effect of a strong regionalist undercurrent, offers a number of signs pointing to the importance of these peripheral developments. The impact of post-war Brazilian architecture in Portugal, namely through international media and a few traveler and migrant architects, has been much heralded; yet little attention has been given to the effects of the wider socio-economic phenomena of migration on the everyday formal architecture of Portuguese towns and villages, in mid-century years and before. Algarve was both a land of long-standing emigration for Africa and America, and the site of widespread dissemination of post-war modernism in run-of-the-mill building practices by architects and non-architects. This paper seeks to illustrate the relevance of this hidden facet for our understanding of architectural exchange and hybridism, by drawing on examples related to intercontinental currents of transfer: from the (reputedly) age-old origins of quintessential features of Algarvian folk architecture, to the commissions of emigrants returned from South America in the 1950s. In parallel with the conventional modes of professional peer-to-peer contamination, the less-noted agency of non-architects (clients, builders, dwellers) shifting between peripheral contexts was instrumental in supporting the dissemination of post-war modernism in Algarve, helping to turn an internationally sourced, avant-garde trend into the preferred style of the local building industry.

Correspondences and networks

Chair: Gustavo Rocha-Peixoto, Universidade Federal do Rio de Janeiro, Brazil

The Territory and the Network. Flows of knowledge and expertise in architecture and planning in the former Belgian Congo, 1880-1960

Johan Lagae - Ghent University, Belgium

For a very long time, historians have been studying colonial architecture and urban planning as part of a national architectural history, stressing primarily bilateral channels between colony and métropole. In more recent years, attempts are being made to rewrite such histories and embedding them in more globalizing narratives positing that ideals, models, practices and experts moved in much more fluid and complex ways, thereby crossing national, colonial/imperial and even linguistic boundaries. In this paper, I want to demonstrate that the former Belgian Congo forms a particularly interesting case to write such a more globalizing history. Because of its central location on the African continent and the immensity of the territory, urban form and the building production in Congolese cities under Belgian colonial rule were influenced by a variety of forces, some metropolitan, some local, some neighboring. Studying Congolese cities thus not only requires looking at Brussels, Paris or London, but also to Brazzaville (Congo Republic), Cape Town (South Africa), Bulawayo (Zimbabwe), Beira (Mozambique) or Lobito and Luanda (Angola). Using particular examples from the Congo, I will argue that a new understanding of colonial architecture and urban planning requires paying attention to both transnational networks of expertise (be it in the field of tropical medicine or modernist architecture for the tropics for instance), but also at translocal phenomena of exchange based on proximity and connectivity. What this entails for architectural historians then is developing a framework that is comparative yet specific, geographically wide yet focused on particular localities, paying attention to networks but also assessing how people moved in particular regions. In this respect, architectural historians have much to gain from the disciplines of area and border studies.

Correspondences and networks

Pierre Francastel and Colombian Modern masters: Intellectual exchanges at the “École Pratiques des Hautes Études - EPHE”

Ingrid Quintana Guerrero – Universidade de São Paulo, FAU, Brazil

In the 1950s, as a result of the comparative sociology method, Pierre Francastel research involved the development of space in Christian art; spatiality in the Renaissance painting and the new techniques in 19th and 20th centuries. Three Colombian collaborators of Le Corbusier - Rogelio Salmona, Germán Samper and Reinaldo Valencia - participated in his “Sociology of Arts” course at the EPHE, and at the Centre de recherches scientifiques sur architecture moderne debates directed by Francastel himself, but introducing other expositors. Both experiences included the review of several “new” theories from various disciplines and introduced the critic to the CIAM postulates. The group of Colombians was also exposed to the ideas of other Young architects who sponsored the postulates of the Team X and introduced another critical point of view regarding the Modern Movement. Finally, some later influent European and Latin American intellectuals (from arts and politics) were also participating in these courses and their presence and contributions in and out of the classroom, confirmed the need to reconsider Le Corbusier’s proposals that benefited from the Colombians’ participation.

This paper aims to recreate the universe surrounding Francastel’s conferences, in the frame of the reconstruction of the formative years of those architects at the Rue de Sèvres atelier. Besides the study of primary sources (three Samper’s notebooks and readers and Salmona’s sketchbooks), the research methodology includes interviews to Samper and architect Gerard Thurnauer (also student in the EPHE course) and the review of academic works concerning Salmona’s formative years -by Cristina Albornoz, Elizenda Monzón and Fernando Arias. To complement the Corbusian point of view, this dialog between different fields of knowledge provide us with elements to understand Samper and Salmona’s critical assessment of Le Corbusier’s approach, evident in their mature architectural production, suitable to address the architectural needs of the Colombian context.

Correspondences and networks

The quest for the modern: Language and History at the School of Architecture at Valparaíso Catholic University, Chile (1952-1972)

Ignacio González Galán - Princeton University, USA

“One has to be absolutely modern”, Godofredo Iommi.

Between 1952 and 1972, Chilean architect Alberto Cruz, Argentinean poet Godofredo Iommi and a small group of faculty led a radical pedagogical project in Valparaíso. This project responded to the stultifying dependence of modern Latin American architecture from Western models and its reduction to narratives of functionalism, and simultaneously disregarded any possible return to a fabricated local past, in search for an original cultural project for the continent. Significantly, they turned primarily to the work of modern French poets as the source of their project, in a quest for the “absolutely modern.” In the work of these poets, this group of faculty found a destabilization of values and an openness to newness that they missed both in modern architecture and in Latin American culture. The paper will be concerned with the nature of this appropriation that disregarded geographical borders and disciplinary delimitations: Modern poetry, according to this group, “did not have roots.” The Valparaíso School found in the work of these rootless poets a model for the exploration of the autonomy of artistic languages, which they considered the appropriate medium to lead a process of transformation for modern architecture and for Latin American culture alike. However, their consideration of this autonomy brought them to reflectively consider architecture’s engagement with any processes of transformation, particularly questioning modern’s architecture utopian program. In fact, they disregarded architecture’s impetus to change the world, turning instead to the change of world provided by poetry, a “change of life,” as Arthur Rimbaud put it. This paper will then consider how the practice and pedagogy of the Valparaíso School elaborated the nature of such difference, constructing a project that was not only independent from geographies and disciplines, but also aimed to be disengaged from history.

A series of intersections faced this a-historical project with events central to Latin American history. These intersections included the encounter of the School’s Pan-American journey *Ameréida* with Che Guevara’s guerrillas in Bolivia, the role of the School in the national process of University reforms in the years 1967-68 and the relationship between the founding of Ciudad Abierta with the arrival to power of Salvador Allende. In these intersections, the School’s project was faced with the same limitations that were identified simultaneously elsewhere in Europe and North-America, which questioned the possibility of seeking for newness within language disregarding processes of historical transformation. This paper will finally reflect on the relationship between the a-historical quest for the modern and such synchronic resonances throughout the world.

Correspondences and networks

Elective affinities at the 1976 Venice Biennale: the case of the Europa-America debate

Léa-Catherine Szacka - École Nationale Supérieure d'Histoire de Versailles, France

In 1976, the Venice Biennale organized its International Exhibition around the unitarian theme of *Ambiente/Arte* (Environment/Art). This multidisciplinary event aimed at questioning architecture's relationship to the other arts in the creation of a modern environment. Curated by the Italian architect Vittorio Gregotti it was the first grand Biennale to take place after the uprisings of 1968. *Ambiente/Arte* included, as part of the larger art extravaganza, *Europa/America: Architetture urbane, alternative suburbane*, the Venice Biennale's first display of contemporary architecture. For the occasion, 25 Architects from Europe and America were invited to exhibit their work, but also to debate and exchange their views on architecture.

The historical importance of *Europa/America* lies in the debate that took place at the Lido di Venezia, on the day of the exhibition's opening. Exacerbating the many ideological tensions of the architectural scene in the dusk of the Modern Movement, this debate was a geographical and generational opposition. For the Americans, led by Peter Eisenman and Robert Stern, the event was an opportunity to bring new ideas from America. It inverted the unidirectional exchange that traditionally transmitted ideas from the old to the new continent. Yet more than anything else, it created a decisive divide between the phenomenologists and the conceptualists while reinforcing the New York (IAUS) / Venice (IUAV) axis. But what was the *modus operandi* of this encounter and did it allow the circulation of models and ideas between the group of American architects and their European counterparts?

The analysis of the transcript of the *Europa/America* debate as well as some original iconographic and video material and interviews allows a better comprehension of the dynamics of networking between individuals and institutions at stake in the summer of 1976. This paper analyzes these networks, considering them as a microcosm of the architectural scene of the time.

