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PROGRAMME AND ABSTRACTS

EUROPEAN ARCHITECTURAL HISTORY NETWORK

Fifth International Meeting

13–16 June 2018
Tallinn

International Scientific Committee

Howayda Al-Harithy, American University of Beirut
 Ljiljana Blagojević, Independent Scholar, Belgrade
 Mark Crinson, University of London
 Hilde Heynen, Catholic University Leuven
 Stephan Hoppe, Ludwig-Maximilians-Universität München
 Merlijn Hurx, Utrecht University
 Kathleen James-Chakraborty, University College Dublin
 Andres Kurg, Estonian Academy of Arts
 Eeva-Liisa Pelkonen, Yale University
 Nuno Senos, Universidade Nova de Lisboa

Local Organizing Committee

Daria Bocharnikova, KU Leuven / Bozar, Brussels
 Liina Jänes, Estonian Ministry of Culture
 Mart Kalm, Estonian Academy of Arts
 Andres Kurg, Estonian Academy of Arts
 Epp Lankots, Estonian Academy of Arts
 Aino Niskanen, Aalto University, Helsinki
 Triin Ojari, Museum of Estonian Architecture
 Kadi Polli, University of Tartu / KUMU Art Museum
 Epi Tohvri, Tallinn Technical University

EAHN Board

Until June 2018
 President: Hilde Heynen, Belgium
 Vice-President: Mark Crinson, UK
 Treasurer: José Angel Medina Murua, Spain
 Secretary: Cana Bilsel, Turkey

From June 2018
 President: Mark Crinson, UK
 Vice-President: Jorge Correia, Portugal
 Treasurer: José Angel Medina Murua, Spain
 Secretary: Cana Bilsel, Turkey

Welcome to the fifth international meeting of the European Architectural History Network in Tallinn! After biennial meetings in Guimarães, Brussels, Turin, and Dublin, this will be the first EAHN conference in northeastern Europe, demonstrating the organization's continuing aspiration to enlarge its geographical reach and critically address the centre-periphery relations inside Europe.

Founded in 2005, EAHN operates across national boundaries and is open to scholars from all countries. It aims to promote architectural research and education through public forums, conferences and through its open access research journal *Architectural Histories*. The biennially organized international meeting is the organization's largest gathering, where session proposals that cover different periods in the history of architecture and different approaches to the built environment can be submitted through an open call. Following a selection by an international scientific committee, the sessions and round tables will then search for papers through a subsequent open call.

This year's conference will feature twenty-eight sessions, ranging from panels on reinterpreting the rediscovery of antiquity in Renaissance to critical retakes on the UN Development programmes and a round table that asks a question about the usefulness of the term 'Eastern Europe'. The paper sessions are organized in five parallel thematic tracks on all three days, with 193 presenters and session chairs all together. Three keynote presentations include Christine Stevenson's opening talk 'Buildings in Bits: Lessons from the English Baroque', Krista Kodres's presentation 'The House of a Tallinn/Reval Wealthy Burgher in the Early Modern Period', and Reinhold Martin's concluding keynote, summing up the papers and discussions of the conference.

During lunch hours on all three days, participants can choose from a range of walking and bus tours to the medieval, modern, and contemporary landmarks of Tallinn. The post-conference tours offered on Sunday (17 June) include a half-day tour to Soviet-era collective farm (*kolkhoz*) sites and a full-day visit to the coastal city of Pärnu with a focus on its twentieth-century architecture, including the interwar and Soviet periods.

The conference will take place in the National Library of Estonia, a building bearing

witness to the recent turbulent history of the country. Designed by architect Raine Karp in the late Soviet period (1984), it was completed in 1992 when Estonia had already regained independence. Receptions for EAHN conference participants will introduce other significant public buildings in Tallinn, including the KUMU Art Museum, built after a winning entry in an international architecture competition in 1994 (architect Pekka Vapaavuori; the building was completed in 2006) and the current premises of the Estonian Academy of Sciences, a former noblemen dwelling on the Toompea hill (architect Martin Gropius; built in 1865).

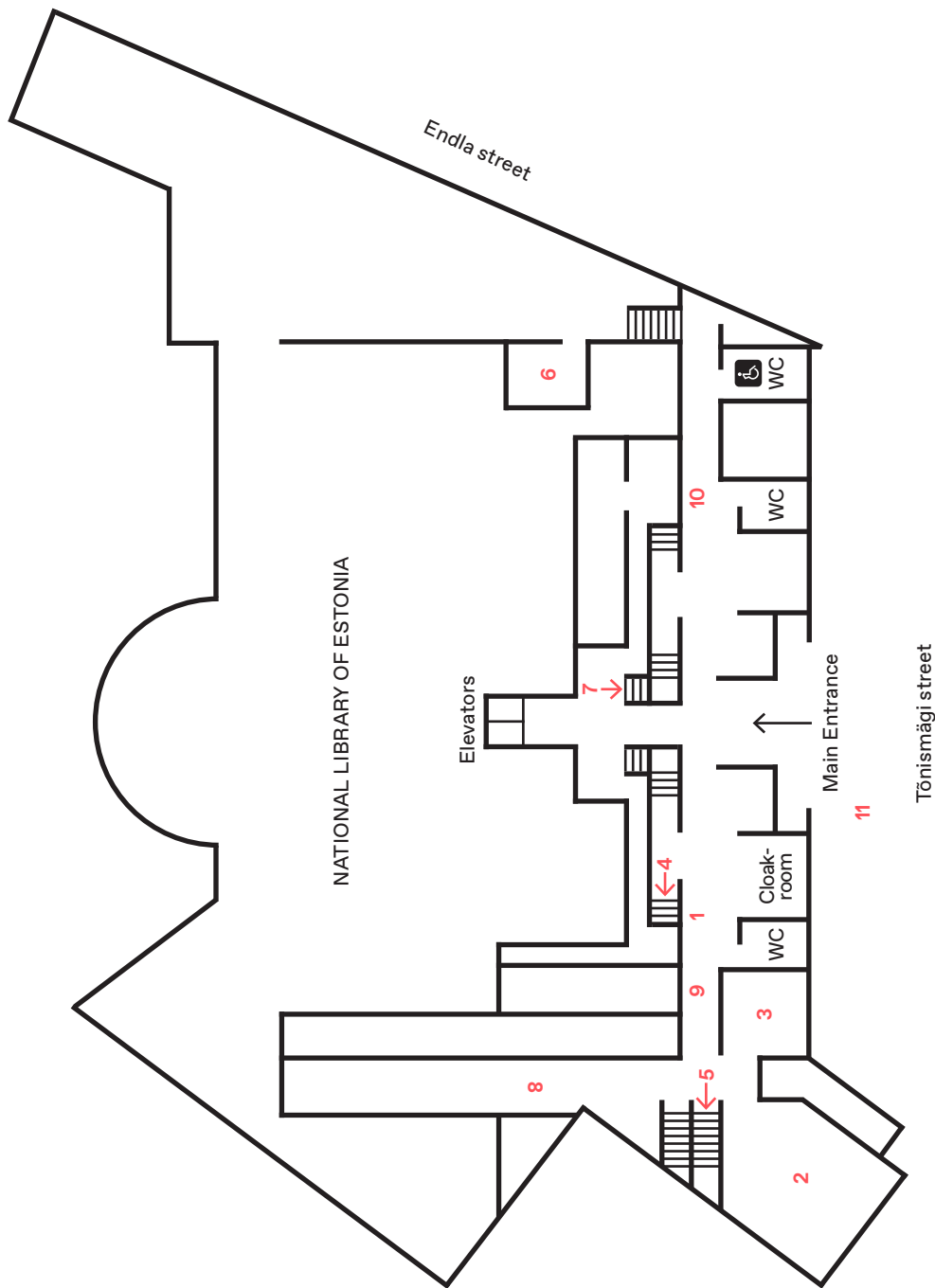
The local organizer of the conference is the Estonian Academy of Arts, the only public university in Estonia providing higher education in fine arts, design, and architecture. Its Institute of Art History and Visual Culture teaches degree programs in art history on all three academic levels and is the largest center for art and architecture history research in the country.

This year, Estonia is celebrating the centenary of its first independence in 1918. It will bring activities and exhibitions devoted to the country's history and to the celebration of independence to Tallinn and other event spaces. We hope that the EAHN conference, with its large number of high-level speakers, will contribute to this anniversary spirit with critical discussions and debates of global scale and promote transnational and transcultural approaches and understanding of the built environment.

We thank the European Regional Development Fund, the Estonian Cultural Endowment, the City of Tallinn, the Museum of Estonian Architecture and the Estonian Academy of Sciences for supporting this conference.

Andres Kurg
 Conference Chair

PRACTICAL INFORMATION



Conference Registration

The registration and information desk is open in the National Library (Tõnismägi 2):

13 June 13:00–17:30
 14 June 8:00–18:30
 15 June 8:30–18:00
 16 June 8:30–16:00

Throughout the conference, there will be plenty of volunteers around (wearing the Estonian Academy of Arts T-shirts) whom you are welcome to approach with questions.

EAHN Membership Registration

EAHN membership is required to attend the conference. Membership is free and offers many benefits, such as news listings, access to interest groups and the network as a whole. Join now: eahn.org/register/

Lunches and Coffee Breaks

Lunch and Coffee Breaks will be served at the National Library cafeteria Poogen, opposite the entrance to the Main and Small Conference Halls. On Friday and Saturday you can collect packed lunch from outside the cafeteria entrance.

PRACTICAL INFORMATION

Meeting point for all tours

Meeting point for the lunch tours and post-conference tours is in front of the National Library main entrance.

Luggage

From Wednesday to Saturday you can leave your luggage in the National Library. Please contact the conference registration desk for further details.

Internet Access

Free Wifi network is called “nlib-lugejad”, no password is required.

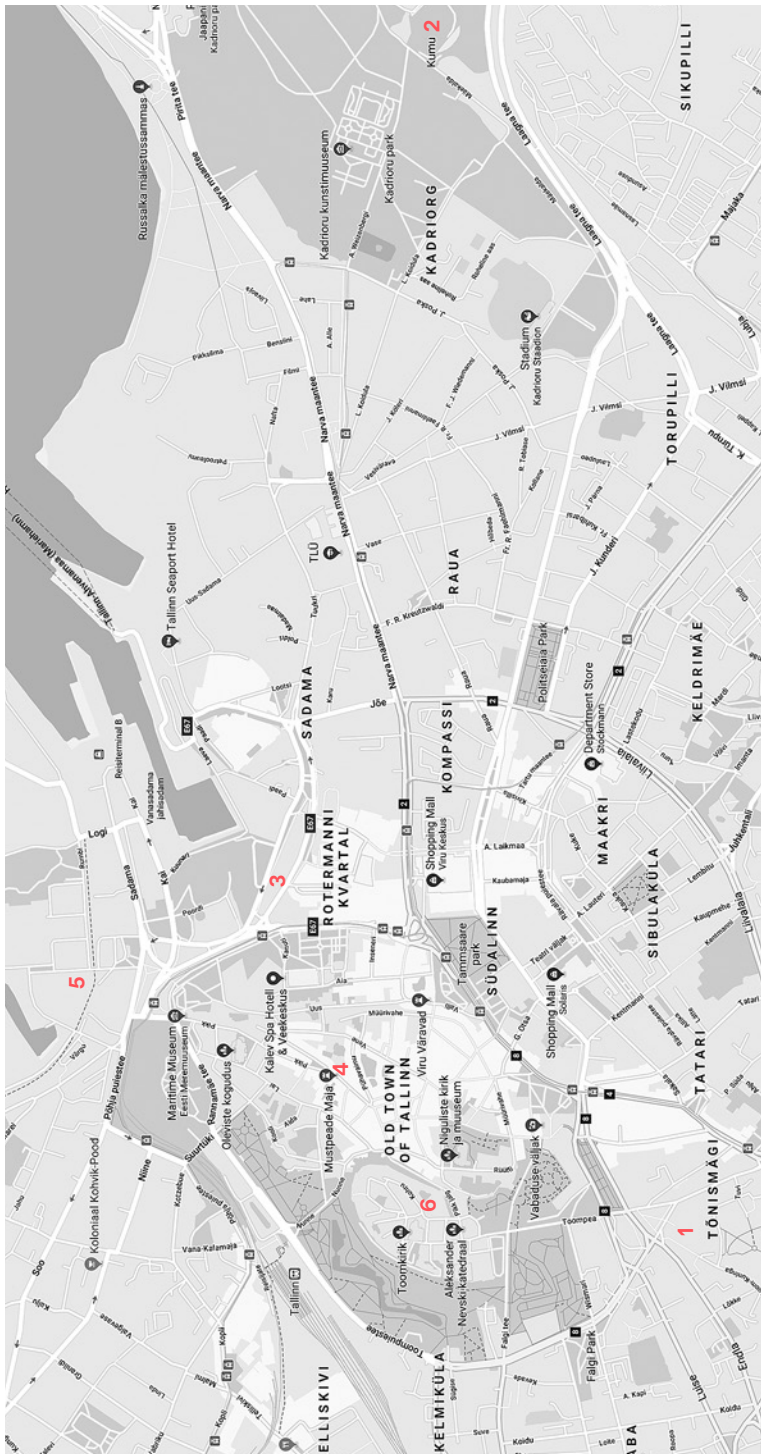
Web and Social Media

Conference website: eahn2018conference.ee

Use #EAHN2018 for social media postings.

- 1 Registration desk
ground floor (3rd floor)
- 2 Main Conference Hall
(Suur konverentsisaal),
ground floor (3rd floor)
- 3 Small Conference Hall
(Väike konverentsisaal),
ground floor (3rd floor)
- 4 Cupola Hall
(Kuppelsaal)
4th floor, separate entrance from the foyer
- 5 Corner Hall
(Nurgasaal)
4th floor, separate entrance from the foyer
- 6 Auditorium 3107
ground floor, separate entrance from the foyer
- 7 Miller Salon
(Milleri Salong)
5th floor, entrance through the reader area
- 8 Cafeteria Poogen,
ground floor (3rd floor)
- 9 Conference Bookshop
ground floor (3rd floor)
- 10 Documentation of EAHN themed
conference in Jerusalem in 2017
- 11 Tours meeting point

PRACTICAL INFORMATION



- 1 National Library of Estonia
- 2 Kumu Art Museum
- 3 Museum of Estonian Architecture
- 4 House of the Brotherhood of the Blackheads (Mustpeade maja)
- 5 Contemporary Art Museum of Estonia (EKKM)
- 6 Estonian Academy of Sciences

PRACTICAL INFORMATION

CONFERENCE LOCATIONS

- 1
Conference main venue
 Wednesday, 13 June – Saturday, 16 June
National Library of Estonia
 Tõnismägi 2
 Interest group meetings and all paper sessions on all days, keynotes on Friday and Saturday
- 2
Conference Opening
 Wednesday, 13 June
Kumu Art Museum
 Weizenbergi 34 / Valge 1
 Conference opening, keynote presentation and opening reception
- 3
Reception
 Thursday, 14 June
Museum of Estonian Architecture
 Ahtri 2
 Reception and *Architectural Histories* Award presentation
- 4
Gala Dinner
 Friday, 15 June
House of the Brotherhood of the Blackheads
 (Mustpeade maja)
 Pikk 26
- 5
After-Party
 Friday, 15 June
Contemporary Art Museum of Estonia (EKKM)
 Põhja puistee 35
- 6
Closing Reception
 Saturday, 16 June
Estonian Academy of Sciences
 Kohtu 6

FREE PUBLIC TRANSPORT

Registered delegates of the conference can use the public transport in Tallinn for free. Show your conference name tag to the ticket inspector when asked. See routes and timetables here:
transport.tallinn.ee/#tallinna-linn/en

WHERE TO EAT

Von Krahl Bar
 Rataskaevu 17
 Offers 10% discount of the menu with EAHN name tag.

Telliskivi area
 Telliskivi street 60a
 Old factory complex on the borders of the Old Town and Pelgulinna and Kalamaja districts with popular restaurants, stores and studios.

Rotermann Quarter
 Rotermanni / Roseni streets
 20th century industrial buildings mixed with contemporary architecture. Rotermanni quarter is a home for several shops, restaurants and offices.

Tallinn Tourist Information Centre
 Niguliste 2
 +372 645 7777

Tourist information
www.visitestonia.com
www.visit tallinn.ee

13.00–17.00 **Registration**
National Library of Estonia (Tõnismägi 2)

13.30–16.00 **THEMATIC INTEREST GROUP MEETINGS**

→ p. 30 **URBAN REPRESENTATIONS GROUP**
Meeting Room (Nõupidamisruum)

Curated Urban Visions Workshop
Miriam Paeslack, University of Buffalo
Anat Falbel, Universidade Federal do Rio de Janeiro
Jeffrey Cohen, Bryn Mawr College

GENDER GROUP
Auditorium 3107

On Margins: Feminist Architectural Histories of Migration
Anooradha Iyer Siddiqi, Harvard University
Rachel Lee, Ludwig-Maximilians-University
In collaboration with:
Katia Frey, ETH Zurich
Eliana Perotti, ETH Zurich

HOUSING GROUP
Corner Hall (Nurgasaal)

**Housing Stories as a Methodological Frontier:
A Workshop and a Manifesto**
Gaia Caramellino, Politecnico di Milano
Filippo De Pieri, Politecnico di Torino

POSTMODERNISM GROUP
Small Conference Hall

Drawing Architecture: 1968 to 1988
Véronique Patteeuw, ENSAP-Lille
Léa-Catherine Szacka, University of Manchester

WORD AND IMAGE GROUP
Cupola Hall (Kuppelsaal)

**Architecture Published Roundtable:
Past, Present, Future**
Anne Hultzsich, Oslo School of Architecture and Design
Catalina Mejía Moreno, University of Brighton / Universidad de los Andes

ARCHITECTURE AND THE ENVIRONMENT GROUP
Rare Books and Archives Reading Room, ground floor

Open Meeting
Sophie Hochhäusl, University of Pennsylvania
Torsten Lange, ETH Zurich

HISTORIES IN CONFLICT GROUP
Miller Salon

Open Meeting
Panayiota Pyla, University of Cyprus
Alona Nitzan-Shiftan, Technion – Israel Institute of Technology

LATIN AMERICA MODERN ARCHITECTURE GROUP
Red Meeting Room (Punane rühmaruum), 5th floor

Open meeting
Horacio Torrent, Pontificia Universidad Católica de Chile
Ruth Verde Zein, Mackenzie University, São Paulo
Anat Falbel, Universidade Federal do Rio de Janeiro

POSTGRADUATES GROUP
Art Meeting Room (Kunsti rühmaruum), 8th floor

Open meeting
Miranda Critchley, University College London

16.00–17.30 **EAHN Business Meeting**
Main Conference Hall

18.00–18.30 **Conference Opening**
Kumu Art Museum Auditorium (Weizenbergi 34)

Opening Addresses
Andres Kurg, Conference Chair
Hilde Heynen, President of EAHN
Mart Kalm, Rector of the Estonian Academy of Arts
Kadi Polli, Director of Kumu Art Museum

18.30–19.30 **OPENING KEYNOTE**
Kumu Art Museum Auditorium

→ p. 34

Buildings in Bits: Lessons from the English Baroque
Christine Stevenson, The Courtauld Institute of Art

19.30–21.00 **Opening Reception**
Kumu Art Museum

8.00–18.30 **Registration**
National Library of Estonia (Tõnismägi 2)

9.00–11.45 **First Paper Session**
RETHINKING ARCHITECTURAL COLOUR

→ p. 39

Conor Lucey, University College Dublin
Lynda Mulvin, University College Dublin

Room: *Auditorium 3107*
Track: Mediations

The Colourful Middle Ages?
Anneli Randla, Estonian Academy of Arts, Estonia

**Pioneer Polychromy:
Geology, Industry and Aesthetics in Irish Victorian Architecture**
Christine Casey, Trinity College Dublin

**Ornament without Ornamenting:
Whiteness as the Default Materiality of Modernism**
Susanne Bauer, Norwich University of the Arts

**A New Chromatic Vision:
The Early Impact of Colour Photography in Architecture**
Angelo Maggi, Università luav di Venezia

9.00–11.45 **First Paper Session**
COMPRADOR NETWORKS AND COMPARATIVE MODERNITIES
→ p. 43
Lawrence Chua, Syracuse University / Albert-Ludwigs-Universität

Room: *Corner Hall (Nurgasaal)*
Track: Comparative Modernities

Building Cosmopolitanism: Reconsidering the Comprador as Contractor in the Formation of Shanghai's Lilong
Nora Boyd, Hunter College

The Twentieth-Century Godowns along the Singapore River
Yuk Hong Ian Tan, University of Hong Kong

Sugar and the City: The Contribution of Three Chinese-Indonesian Compradors to Modern Architecture and Planning in the Dutch East Indies, 1900–1942
Pauline K.M. van Roosmalen, TU Delft

Modernizing Macao, the Old-Fashioned Way: Macanese and Chinese Entrepreneurship in the Colonial City
Regina Campinho, Universidade de Coimbra / Université de Lorraine

9.00–11.45 **First Paper Session**
EUROPEAN PERIPHERIES IN ARCHITECTURAL HISTORIOGRAPHY
→ p. 37
Petra Brouwer, University of Amsterdam
Kristina Jõekalda, Estonian Academy of Arts

Room: *Small Conference Hall*
Track: Peripheries

The Modern Margin at the Classical Centre: Critical Regionalism as Historiography
Stylios Giamarellos, University College London

Architect Migrants from the Former Soviet Republics to Western Europe: A Blind Spot of Eurocentric Historiography
Eva Radionova, Amsterdam University of the Arts
Yelizaveta Yanovich, World Bank Group / Independent researcher

Peripheral and Central Stances in Portuguese Architecture Culture
Ricardo Costa Agarez, University of Évora

From Tendenza to Tendenzen: Rewriting Ticinese Architecture, 1975–1985
Irina Davidovici, ETH Zurich

9.00–11.45 **First Paper Session**
MEASURE EVERY WANDERING PLANET'S COURSE: RESIDENTIAL SYSTEMS IN EARLY MODERN EUROPE, 1450–1700
→ p. 52
Krista De Jonge, KU Leuven
Konrad Ottenheim, Utrecht University
Birgitte Bøggild Johannsen, National Museum of Denmark

Room: *Cupola Hall (Kuppelsaal)*
Track: Discovery and Persistence

'Going Back and Forth': Residential Systems in Renaissance Venice
Johanna Heinrichs, University of Kentucky

The Materialisation of Power and Authority: The Architectural Commissions of Charles of Croÿ, 1596–1612
Sanne Maekelberg, KU Leuven

Residential Systems and Spatial Appropriation: The Rise and Fall of a Senatorial Family in Early Modern Bologna
Giovanna Giudicini, The Glasgow School of Art

Images of Wealth, Pride and Power: Country House Culture on the Island of Walcheren, 1600–1750
Martin van den Broeke, Netherlands Ministry of Economic Affairs

9.00–11.45

First Paper Session

→ p. 56

ARCHITECTURE'S RETURN TO SURREALISM

Wouter Van Acker, Université Libre de Bruxelles
Stefaan Vervoort, Ghent University / KU Leuven

Room: *Main Conference Hall*

Track: Body and Mind

**From the Fulfilment of Needs to the Mediation of Experience:
The Uncanny Theater of the Urban Enclaves of Ricardo Bofill and
Taller de Arquitectura**

Anne Kockelkorn, ETH Zurich

**A Surrealist Earthwork: Museum Abteiberg, Hans Hollein,
and the Indiscipline of Collage**

Craig Buckley, Yale University

**Happening in Japan: Arata Isozaki's Surreal Intakes and the Gunma
Museum of Modern Art**

Marcela Aragüez, University College London

From Miller to Mollino. Carlo Mollino's Interiors as Surrealist Cabinets

Gerlinde Verhaeghe, KU Leuven

Dominique Bauer, KU Leuven

Architectures of Nothing: Aldo Rossi and Raymond Rousel

Victoria Watson, University of Westminster

9.00–11.45

First Paper Session

→ p. 61

ROUNDTABLE: WHO (STILL) NEEDS EASTERN EUROPE?

Carmen Popescu, Ecole Nationale Supérieure d'Architecture de Bretagne
Discussants:

Irina Tulbure, Ion Mincu University of Architecture and Urbanism

Alina Serban, Bucharest National University of Arts

Room: *Miller Salon*

Track: Roundtable

Eastern Europe Is Not the Center or the Periphery

Kimberly Zarecor, Iowa State University

Local? Global?: The Power to Define Conceptual Categories

Veronica E. Aplenc, University of Philadelphia

Second World Urbanity: Beyond Area Studies Towards New Regionalisms

Daria Bocharnikova, Center for Fine Arts BOZAR / KU Leuven

Steven E. Harris, University of Mary Washington

Reconsidering Eastern Europe from the Margins

Francisco Martínez, University of Helsinki

**Defamiliarizing Formal Analysis: A New Methodology to Study Ordinary
Modernism**

Alona Nitzan-Shiftan, Technion – Israel Institute of Technology

11.45–12.45

Lunch

12.45–14.30

LUNCH TOURS

Walking Tour: **Medieval Town Hall and Square**

Bus Tour: **The Tallinn Seafront and Kalamaja (19–20 Century)**

Bus Tour: **Soviet Mass Housing Estates – Mustamäe and Väike-Õismäe**

12.45–14.30

Interest Groups Coordinators Meeting

Corner Hall (Nurgasaal)

14.30–17.15

Second Paper Session

→ p. 67

**MEDIATING ARCHITECTURE AND ITS AUDIENCES:
THE ARCHITECTURAL CRITIC**

Maristella Casciato, Getty Research Institute

Gary Fox, University of California, Los Angeles

Room: *Main Conference Hall*

Track: Mediations

**Critique vs Criticism: Giulio Carlo Argan and the Manifold Practices of
Critica**

Cesare Birignani, The City College of New York

**Architects vs. the Public in Architectural Criticism: From the Press to
Radio and Television**

Jessica Kelly, University for the Creative Arts, Farnham

**Designs on TV: Aline Bernstein Saarinen and Public Reception of
Architecture in the Postwar US**

Emily Pugh, Getty Research Institute

Data Dread and Architectural Criticism

Matthew Allen, Harvard University

The 'Critical' in the Architectural Criticism of Kenneth Frampton

Mary McLeod, Columbia University

14.30–17.15

Second Paper Session

→ p. 72

**THE POLITICAL AESTHETICS OF POSTMODERNISM:
BETWEEN LATE SOCIALISM AND LATE CAPITALISM**

Léa-Catherine Szacka, University of Manchester

Maroš Krivý, Estonian Academy of Arts / Cambridge University

Track: Comparative Modernities

Room: *Small Conference Hall*

**Provincializing Postmodernism: Appropriation and Transformation of
Postmodern Tropes in Česká Lípa**

Ana Miljački, MIT

National in Form, Socialist in Content: Postmodern Architecture on the Soviet Periphery

Angela Wheeler, Harvard University

Contra the Late-Socialist Vaudeville: Critiques of Postmodernism in East Germany

Torsten Lange, ETH Zurich

Postmodernism and Neoliberalism in Santiago de Chile in the 1980s

Daniel Talesnik, TU München

The Prince and The Pauper: The Politics of Stirling's Irony

Joseph Bedford, Virginia Tech

14.30–17.15

Second Paper Session

→ p. 77

THE ARCHITECTURE OF THE TASMAN WORLD, 1788–1850

G. A. Bremner, University of Edinburgh

Andrew Leach, University of Sydney

Room: *Corner Hall (Nurgasaal)*

Track: Peripheries

Sealer Dealers and the Architecture of the Tasman World

Philippa Mein Smith, University of Tasmania

The Architecture of Van Diemen's Land's Timber

Stuart King, University of Melbourne

The Architecture of Pastoralism and the (De)industrialization of Port Phillip

Harriet Edquist, RMIT University

Pilfering and the Tasman World: Commerce, Criminal Cultures and the 'Securitisation' of Space in Early Colonial Sydney and Hobart

William M Taylor, University of Western Australia

The Earle Panoramas of the Tasman World

Robin Skinner, Victoria University of Wellington

14.30–17.15

Second Paper Session

→ p. 82

BUILDING KNOWLEDGE: LOCATING ARCHITECTURE IN EARLY

MODERN ERUDITE WRITING

Freek Schmidt, VU Amsterdam

Martijn van Beek, VU Amsterdam

Room: *Auditorium 3107*

Track: Discovery and Persistence

Rabbinical Scholarship, Antiquarianism, and Ideal of the 'Good Architecture': Jacob Judah Leon's Retrato del Templo de Selomo

Robert Madaric, University of Tübingen

François Rabelais sapiens architectus

Olivier Séguin-Brault, McGill University

Architecture of Method: Theories of Disposition in the Kunstammer

Mattias Ekman, University of Oslo

Architectural Transactions: Communicating Architectural Knowledge in the Early Philosophical Transactions of the Royal Society, 1665–1677

Gregorio Astengo, University College London

14.30–17.15

Second Paper Session

→ p. 86

SPACES FOR CHILDREN AS 'CITIZENS OF THE FUTURE' IN THE SERVICE OF TWENTIETH CENTURY POLITICAL IDEOLOGIES

Alexandra Alegre, Universidade de Lisboa

Yael Allweil, Technion – Israel Institute of Technology

Room: *Cupola Hall (Kuppelsaal)*

Track: Body and Mind

From Social Spaces to Training Fields: Changes in Design Theory of the Children's Public Sphere in Hungary in the First Half of the Twentieth Century

Luca Csepely-Knorr, Manchester School of Architecture

Maria Klagyivik, Independent researcher

Constructing Childhood: The Development of the Summer Camp in the Fascist Era

Stephanie Pilat, The University of Oklahoma

Paolo Sanza, Oklahoma State University

Building Soviet Childhood

Juliet Koss, Scripps College

Spaces of Empowerment: Architecture of Israeli Youth Villages, 1930–1960

Ziv Leib, Technion – Israel Institute of Technology

Educating a 'Creative Class': Anti-Disciplinary School Architecture in the Early 1970s

Anthony Raynsford, San Jose State University

14.30–17.15

Second Paper Session

→ p. 91

OPEN SESSION

Eeva-Liisa Pelkonen, Yale University

Room: *Miller Salon*

Track: Open Session

The Process of Change in Zurenborg: The Evolution of the Suburban House in Antwerp

Susan Galavan, KU Leuven

Postwar Gaudi: Acts of Ventriloquism and Architectural Criticism

Pep Avilés, Penn State University

Formalizing Knowledge: The Example of the Ethio-Swedish Building Institute in Addis Abeba

Helena Mattsson, KTH Royal Institute of Technology
Erik Sigge, KTH Royal Institute of Technology

Postmodern Architecture in Poland: Meaning and Appropriation under Late Socialism

Florian Urban, Glasgow School of Art

18.00–19.30 RECEPTION:

Architectural Histories Award and Thanks
Museum of Estonian Architecture (Ahtri 2)

9.00–11.45

→ p. 97

Third Paper Session

THE FOUNDATIONS OF ARCHITECTURAL RESEARCH

Barbara Penner, University College London
Charles Rice, University of Technology Sydney

Room: *Cupola Hall (Kuppelsaal)*

Track: Mediations

Research as Persuasion: Architectural Research in the Tennessee Valley Authority

Avigail Sachs, University of Tennessee

Late Portuguese Colonialism in Africa: The Role of the Agência Geral do Ultramar

Ana Vaz Milheiro, University of Lisbon

Ameliorating Research in Architecture: The Nuffield Trust and the Postwar Hospital

David Theodore, McGill University

State-Funded Militant Infrastructure? CERFI's

'Équipements collectif' in the Intellectual History of Architecture
Meredith TenHoor, Pratt Institute

Workplace Politics: The Influence and Legacy of Public-Private Collaboration in DEGW's Office Research Building Information Technology (ORBIT) Study (1983)

Amy Thomas, TU Delft

9.00–11.45

→ p. 102

Third Paper Session

CENTRALIZATIONS AND TERRITORIES IN THE ARCHITECTURAL PRODUCTION OF THE SOCIALIST WORLD

Richard Anderson, University of Edinburgh
Elke Beyer, TU Berlin

Room: *Small Conference Hall*

Track: Comparative Modernities

The Unsettling Norms: Identity Politics in China's Search for Socialist Architecture with National Form

Yan Geng, University of Connecticut

Revisiting Socialist Baltic Regionalism: Between Local Myths and Critical Approaches

Marija Drémaitė, Vilnius University

Adapting Soviet Prefabricated Housing for the Regions

Nikolay Erofeev, University of Oxford

Architects Displaced: Making Architecture at the Periphery in Communist Romania

Dana Vais, Technical University of Cluj-Napoca

Dialectics of Centrality in the Global Cold War

Łukasz Stanek, University of Manchester

9.00–11.45

Third Paper Session

→ p. 107

**EUROPE'S OWN ISLAMIC ARCHITECTURE:
HERITAGE, CONTESTATION, AND NECESSITY**

Mia Fuller, University of California, Berkeley

Room: *Auditorium 3107*

Track: Peripheries

Recovering the Great Mosque of Cordoba: The History of an Idea

Michele Lamprakos, University of Maryland - College Park

Mountainous Mosques: Examining Georgia's Tradition of Wooden Islamic Architecture

Suzanne Harris-Brandts, MIT

Angela Wheeler, Harvard University

Mosques, Minarets, and Changing Urban Identities in Bosnia-Herzegovina

Emily G. Makaš, University of North Carolina at Charlotte

Vulnerable Borders Passing through the Mosque Complex: The Design and Construction of Central Mosque in Cologne

Ahmet Tozoğlu, Abullah Gul University

Religious Austerity: The Lutheran Limits on Mosque Architecture in Sweden

Jennifer Mack, KTH Royal Institute of Technology / Uppsala University

9.00–11.45

Third Paper Session

→ p. 112

THE PERSISTENCE OF A PROVINCIAL BAROQUE

Maarten Delbeke, ETH Zürich

Edoardo Piccoli, Politecnico di Torino

Room: *Corner hall (Nurgasaal)*

Track: Discovery and Persistence

Extra moenia: The Developments of Roman Baroque in Romagna During the Eighteenth Century.

Iacopo Benincampi, Sapienza Università di Roma

Translatio: Provincial Architecture of the Baroque Baltic Relic, c. 1600–1800

Ruth Noyes, Wesleyan University

At the Peripheral Edge: Baroque Architecture in Malta

Conrad Thake, University of Malta

Baroque(s) in Piedmont: Survival, Revival, Regionalism, 1780–1961

Mauro Volpiano, Politecnico di Torino

The Neobaroque Style in Private Secular Architecture in Spanish and French Catalonia in the First Half of the Twentieth Century: From Cosmopolitan to Vernacular Model

Esteban Castañer, Université de Perpignan Via Domitia

9.00–11.45

Third Paper Session

→ p. 117

A WOMAN'S SITUATION:**TRANSNATIONAL MOBILITY AND GENDERED PRACTICE**

Anooradha Iyer Siddiqi, Harvard University

Rachel Lee, Ludwig-Maximilians-University Munich

Room: *Main Conference Hall*

Track: Body and Mind

Enclosed Bodies: Circulation and its Discontents

Ross Exo Adams, Iowa State University

The Gendered User and the Generic City: Simone de Beauvoir's America Day by Day (1947/1954)

Mary Pepchinski, Hochschule für Technik und Wirtschaft Dresden

'Dear Ms. Comrade' or A Transnational Agent in the Communist World: Architecture, Urbanism, and Feminism in Margarete Schütte-Lihotzky's Post-War Work, ca. 1945–1960

Sophie Hochhäusl, University of Pennsylvania

Georgia Louise Harris Brown and the Myth of Brazilian Racial Democracy

Anat Falbel, Universidade Federal do Rio de Janeiro

Roberta Washington, Roberta Washington Architects

Horizons of Exclusion: Lina Bo Bardi's Exile from Exile

Sabine von Fischer, Agentur für Architektur

11.45–12.00

Coffee and Tea

12.00–13.00

KEYNOTE LECTURE

→ p. 122

*Main Conference Hall***The House of a Tallinn/Reval Wealthy Burgher in the Early Modern Period: Self-Representation and Social Aesthetics**

Krista Kodres, Estonian Academy of Arts

13.00–15.00

LUNCH AND TOURS

Walking Tour: **Dome Church and 18th/19th Century Dwellings in Toompea**Walking Tour: **Toompea Castle and the Estonian Parliament Building (1920–1922)**Bus Tour: **Highlights of Soviet Modernism in Tallinn**Bus Tour: **The Pirita Convent (15th C)**Bus Tour: **Interwar Modernism in Nõmme, the Garden City**

15.00–15.15

Coffee and Tea

15.15–18.00 **Fourth Paper Session**

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**LAUNCHING THE ARCHITECTURAL MAGAZINE:
THE FORMATION OF A GENRE**

Anne Hultzsch, Oslo School for Architecture and Design / University College London

Room: *Corner Hall (Nurgasaal)*

Track: Mediations

Printing a New Style: The First Swedish Architectural Magazine and the Creation of Modern Scandinavian Architecture in the 1850s
Anna Ripatti, University of Helsinki**'An Intimate Cooperation of the Intellectual Forces of German Technology': Professional Organisations and Their Journals in the German Countries**
Christiane Weber, Universität Innsbruck**Architecture and Editorial Culture: The Role of the Architect and Criticism in the Formation of the Portuguese Architectural Magazines**
Rute Figueiredo, ETH Zurich**The Emergence of the Professional Architectural Magazine in China**
Kai Wang, Tongji University
Ying Wang, University of Leuven**A Tale of Two Journals: The Early Years of La Casa Bella and Domus**
Klaus Tragbar, Universität Innsbruck15.15–18.00 **Fourth Paper Session**

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**THE UNITED NATIONS IN THE NON-WESTERN WORLD:
NORMS AND FORMS OF 'DEVELOPMENT' PROGRAMMES**Tom Avermaete, TU Delft
Samia Henni, Princeton UniversityRoom: *Main Conference Hall*

Track: Comparative Modernities

'A World Picture?': The UN's Audio-Visual Apparatus for Mediating Habitat, 1976
Felicity D. Scott, Columbia University**Open Door: UNBRO and the Spatial Planning of Cambodian-Thai Refugee Camps**
Jennifer Ferng, University of Sydney**Counter Currenting: The Production of Locality in the Case of the Training for Self Reliance Project [TSRP] – Lesotho, 1983–1987**
Iain Low, University of Cape Town**Tourism and Leisure Politics: The United Nations Development Agenda in Cyprus**
Panayiota Pyla, University of Cyprus
Dimitris Venizelos, University of Cyprus**Infrastructure of Pan-Africanism: The Trans-African Highway Network**
Kenny Cupers, University of Basel15.15–18.00 **Fourth Paper Session**

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MODERNITY AND RURALITY: MAPPING THE STATE OF RESEARCHAxel Fisher, Université libre de Bruxelles / TU Berlin
Aleksa Korolija, Politecnico di MilanoRoom: *Auditorium 3107*

Track: Peripheries

To Subordinate, Unite, or Confront Architecture with Nature? Knut Knutsen's Regionalist Strategies and Their Impact
Espen Johnsen, University of Oslo**'Architecture, in the Sense of Prewar Times, Is Dying.': Ernst May's Housing Schemes in Weimar's Rural East**
Sarah M. Schlachetzki, University of Bern**Agrarian Penal Colonies and the Project of Modern Rurality in Italy**
Sabrina Puddu, University of Hertfordshire / Leeds Beckett University**'Only Human Tirelessness Built on Science can Conquer the Desert': Planned Agricultural Communities in Early Nineteenth Century Hungary**
Kristof Fatsar, Writtle University College15.15–18.00 **Fourth Paper Session**

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THE ARCHITECTURE OF THE ORIENT BEFORE ORIENTALISM

Anne-Françoise Morel, KU Leuven

Room: *Cupola Hall (Kuppelsaal)*

Track: Discovery and Persistence

Spatial Narratives on Ottoman Architecture: Aegean Port Cities through the Eyes of Western Travelers
Çağla Caner Yüksel, Başkent University
Ceren Katipoğlu Özmen, Çankaya University**The Spectator and the Orient: The Case of William Chambers**
Sigrid de Jong, Leiden University**Reception and Dissemination Oriental Imagery in the Eighteenth Century through Fischer von Erlach and Piranesi Architectural Plates**
Elisa Boerie, Politecnico Milano**Shifting Perceptions of the Orient: Pococke, Dalton, and Hope**
Lobke Geurs, KU Leuven**Egypt and the Interior: Thomas Hope and 'Interior Decoration'**
Tim Anstey, Oslo School of Architecture and Design

15.15–18.00 **Fourth Paper Session**
REFORM: ARCHITECTURE AS PROCESS, 1870–1920
 → p. 145 Leslie Topp, Birkbeck, University of London

Room: *Small Conference Hall*
 Track: Body and Mind

Exhibitions, Audiences and the Contradictions of Architectural Reform
 Wallis Miller, University of Kentucky

Urban Reform and Mobilities of Knowledge: The Villa Medici and Ernest Hébrard's Work in Greece
 Kalliopi Amygdalou, Hellenic Foundation for European and Foreign Policy (ELIAMEP) / National Technical University of Athens

Shaping the World: The Document and the Architecture of Mondialité
 Michael Faciejew, Princeton University

From 'Reform' to 'Revolutionary' Thinking in Ottoman Palestine's Settlements, 1870–1920
 Marina Epstein-Pliouchtch, Western Galilee Academic College
 Talia Abramovich, Technion – Israel Institute of Technology

Processes of Reform Photography
 Peter Sealy, University of Toronto

19.00–22.30 **Gala Dinner**
 Ticketed event
House of the Brotherhood of the Blackheads (Pikk 26)

20.00–21.00 **Satellite event:**
Visit to Flo Kasearu House Museum (Pebre 8)
 Registration at conference secretariat

21.00–00.00 **Satellite Event:**
Afterparty
Contemporary Art Museum of Estonia EKKM (Põhja puistee 35)

9.00–11.45 **Fifth Paper Session**
COMING BACK TO HAUNT YOU:
THE HISTORY OF REJECTING HISTORY IN ARCHITECTURE
 → p. 153 Mari Hvattum, Oslo School of Architecture and Design

Room: *Main Conference Hall*
 Track: Mediations

The Great Labyrinth: Schinkel's Struggles Against History
 Emma Letizia Jones, ETH Zürich

The Modernity of Rejecting Modernity in Architecture
 Richard Wittman, University of California at Santa Barbara

Riegl's Untimely Walls
 Lucia Allais, Princeton University

Collage/ Camouflage: Mies's and Reich's Strategies to Engage the Past
 Laura Martínez de Guereñu, IE School of Architecture and Design,
 Madrid-Segovia

Specters of Modernism
 Mari Lending, Oslo School of Architecture and Design

9.00–11.45 **Fifth Paper Session**
BUILDING FOR PROSPERITY:
PRIVATE DEVELOPERS AND THE WESTERN-EUROPEAN WELFARE STATE
 → p. 158 Tim Verlaan, University of Amsterdam
 Alistair Kefford, University of Leicester

Room: *Cupola Hall (Kuppelsaal)*
 Track: Comparative Modernities

'Uneasy Bedfellows' Conceiving Urban Megastructures: Breeding Consumer-Citizens in British New Towns
 Janina Gosseye, University of Queensland

Welfare as Consumption: The Role of the Private Sector in the Development of Oslo Satellite Town Centres
 Guttorm Ruud, Oslo School of Architecture and Design

Negotiating the Post-War Italian City: Developers' Strategies, Models, and Visions for the Design of the Ordinary City
 Gaia Caramellino, Politecnico di Milano

A Trojan Horse for Private Investment: the Manhattan Plan for Brussels, 1962–1967
 Sven Sterken, KU Leuven

Changing the Skyline: How a Network of Developers, Private Enterprises, and Housing Companies Contribute to the Realisation of an Architect's Vision of the City: The Case of Léon Stynen (1899–1990)
 Bart Tritsmans, Flanders Architecture Institute
 Bruno Notteboom, KU Leuven

9.00–11.45 **Fifth Paper Session**
OPEN SESSION: SOCIALIST BLOCK
 Mart Kalm, Estonian Academy of Arts

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Room: *Miller Salon*
 Track: Peripheries

National in Content, International in Form: Soviet Modernism and National Constructs in the Soviet Socialist Republics of Belarus and Lithuania
 Oxana Gourinovitch, TU Berlin

Invisible Theory of Praxis? Centralized Architectural Theory in the GDR
 Kathrin Siebert, ETH Zurich

Travelling Influences from East to West and Back: The Case of Finland and Soviet Estonia
 Laura Berger, Aalto University
 Sampo Ruoppila, University of Turku

Nordic-Baltic Architecture Triennials as Meeting Grounds of Late Socialist and Late Capitalist Postmodernisms
 Ingrid Ruudi, Estonian Academy of Arts

9.00–11.45 **Fifth Paper Session**
**REDISCOVERING THE REDISCOVERY OF ANTIQUITY:
 NEW SOURCES AND NEW INTERPRETATIONS OF OLD ONES**
 Bernd Kulawik, Independent researcher

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Room: *Corner Hall (Nurgasaal)*
 Track: Discovery and Persistence

Mapping Across Space and Time: Renaissance Views of Ancient Rome
 Flavia Marcello, Swinburne University of Technology

Antiquated Antiquarianism and Enduring Invented Antiquities in the Sixteenth Century
 Michael J. Waters, Columbia University

Palladio and the Knowledge of the Antique, c. 1550
 David Hemsoll, University of Birmingham

9.00–11.45 **Fifth Paper Session**
THE ARCHITECTURES OF CREATIVITY
 Richard J. Williams, University of Edinburgh
 Edward Hollis, University of Edinburgh

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Room: *Auditorium 3107*
 Track: Body and Mind

Ivory Towers as Creative Refuges for Writers: Architectural Models Since the Nineteenth Century
 Jesús A. Sánchez-García, University of Santiago de Compostela

How Modernist Architects' Studios Reflected and Supported Their Design Paradigms
 Rachel Simmonds, University of Edinburgh

The Art of Work: Bürolandschaft and the Aesthetics of Bureaucracy
 Joseph L. Clarke, University of Toronto

Play Hard, Play Fair, Nobody Hurt: Corporate Spaces of Play
 Joachim Hackl, Columbia University

Transient Computational Designed Boundaries Enhancing Creativity in Workspaces
 Laurence Kimmel, University of New South Wales

9.00–11.45 **Fifth Paper Session**
**ROUNDTABLE: BEYOND INSTRUMENTALITY:
 ENVIRONMENTAL HISTORIES OF ARCHITECTURE**
 Daniel A. Barber, University of Pennsylvania
 Respondent: Sophie Hochhäusl, University of Pennsylvania

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Room: *Small Conference Hall*
 Track: Roundtable

Narrating Modern Architecture and Economic Growth
 Manuel Shvartzberg Carrió, Columbia University

Architects and the Circular Economy: Knud Lönberg-Holm, Buckminster Fuller, and the Structural Study Associates
 Suzanne Strum, American University of Sharjah

How Did It Fail? Considering the Decline of Environmental Experiments
 Paul Bouet, École nationale supérieure d'architecture de Marne-la-Vallée

Why We Must Destroy the Environment
 Ingrid Halland, University of Oslo

Oil Spaces: The Global Petroleumscape in the Rotterdam/The Hague area
 Carola Hein, TU Delft

The Air-conditioning Complex: Toward a Global Historiography of Environmental Technology, Architecture, and Society
 Jiat-Hwee Chang, National University of Singapore

11.45–13.30 **LUNCH TOURS**

Walking Tour: **Dwellings in Tallinn Old Town**
 Walking Tour: **Three Churches in Tallinn Old Town**
 Bus Tour: **Soviet Postmodernism: Linnahall Concert Hall and the Small Coastal Gate Bastion**
 Bus Tour: **The Kopli Peninsula and Russian Baltic Shipyard (1913)**
 Bus Tour: **Kadriorg Palace (1718-1725) and Park**

13.30–14.00 LUNCH EVENTS, TEA AND COFFEE

Book launch

Small Conference Hall

The Printed and the Built. Architecture, Print Culture and Public Debate in the Nineteenth Century

Eds. Mari Hvattum, Anne Hultzsch
Bloomsbury, 2018

Mediated Messages. Periodicals, Exhibitions and the Shaping of Postmodern Architecture

Eds. Véronique Patteeuw, Léa-Catherine Szacka
Bloomsbury, 2018

Exhibition presentation

Exhibition Hall, 6th floor

Architecture of Optimism:

The Kaunas Phenomenon, 1918–1940

Curator Marija Dremaite, Vilnius University

14.00–15.00 SUMMATION

Main Conference Hall

Presentation of thematic tracks:

Mediations:

Nancy Stieber, University of Massachusetts Boston

Comparative Modernities:

Hilde Heynen, KU Leuven

Peripheries:

Mark Crinson, University of London

Discovery and Persistence:

Jorge Correia, Universidade do Porto

Body and Mind:

Peg Rawes, University College London

15.00–16.00 CLOSING KEYNOTE:

Main Conference Hall

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Reinhold Martin, Columbia University

16.00–16.15 Going Forward:

Richard Willams on Edinburgh 2020

17.00–19.00 CLOSING RECEPTION

Estonian Academy of Sciences (Kohtu 6)

POST-CONFERENCE TOURS

9.00–15.00 **North Estonian Manors**

9.00–15.00 **Rural Modernism: Soviet Collective Farm Settlements**

9.00–19.00 **Pärnu: Interwar Functionalism and Soviet Modernism**

11.00–12.00 Satellite event:

Visit to Flo Kasearu House Museum (Pebre 8)

Registration at conference secretariat



13.30–16.00

THEMATIC INTEREST
GROUP MEETINGS**URBAN REPRESENTATIONS GROUP**

13.30–16.00

*Meeting Room (Nõupidamisruum)***Curated Urban Visions Workshop**

Miriam Paeslack, University of Buffalo

Anat Falbel, Universidade Federal do

Rio de Janeiro

Jeffrey Cohen, Bryn Mawr College

Most cities are richly varied, overlaid, constantly evolving, and even chaotic assemblages of buildings and spaces that challenge portrayal in their full multivalence. Reduced in scale from their referent, representations distance, distill, edit, crop, and otherwise transform their subject. They become a form of curation of the city and its architecture embodied in a new artifact, usually with distinct purpose. These efforts to represent cities beg a discussion of strategies and media of presentation, as well as aesthetic, cultural, political, or ideological filters that have been applied. This workshop aims to be a venue for such conversations, inviting attendees to offer short presentations that introduce and frame projects within the realm of historical urban representations and to be active participants in discussions of them.

GENDER GROUP

13.30–16.00

*Auditorium 3107***On Margins:****Feminist Architectural Histories of Migration**

Anooradha Iyer Siddiqi, Harvard University

Rachel Lee, Ludwig Maximilian University

of Munich

In collaboration with:

Katia Frey, ETH Zurich

Eliana Perotti, ETH Zurich

During this workshop, participants will discuss a set of pre-circulated texts, including a CFP for a special journal issue which will be co-edited by the organizers. This project works in concert with a growing body of initiatives to write feminist histories of modern architecture through collaborative and intersectional historiographic practices – which redistribute power, co-produce solidarity, and reassess the objects and methods of architectural history. We begin

by posing two arguments to architectural historians: First, that the dynamic of a situated and re-situated perspective is foundational to feminist histories of architecture, and second, that feminist historiographical approaches destabilize presumptions of fixity at the heart of the discipline. With the goal of opening the historiography to narratives, perspectives, and practices based on these arguments, we seek histories that employ feminist methods or gather empirical studies of women's work that emerged from acts and experiences of migration performed individually or collectively – into and out of geographies of control and subjugation, beyond gender or gender framings, across lifeworlds.

HOUSING GROUP

13.30–16.00

*Corner Hall (Nurgasaal)***Housing Stories as a Methodological Frontier:
A Workshop and a Manifesto**

Gaia Caramellino, Politecnico di Milano

Filippo De Pieri, Politecnico di Torino

In recent years, histories of housing have increasingly been the result of an exchange between different fields of research, such as archaeology, anthropology, sociology, the history of material culture, the history of consumption. In fact, the study of housing seems to defy disciplinary barriers and to encourage long-term and cross-cultural comparisons. The third meeting of the interest group on Housing aims to explore the potential interactions – as well as the underlying tension – between these approaches. In more specific terms, proposes a reflection on the distinct contribution that housing history can bring to a broader, ongoing debate concerning the methodology and public relevance of architectural history. Participants invited to this workshop will be asked to address the topic by discussing to what extent recent research, teaching, and public communication experiences in the field of housing history can play a role in exploring/encouraging innovative research approaches to architectural history. The workshop is intended as a collecting writing exercise that will result in the redaction of a position paper that will be submitted for publication to *Architectural Histories* soon after the workshop.

POSTMODERNISM GROUP

13.30–16.00
Small Conference Hall

Drawing Architecture: 1968 to 1988

Véronique Patteeuw, ENSAP Lille
 Léa-Catherine Szacka, University of Manchester

In the postmodern era, architectural drawings took on a new role and significance. They became not only objects of representation, but also works of art in their own right. In other words, from merely a means to an end, drawings became the end itself. The new status and value of the architectural drawing induced a structural change in the profession: From Aldo Rossi to Massimo Scolari, and from Michael Graves to Peter Eisenman, architects on both sides of the Atlantic started to produce drawings that could be exhibited, sold, and collected. The autonomy of the drawing consequently challenged the fine line between architectural representation and artistic oeuvre. This round table will gather scholars, collectors, and institutional voices to discuss issues of presentation and representation, real and unreal, object and subject, with a closer look at architectural drawings produced in the two decades spanning the years between 1968 and 1988. Each speaker will be invited to briefly present a pair of architectural drawings dating from the period under scrutiny. An open discussion will follow.

Contributors: Tina di Carlo, Drawing Matter (TBC); Maristella Casciato, Getty Research Institute, Jordan Kauffman, Massachusetts Institute of Technology and Boston University; Christian Parreno, Universidad San Francisco de Quito; Stefaan Vervoort, Ghent University (TBC)

WORD AND IMAGE GROUP

13.30–16.00
Cupola Hall (Kuppelsaal)

Architecture Published Roundtable:

Past, Present, Future

Anne Hultzsch, Oslo School of Architecture and Design
 Catalina Mejía Moreno, University of Brighton / Universidad de Los Andes

Architectural publishing is today under threat as never before. The threat to Architectural

Association Publications, together with AA Files, epitomizes a recent trend in the decline of institutional involvement in publishing historical, theoretical, as well as practice-oriented research. This object-based workshop at EAHN 2018 in Tallinn will focus discussions on the history of architectural publishing to highlight its crucial relevance for contemporary and future architectural cultures. By inviting scholars and practitioners to share specific objects, such as books, journals, pamphlets, postcards, or even blogs, we will debate issues around dissemination, audiences, authorship, editorial policies, printing and digital processes, economies of publishing, as well as the wider influences of making architecture without building. Each contributor will have 5–10 minutes to present her or his choice of object that they consider as paradigmatic. Possible objects will include Renaissance treatises, a magazine, a historical survey, a manifesto, a photographic travelogue, a journal, an architect's monograph, a scholarly journal, a blog, and others. Through an object-based discussion, the roundtable aims to address an urgent question: the *raison d'être* of architectural publication and its possible futures.

Contributors: Petra Brouwer, University of Amsterdam / Editor of *Architectural Histories*; Maarten Delbeke, ETH Zurich; Francisco Diaz, Universidad Católica de Chile / Editor of *Ediciones ARQ*; Rute Figueiredo, ESAP – School of Arts of Porto Charles Rice, University of Technology Sydney / Editor of *The Journal of Architecture*; Mika Savela, Editor of *Arkkitehti, The Finnish Architectural Review*, André Tavares, ETH Zurich, Erik Wegerhoff, ETH Zurich

ARCHITECTURE AND THE ENVIRONMENT GROUP

13.30–16.00
Rare Books and Archives Reading Room, ground floor

Open Meeting

Sophie Hochhäusl, Harvard University
 Torsten Lange, ETH Zurich

The Architecture & the Environment Group will conduct an open meeting. All welcome.

HISTORIES IN CONFLICT GROUP

13.30–16.00
Miller Salon

Open Meeting

Panayiota Pyla, University of Cyprus
 Alona Nitzan-Shifan, Technion – Israel Institute of Technology

The Histories in Conflict interest group will meet in Tallinn to discuss the outcomes of the 2017 EAHN conference in Jerusalem. We will coordinate future activities of the interest group and introduce new members. All welcome (including those who did not attend the 2017 conference).

LATIN AMERICAN MODERN ARCHITECTURE GROUP

13.30–16.00
Red Meeting Room (Punane rühmaruum), 5th floor

Latin American Dialogues:

Horacio Torrent, Pontificia Universidad Católica de Chile
 Ruth Verde Zein, Mackenzie Presbyterian University
 Ana Estaban Maluenda, Universidad Politécnica de Madrid

Bonet and Dieste at the Casa Berlingieri: A Successful Encounter on the Shores of the Atlantic

Ana Estaban Maluenda, Universidad Politécnica de Madrid

Beyond the Mediterranean: Le Corbusier, Lucio Costa, and Vernacular Modernism in Brazil

Jean-François Lejeune, University of Miami

Brazil/Portugal: Post-Colonial Urban Migrations Through Architectural Objects

Ana Vaz Milheiro, Instituto Universitário de Lisboa

The Center of Brasilia as an Urban Archipelago, 1968–1973

Helena Bender, Federal University of Rio Grande do Sul

Shaping a National Image: The 1897 Competition for Mexico's Legislative Palace

Raquel Franklin, Universidad Anahuac Mexico

Bruno Zevi, Brazil, Brasilia: Historiographical Constructions in the Post-War World

Karine Daufenbach, Universidade Federal de Santa Catarina
 Jose Kos, Universidade Federal de Santa Catarina

The Impossibility of Reconstruction: The Latin American City as an Antithesis of the European One

Gisela Barcellos de Souza, Federal University of Minas Gerais

Modern Architectural Culture in Formation: The Principle of Function. European Architects in Rio de Janeiro

Maria Cristina Cabral, Federal University of Rio de Janeiro
 Rodrigo Cury Paraizo, Federal University of Rio de Janeiro

POSTGRADUATES GROUP

13.30–16.00
Art Meeting Room (Kunsti rühmaruum), 8th floor

Open meeting

Miranda Critchley, University College London

This is the inaugural meeting of the Post-graduates Group and will serve to discuss the group's aims and objectives as well as any future events.

18.30–19.30 Opening Keynote

BUILDINGS IN BITS: LESSONS FROM THE ENGLISH BAROQUE

Christine Stevenson,
The Courtauld Institute of Art

How can we think about a building in a way that helps us to look at it and acknowledge the contingencies of construction? This lecture offers some suggestions by showing how parts of buildings were commodified, and described, in England between 1660 and 1700.

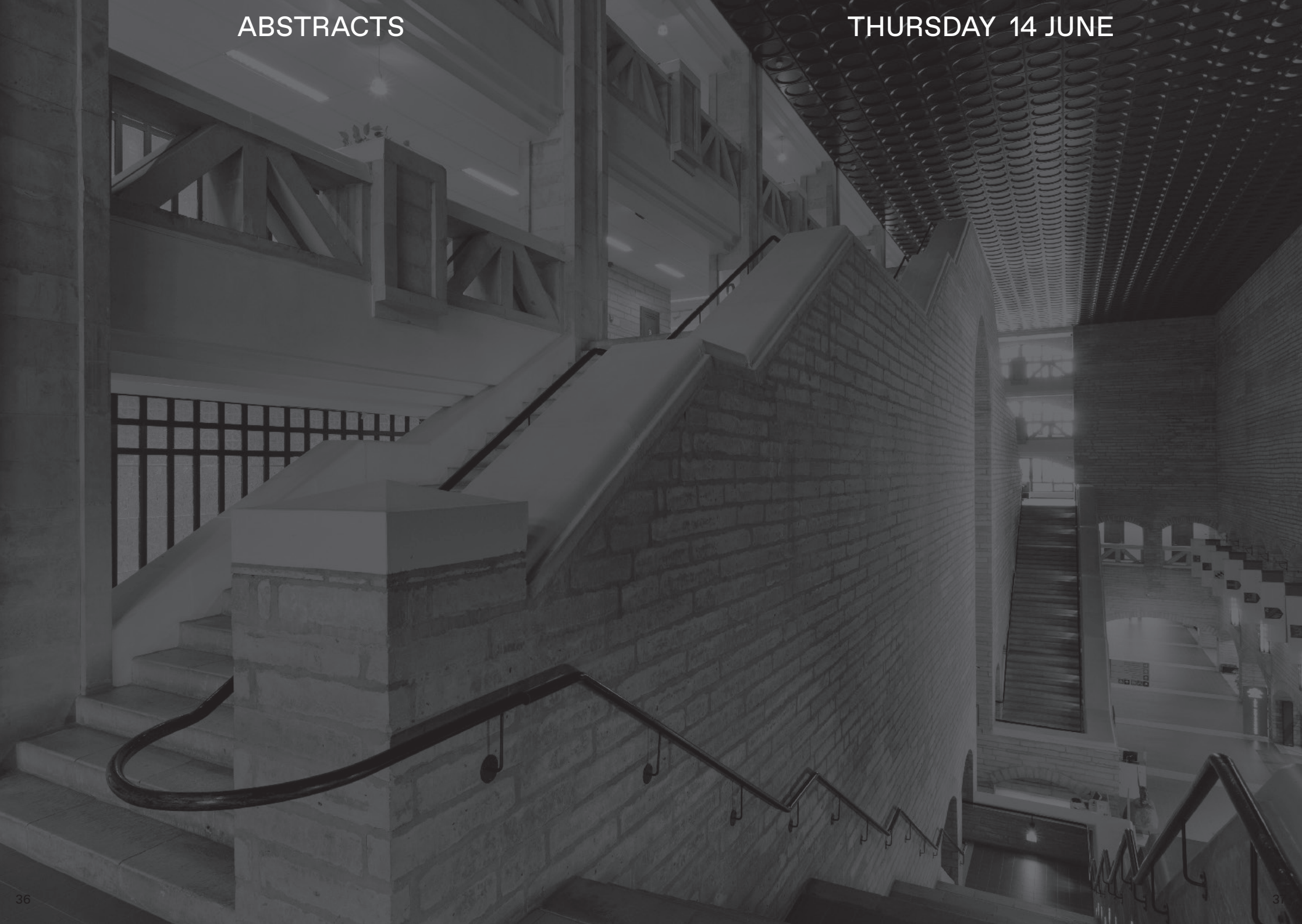
The ‘English Baroque’ was a social and economic phenomenon more than a stylistic one. Construction was the second-biggest industry in London, and much went on elsewhere, too, but few people made their livings as architects in our sense. Design was an activity, an ad-hoc role. Many figures today identified as carvers, masons, and so on turned their hands to it in the course of shifting and varied production affiliations, which commentators agreed were driven by individual self-interest. This competition was identified as a powerful driver of progress in the building trades, and so was the emulative, conspicuous architectural consumption that demanded equally conspicuous production and producers. The carver Grinling Gibbons, for example, was a famous man. The ways in which his ornaments were described suggest that what is called ‘qualitative self-differentiation’ formed part of artisanal career strategies.

In terms of both money and praise, this is, Gibbons’s work was valued for what it was, but also because he had made it.

Is a building, then, only the sum of its parts, an accumulation of the products of many more-or-less skilled and famous hands, both local and far away? Yes, early modern England would have answered: that is how one assessed or valued a building. Suggestively, it used architecture metaphorically, to explain economic order as the cumulative result of individual human strivings, not of design or regulation. Very soon, however, the country arrived at something approximating the modern condition. English architects became author-architects, and ambitious artisans were no longer subjects of interest.

*

Professor Christine Stevenson teaches students at The Courtauld Institute of Art, University of London, about the history of architecture, and of monuments and memorializing. She grew up in Canada, where her fascination with the architecture of the Baltic and Nordic countries began when she was an exchange student in Finland, and then in Denmark. Her PhD dissertation was about the prisons and asylums designed by the Danish architect C. F. Hansen. Since then she has published two books – *Medicine and Magnificence: British Hospital and Asylum Architecture 1660–1815* (2000) and *The City and the King: Architecture and Politics in Restoration London* (2013) – and is working on another, about famous building craftsmen in early modern England.



9.00–11.45

FIRST
PAPER SESSION

RETHINKING ARCHITECTURAL COLOUR

Session chairs:

Conor Lucey, University College Dublin

Lynda Mulvin, University College Dublin

Just as early modern ornament and decoration has in recent years reclaimed its place in serious architectural discourse, confirmed by sessions and papers at recent meetings of the Society of Architectural Historians, the European Architectural History Network, and other forums and publications, so the status of colour remains to be fully addressed. Recent and ongoing research initiatives such as ‘Saturated Space’, run jointly by the Architectural Association and the Università luav di Venezia, signal a burgeoning interest in the decorative and ornamental properties of architectural colour; but the emphasis here has been squarely on contemporary practice. Other interdisciplinary projects, such as the ‘Progress in Colour Studies’ series of conferences and publications at the University of Glasgow, with its focus on linguistics, psychology and anthropology, have yet to attract histories of architecture, ornament and interior decoration to its otherwise broad roster of academic disciplines.

This session proposes to address the various roles and functions of colour in architectural design and decoration by widening the field of enquiry. As it stands, the established scholarship on architectural colour may be divided into two discrete Eurocentric strands, broadly characterized as ‘intellectual’ and ‘material’. While archaeological excavations during the eighteenth and early nineteenth centuries revolutionized the modern understanding of architectural colour in the classical world, so it initiated a

complex and wide-ranging theoretical literature from practitioners including Jacob Ignatz Hittdorff, Gottfried Semper, Bruno Taut and Le Corbusier. In more recent decades, research based on the empirical evidence from conservation and supplemented by archival sources, perhaps exemplified by the publications of Ian Bristow, has provided the basis for the material reconstructions of colour schemes long lost to the historical record.

Is the European conceptual tradition undermined by the increasingly scientific approach methods used in architectural conservation? Are there consonances between Western and non-Western approaches to colour? Tallinn is a particularly appropriate place to explore approaches to historic architectural colour, given its UNESCO heritage designation and the comprehensive ‘Cultural Heritage and Conservation’ programme offered by the Estonian Academy of Arts.

We invite papers that consider colour’s intrinsic (ornamental) or extrinsic (decorative) relationship to form, that present new conservation-led research which challenges received orthodoxies about the role of colour in the articulation of exterior ornament or interior space, or that introduce theoretical approaches long overshadowed by the dominance of the Western European literature on architectural design.

The Colourful Middle Ages?
Anneli Randla, Estonian Academy of Arts

This paper will present some recent findings regarding the decorative colour schemes employed in medieval churches in Estonia, studied by the Department of Conservation at the Estonian Academy of Arts. The questions raised concern the function of medieval murals (as both extended architecture and meaningful symbols) and their re-interpretation after the Reformation, the character of later colour schemes and the eventual whitewashing of church interiors in the twentieth century, and the influence of these changes on the perception of ecclesiastical space.

The materials and techniques used for creating these decorative colour schemes will also be discussed in their historical contexts. The forensic study of tool marks and paint layers, together with chemical pigment analysis, have revealed important information which compensates for the lack of substantive written evidence. In some rare instances, these material findings in fact complement the documentary evidence.

Different imaging techniques for better understanding and visualizing historical colour schemes, both for academic research and for the presentation of the results to a wider audience, will also be discussed: digital reconstructions, 3D models, and *in situ* demonstrations are just some of the opportunities for raising awareness of this important aspect of medieval ecclesiastical architecture.

Pioneer Polychromy: Geology, Industry and Aesthetics in Irish Victorian Architecture
Christine Casey, Trinity College Dublin

This paper will consider the impetus to Thomas Deane and Benjamin Woodward’s Museum Building at Trinity College in Dublin (1854–1857), a landmark in the employment of polished polychrome stone, and considered by John Ruskin as ‘The first realization I had the joy to see of the principles, I had until then been endeavouring to teach’. This revolutionary building is not simply a precocious instance of Ruskinian influence but rather represents the convergence of burgeoning industrial and scientific forces together with a richly eclectic historicism.

Economic initiatives to exploit Ireland’s rich deposits of polychrome stone, improvements in transport infrastructure, contemporary exhibitions of geological heritage, publications on architectural polychromy, together with a burgeoning poetics of marble architecture in Europe, created the seed-bed for Deane and Woodward’s remarkable design. This paper will explore the pragmatic and formal contexts for the Museum Building’s pioneering polychromy, and will consider its impact on Victorian architecture in Britain and Ireland.

Ornament Without Ornamenting: Whiteness as the Default Materiality of Modernism
Susanne Bauer, Norwich University of the Arts

The terminology of the ‘modern’ is frequently attached to characteristics such as ‘rational’, ‘utilitarian’, ‘functional’, ‘clean’ or ‘clear’. The colour white – incessantly and conveniently linked to all these characteristics – seems to be both the product and the expression of Modernism, and whiteness thus becomes its default materiality.

The argument about whiteness in architecture overlaps with the argument about ornament. One could argue that the prohibition of ornament would essentially mean the abolition of applied colour, that a modernist building should stand undressed in a mode of literal honesty. Ornamentation, like colour, should be swept away by a revolutionary inauguration of transparency. Paradoxically, the sign for this transparency was whiteness. The confusion upon which this narrative rests centres on the confusion about colour and ornament on the one side, and the colour white on the other.

Both colour and ornamentation are treated as ways of dressing a building. A coat of white paint, on the other hand, serves to avoid ornamentation. The modern use of whiteness is therefore not only a symbol of modernism but also a symbol of a non-existent object – of no dressing. Yet, according to Mark Wigley, the modern default materiality is just that, a way of dressing a building, and a white coat of paint is therefore a transparent mode of ornamentation. However, these logical contradictions represent no obstacle to the general sense that a white building is not only modern, but also corresponds to the overall demands of a modern architecture

without ornamentation. The investigation into the default materiality of whiteness of modernism therefore serves as a tool into the overall analysis of the understandings of ornamentation.

A New Chromatic Vision: The Early Impact of Colour Photography in Architecture
Angelo Maggi, Università Iuav di Venezia

On 28 April 1952, a crowded audience attended a lecture at the RIBA by the American architectural critic and photographer G.E. Kidder Smith, who surprised them with a superb selection of colour transparencies of Italian architecture. The *Architectural Review* editor J.M. Richards wrote afterwards: 'If only one had coloured photographs like Mr. Kidder Smith's readily available, and technical resources to reproduce them, architectural publications could be very much livelier and do a more worthwhile job in bringing architecture on the printed page than is possible at the moment.' This anecdote makes us rethink the role of colour photography in the representation of architecture, a subject that has remained under-investigated in architectural historiography.

Attempts to develop colour photography had been undertaken since the invention of the medium, but it was only with the introduction of the Kodachrome transparency film in 1935, followed by Kodacolor negative stock in 1942, that a major breakthrough was achieved. Although these processes later became mainstream in architectural photography, there has been no clear account of its origins in practice.

The aim of this paper is to explore the connection between the chromatic values of architectural design and its visual transmission in the early phase of modernism. Colour photography had an undeniable impact on architectural colour in practice: colour photographs in books and periodicals published between the 1940s and 1960s clearly influenced the use of colour in architectural design. Le Corbusier's Villa Savoye was almost exactly as monochrome as the many black and white photographs taken of it. This kind of imagery was spawning an architecture deficient in chromatic values. But some architects, such as Gio Ponti, Ettore Sottsass and Giorgio Casali, went

beyond the established monochromatic representation of their buildings and in their pictures and articles for *Domus* magazine considered colour in a new way.

The factual representation of architectural colour had in fact long been desired by architects in professional practice. Many architects travelled with two cameras: one for shooting in black and white, and another to record coloured architectural surfaces and interiors. One of these was Bruno Morassutti, who spent a long period at Taliesin West looking deeply at Frank Lloyd Wright's colour schemes. Morassutti's visual legacy is only one of the many examples of colour photography informing an understanding of architectural colour in its historical contexts. Konrad Gatz and Wilhelm O. Wallenfäng's book *Color in Architecture: A Guide to Exterior Design* (1960), is a significant volume that makes the point of how colour photography interpreted and transmitted architectural colour. Translated into several languages, it has never been considered as a photo-book where the medium expressed the increasingly polychromatic nature of contemporary architecture.

This paper will contend that the visual representation of architecture in colour was more than an analytical tool: it had an important role in the historical development of our general knowledge and provided information on the character of modern architecture, helping to define a more rounded approach to architectural design.

COMPRADOR NETWORKS AND COMPARATIVE MODERNITIES

Session chair:
Lawrence Chua, Syracuse University /
Albert-Ludwigs-Universität

The comprador classes of the nineteenth and early twentieth centuries were critical agents of global capitalism. As 'middle men' in the colonial enterprise, they enabled the development of imperial trade networks, negotiated the supply of labor that extracted profit from the local landscape, established new patterns of consumption and taste and facilitated cultural as well as economic exchanges that were critical to the growth of Asian cities. In diverse treaty ports and colonial entrepôts like Singapore, Batavia, Shanghai, and Hong Kong, compradors drew on a diverse vocabulary of intra- and trans-regional architectural forms, labor, materials, and construction techniques to build homes, offices, godowns, factories, and infrastructural networks that were legible to both European corporations and local populations. The diplomat and entrepreneur Cheong Fatt-tze, for example, deployed ironworks from the Scottish Macfarlanes factory as well as Teochew ceramic ornamentation from the southern China coast to articulate a mansion in British-colonial Penang that could be identified as the home of both a mandarin official and a modern capitalist. His neighbor, Khaw Sim Bee (Phraya Ratsadanupradit Mahitsaraphakdi to the Siamese crown), meanwhile, built nearby Asdang House in a neo-Palladian idiom that marked him as a member of a cosmopolitan class that circulated freely across national and imperial borders.

The travelling, sojourning perspective of the comprador allows historians to critically examine the fractured, multi-scaled geographies at play across global networks as well as what Raymond Williams has described as ‘the metropolitan interpretation of its own processes as universals.’

This panel examines the role of comprador patrons and architects as active participants in the production of the global modern built environment in the 19th and 20th centuries. The panel aims to create an understanding of treaty ports, colonial cities, and free trade zones not only as sites of local and foreign interactions but as incubators of new ideas about architecture and modernity in the global capitalist economy.

Building Cosmopolitanism: Reconsidering the Comprador as Contractor in the Formation of Shanghai’s Lilong

Nora Boyd, Hunter College

Before the Bund and before Pudong, Shanghai was a city of undulating stone and tile *lilong*, a building type unique to the city and integral to its cosmopolitan and mercantile culture. While the type is often fit into narratives about the ‘semicolonial’ nature of the city, as invented and disseminated by English and American merchants, it was the comprador who built these complexes. Engaged to solve the problem of housing single men and then small families, entirely new social units in China, the compradores looked to regional forms and employed them to serve the mercantile project of rent collection. The resulting type, the *lilong*, became the hallmark of Shanghai’s built environment, housing three-quarters of the city by 1949, and shaped generations of migrants, sojourners, and opportunists into cosmopolitan Shanghainese.

While English and American merchants are named and quoted, reified into positions of importance in Shanghai’s history, compradores are discussed in generics. Cheng Jinxuan and Silas Aaron Hardoon, originally compradores who worked for Sassoon and Co., became extremely wealthy men. Though Hardoon would not traditionally be called a comprador, he arrived in Shanghai destitute and was, unlike other Baghdadi Jews, invested in Chinese language and culture. Using his knowledge and comfort with locals, he turned his lowly rent collecting into a booming real estate business. By foregrounding Cheng and Hardoon, we see the comprador as the translator both literally and culturally, an active agent in the creation of the city’s physical fabric, its spaces of interaction, and thereby its unique systems of life.

This study seeks to reorient the narrative of Shanghai’s *lilong* complexes, situating Shanghai as a place of generative translation and production rather than as a receiver of Western types, and establishing the compradores as both products and producers of modernity.

The Twentieth Century Godowns Along the Singapore River

Yuk Hong Ian Tan, University of Hong Kong

The first Western agency house in Singapore was established in 1820, just a year after

the founding of the British trading port. Others followed suit, facilitating the exchange of manufactured goods from Europe and raw materials from Asia. A significant contributor to the agencies’ success came from their association with local compradores. They were influential business leaders in their ethnic communities who served as intermediaries between local businesses and agency houses. The relationship between comprador and managing agency was akin to mutual partnerships. During the twentieth century economic boom, the overlapping business domains of compradores and agencies built Singapore into a thriving entrepôt.

This relationship is expressed spatially at the Singapore River. There are three distinct urban patterns: Commercial Square (now Raffles Place) dominated primarily by Western companies and agency houses, shophouses at the mouth of the river occupied by Chinese traders and the godowns buildings upstream owned by both agency houses and compradores. While the neoclassical buildings in Raffles Place and the ubiquitous shophouse typology are well-studied, godowns have been woefully neglected. A lack of public interest has led to the demolition of godowns without much attention.

This paper aims to further an understanding of godowns vis-à-vis the ebb and flow of entrepôt trade. My study will focus on the godowns’ technological advancement through the early adoption of modern structural materials such as iron, steel and concrete. It draws on a series of archival building plans submitted to the Municipal Council in the 1900s, supplemented with on-site survey, business records and archival materials.

Sugar and the City: The Contribution of Three Chinese-Indonesian Compradors to Modern Architecture and Planning in the Dutch East Indies, 1900-1942

Pauline K.M. van Roosmalen, TU Delft

To explore how compradores contributed to the development of architecture and town planning in the Dutch East Indies, this paper will examine the life and work of three key Chinese-Indonesian protagonists: Semarang’s sugar king Oei Tiong Ham, Medan’s leading businessman Tjong A Fie, and Chinese-Indonesian architect Liem Bwan Tjie.

Thanks to their wealth, predominantly acquired through trade, Oei and Tjong not only gained a civil status equal to Europeans, they also interacted and adopted a ‘western’ lifestyle in ‘western’ surroundings. To shape these surrounding, Oei and Tjong often sought the services of architects. Liem, who was raised in the colony and professionally trained in the Netherlands and China, seemed every affluent Chinese-Indonesian’s favourite in the interbellum. His ability to blend modern formal European principles with Chinese philosophical ideals, gained him a substantial clientele.

To date, scholarly research addressing the role of Chinese-Indonesian compradors like Oei, Tjong, and Liem is insignificant when compared to the number of studies that focus on entrepreneurs and architects who originated from Europe. Although there are pragmatic reasons for this incongruity – linguistic barriers being one of them – the status, position, and influence of Chinese-Indonesian compradors in the Dutch East Indies does not account for it.

By exploring the ways that the private and professional lives of Oei Tiong Ham, Tjong A Fie, and Liem Bwan Tjie cut across western and Asian cultural barriers, this paper will take their lives and works *pars pro toto* to illustrate how Chinese-Indonesians were instrumental in not only introducing new idioms and approaches to architecture and town planning from Europe but also in changing the outlook of two important coastal cities in the Dutch East Indies.

Modernizing Macao, the Old-Fashioned Way: Macanese and Chinese Entrepreneurship in the Colonial City
Regina Campinho, Universidade de Coimbra/
Université de Lorraine

In 1877, Councilman Miguel Ayres da Silva and his Chinese partners were authorized by the Governor to reclaim and urbanize a large portion of the city’s riverfront. Coming from an old-established and well-respected family, Silva was one of the first in his generation of ‘native-born Portuguese’ (as the aspiring aristocratic mixed-blood Macanese called themselves) to drift away from their traditional employment in the administration or military and make a name for himself as an entrepreneur and landowner. His project, in

line with the government-promoted harbour renovation, put forward the modern principles of development and sanitation, as well as adopted a regular pattern of well-aligned streets, blocks, and plots, setting the tone for a new age of centralized urban planning in Macao.

This would be the first urban extension plan to be carried out under the supervision of the newly-appointed Public Works Department, commissioned to bring order, regularity, and elegance to the city. From 1870 on, the Public Works engineers sought to implement the Portuguese government’s claim of full sovereignty over Macao, managing the urban landscape so as to effectively end the ancient practice of ‘divided sovereignty’ between Portuguese and Chinese local authorities which, from the modern point of view, had resulted in a disorganized organic pattern and an insalubrious city.

However, Silva’s blatant disregard for government regulations in the construction process, as well as the patch-up settlement reached after the work was completed, resonated profoundly with Macao’s century-old tradition of autonomous space appropriation. Through an analysis of the project’s plans and related contemporary Public Works reports, we see that the transition from bottom-up city building to the 19th century top-down model was a contested process, reflecting both the ambitions and contradictions of colonial Macao.

EUROPEAN PERIPHERIES IN ARCHITECTURAL HISTORIOGRAPHY

Session chairs:

Petra Brouwer, University of Amsterdam

Kristina Jökaldá, Estonian Academy of Arts

Informed by post-colonial theory and more recent attempts to write alternative histories, architectural historians have increasingly criticized the persistence of the architectural canon and its Eurocentric perspective, questioning its categories, narratives, and terminology.

Our session aims to critically analyse Eurocentrism from the hitherto neglected perspective of Europe’s own ‘margins’. We take as a starting point that Eurocentrism, as operationalized in the first architectural history surveys from the nineteenth and early twentieth centuries, comprises only a few countries: Germany, England, France, Italy, and classical Greece. With their exclusive focus on monuments, like Greek temples or French and German cathedrals, as exemplifying stylistic perfection, all other European architecture, be it from the Baltic countries, the Netherlands, Spain, Portugal, or Scandinavia, was deemed marginal. From the late nineteenth century onwards, many of these ‘margins’ produced their own historical accounts on national or regional architecture. Almost without exception, these accounts explicated their national and regional architecture as a derivation, relying heavily on the historiography at hand. The hypothesis we want to bring up for discussion is that by adopting the method and narrative of the general histories of architecture, these

national and regional architectural histories have perpetuated their position in the margins to this very day.

This session addresses the practice of architectural history writing in Europe's 'peripheral' countries and regions from the nineteenth century to the present that address the problematic relationship between the local, the national, and the general. We are not interested in local and national histories per se, but rather in the way they can be positioned within a wider geographical and disciplinary framework. The selected papers set out to explore cultural exchange and transfer (through influence, appropriation, inclusion, opposition, role models) and the local/indigenous (through geography, religion, race, building material, politics, history) in the widest sense. They reflect on the construction of Europe's centres and peripheries with questions such as: To what extent were the books on local and national architectural history aimed at 'filling the gaps' of general architectural history? What alternative approaches were developed? Should we interpret the adaptation of the Eurocentric perspective as a self-colonizing act and the alternatives as subversive, or are other readings possible? How far have historical realities further strengthened divisions between the East and West or the South and North of Europe?

The Modern Margin at the Classical Centre: Critical Regionalism as Historiography
Stylios Giamarellos, University College London

This paper explores Eurocentrism within Europe through the semi-peripheral case of Greece. It argues that Greek architectural historiography echoes the double bind that conditions the relations of Europe with the modern Greek state since the nineteenth century. This double bind supports a dual self-image of Greece: (1) as the founding classical centre of modern Europe, and (2) as a peripheral site whose endeavours are legitimised by their adherence to modern European developments. For western observers, the classical Greece of the past thus overshadows the modern Greece of the present. Greek scholars have similarly adopted a dual vision of the architectural production of their country: (a) as legitimate regional adaptations of the European avant-garde movements, but also conversely (b) as their authentic or archetypal precedents, ranging from the 'modernist' cubic volumes of the Cycladic settlements to the 'postmodern' work of Dimitris Pikionis. This dual vision in turn enabled Greek practitioners to internalise modern European developments as inseparable parts of their own regional legacy. This is what historically led to the development of an architecture of critical regionalism in Greece.

Critical regionalism has been criticised as a colonialist discourse that actively marginalises the regions it addresses. However, in the case of Greece, it restored the already marginalised modern architectural production of the country in the eyes of western observers. A close reading of Alexander Tzonis & Liane Lefaivre's first theorisation of critical regionalism also shows how a discourse that allegedly promoted the focused return to the region ignored local nuances to answer only to the western architectural concerns of the time. Hence, the paper concludes that critical regionalism remains an unfulfilled project. No longer viewed as a manifesto for the humanistic architecture of the future, it can now become a historiographical agenda for the European 'periphery'.

Architect Migrants from the Former Soviet Republics to Western Europe: A Blind Spot of Eurocentric Historiography
Eva Radionova, Amsterdam University of the Arts
Yelizaveta Yanovich, World Bank Group / Independent researcher

This paper questions the representation of the interrelationship between 'peripheral' national and Western European traditions in architectural historiography. It does so by examining the impact of architects who migrated from countries of the former Soviet republics on the architectural practices of Western Europe in the twentieth century. In their respective countries of origin, these architectural migrants have retained their position in national architectural culture, while in the general accounts of Western European architectural history they form a part of their host countries' history. In Western European historiography, their national and local architectural background is ignored.

One could state that there is a blind spot in European architectural historiography because the influence of migrant-architects has largely been misunderstood. This paper argues that this blind spot should be analysed in terms of cultural and post-colonial studies. Following Edward W. Said's *Orientalism*, we suppose that the migrants' culture should be described in Western European architectural history as that of the 'other'. According to the concept of Alexander Etkind and Dirk Uffelmann, the integration of architectural migrants in Western European historiography should be understood in terms of internal colonization.

To reveal the blind spot in architectural historiography, this paper analyses the reception as well as the biographies of three architectural migrants: Berthold Lubetkin (UK), originally from Ukraine; Nikolay Zagrekow (also Sagrekow, Germany) and Nikolaus Izselenov (France), both originally from Russia. Our research into the architects' biographies in 'peripheral' national and Western European historiographies, aims to clarify the disjointed nature of the interpretations in the respective discourses.

This paper explores the cultural mechanisms of denial of 'peripheral' influences on the canonical architecture of Western Europe. It allows architectural

historians to evaluate the potential of a new historiography of architectural migration.

Peripheral and Central Stances in Portuguese Architecture Culture

Ricardo Costa Agarez, University of Évora

In his acceptance speech for the 2011 Pritzker Prize, architect Eduardo Souto de Moura explained how, when he began practicing after the 1974 revolution, the shortage of affordable housing in Portugal demanded his (belated) modernist approach: To ‘build half-a-million houses with pediments and columns would be a waste of energies’. Furthermore, he argued, postmodernism made little sense in a country where there had ‘barely been any Modern Movement at all’. A ‘clear, simple, and pragmatic language’ was needed, and only ‘the forbidden Modern Movement could face the challenge’. Moura’s words perfectly encapsulate the country’s post-revolutionary architectural culture tropes, which have dominated published discourse since: modernism, not postmodernism, deserved a place in 1980s Portugal because it had been resisted by a conservative dictatorship. This rationale also explained why Portuguese modern architecture was not strong – or worthy – enough to be included in international architecture surveys.

The exception were the works of two other Portuguese exponents, Fernando Távora and Álvaro Siza, co-opted by survey authors since the 1980s in their drive towards global comprehensiveness: Kenneth Frampton, William J. R. Curtis, and most recently Jean-Louis Cohen all celebrated these architects’ site-sensitive, vernacular-infused modernism, occasionally straight-jacketed into critical regionalism constructs. Such recognition was promptly embraced by contemporary Portuguese architects and critics, eager to see their culture associated with a ‘good brand’ of regionalism, resistant and profound; most felt it was the ‘bad’, retrograde regionalism of the 1940s which, manipulated by the regime, countered modernism. Thus a two-pronged ‘forbidden modern movement’ / ‘redeeming critical regionalism’ tale flourished in Portugal.

By borrowing the conventions and constructs of international historiography in a politically sensitive and conscience-searching moment of national life, contemporary Portuguese architectural culture effectively

narrowed down its own relevance to a handful of names and works, thus flattening the country’s diverse forms of modernism: from the tentative to the mature, local, cultural, technological, and material, specificities determined a richly textured production that requires re-examination by a scholarship emancipated from the canon.

From Tendenza to Tendenzen: Rewriting Ticinese Architecture, 1975–1985

Irina Davidovici, ETH Zurich

‘Now it’s the Ticinese’s turn.’ Conceived as an intellectual sequel to Aldo Rossi’s ETH tenure, the exhibition *Tendenzen. Neuere Architektur im Tessin* of 1975 was more than a mere survey of the architecture produced in the marginal canton of Ticino in the 1960s and early 1970s. Rather, the curator Martin Steinmann construed from this built production a programmatic message that fed into current debates on disciplinary autonomy and Realism.

The label *Tendenzen*, while stating the pluralism of co-existing Ticinese positions, placed them in a subservient position to the Italian *Tendenza* and particularly the work of Rossi, to whom an emerging generation of Swiss architects were intellectually and formally beholden. By means of a theoretical framework only loosely connected to Ticinese architecture’s historical and cultural specificity, Steinmann assembled an emancipated text-based discourse with much wider applicability, subsequently circulated in numerous professional and academic publications such as *archithese*, *A+U*, and *L’architecture d’aujourd’hui*. This paradoxical emancipation of discourse from architectural production was highlighted by Kenneth Frampton’s subsequent interpretation of Ticinese architecture as a notional ‘Ticino school’ in the journal *Oppositions* (1978), later instrumentalized in his definition of critical regionalism as ‘an architecture of resistance’ (1983).

This paper examines the interconnected textual narratives woven by Steinmann and Frampton around 1970s Ticinese architecture and their contributions to two major theoretical currents of the 1980s: postmodernism and critical regionalism. This premise invites an examination of Ticino’s intriguing status as peripheral territory

which, temporarily, became culturally more productive than the intellectual ‘centres’ towards which it gravitated. Shaped by prominent outsiders like Steinmann and Frampton, and detached from the actual conditions of production, the architectural historiography of Ticino architecture only consolidated its peripheral status in the longer term.

MEASURE EVERY WANDERING PLANET'S COURSE: RESIDENTIAL SYSTEMS IN EARLY MODERN EUROPE, 1450–1700

Session Chairs:

Krista De Jonge, KU Leuven

Konrad Ottenheim, Utrecht University

Birgitte Bøggild Johannsen, National Museum of Denmark

At the crossroads of architectural history, court studies, and urban studies, this session will address the interaction between the different residences of the early modern elite in Europe from the waning of the Middle Ages until the dawn of the Industrial Revolution, exploring them as parts of an integrated system or network on different geographic scales. The noble way of life was essentially nomadic, mirroring the constant migration of the reigning princely court in early modern Europe, dictated not only by political necessity (including especially war) but also by pleasure (e.g. war's mirror image, the hunt). Complex itineraries thus linked the often extremely scattered noble possessions with the centres of gravity of court life in a single 'planetary' system.

While the 'nomadic', and seasonal, character of the noble way of life has been generally recognized, there has been no attempt as yet to do the same for the elites at a lower level than that of the reigning prince, let alone for the urban patriciate and merchant class. The latter nevertheless also migrated between townhouse (with or without commercial infrastructure), suburban

property, and rural domain, serving as economic and socio-cultural investment (especially if tied to a noble title). Interaction between different social levels has not been looked at from a spatial perspective, leaving open pressing questions on the architectural plane.

The papers in this session explore particular conjunctions of residences beyond the classic opposition of town/country (to which in the early modern era is added the 'villa', suburban or pseudo-rural but not fortified and with urban formal characteristics), thus revisiting and revising standard typologies within a broader framework. Case studies address questions such as the interplay between the patron's itinerary and the development of particular residence types, explore architectural exchanges between particular patrons or social groups in this perspective, or review the whole spatial footprint of a patron in its entirety. They will pay particular attention to the role(s) each residence might fulfil within the strategy of self-representation of the patron in relation to his/her rank and position, and to the evolution of that role in response to changing aspirations.

'Going Back and Forth': Residential Systems in Renaissance Venice

Johanna Heinrichs, University of Kentucky

A Venetian commonplace asserted that 'to live outside Venice is not to be alive'. Yet Venetian patricians' spatial footprint had always expanded well beyond the lagoon. The history of Venice's landward turn, from maritime trade to investment in the *terraferma*, is well known. So too is its architectural dimension: Palladio's villas, especially those for Venetians such as the Badoer and Emo, are interpreted as paradigms of the Renaissance agricultural villa. Little attention, however, has been paid to the status of these villas in relation to the families' other residences and the mobile lifestyle required by owning multiple, geographically dispersed homes. In this regard, Palladio's Venetian patrons can illuminate the theme of early modern residential systems and their architectural strategies outside the courtly context.

This paper will focus on two families from the noble Pisani clan. Vettor Pisani and his brothers, patrons of Palladio's villa at Bagnolo, possessed or built several residences in Venice and on the *terraferma*. These houses served different members of the *fraterna* and various practical and representational functions. I have designated one type the 'stop-over villa', a smaller house intended for brief stays en route between houses. While enabling its noble owners to avoid the indignities of a public inn, it also facilitated transport of agricultural products. The subject of my second case study, Francesco Pisani, possessed just two houses: his Palladian villa at Montagnana and a stop-over villa in Monselice. He rented living quarters in Venice, and his country estate served as his principal residence.

Both case studies demonstrate the inadequacy of centre-periphery models to explain the complex residential configurations of sixteenth-century Venetians. The urban palace was not the sun around which a satellite villa orbited, rather each was a node in a constellation of dwellings bound by their owner's movement among them.

The Materialization of Power and Authority: The Architectural Commissions of Charles of Croÿ, 1596–1612

Sanne Maekelberg, KU Leuven

While the monarchs in Spain turned to a more sedentary lifestyle in the second half of the

sixteenth century, the noble way of life in the Spanish Low Countries remained essentially nomadic. This itinerant lifestyle originated from the feudal system, where the monarch granted possession of a certain territory to a nobleman in exchange for military services or financial aid. Since the lord needed to be present to govern, the nomadic lifestyle became a method of political governance.

By the end of the sixteenth century, however, the loans became hereditary and a select group of high nobleman held most of the fiefs within the Low Countries through inheritance and acquisition. Charles II of Croÿ, fourth duke of Aarschot, first duke of Croÿ, prince of Chimay, count of Beaumont, etc., was one of the highest ranking noblemen in the Low Countries of that time. As these territories were too scattered and widespread to ensure an even semi-continuous presence, the power and high status of the lord was not expressed by the actual attendance of the duke, but rather through the built commissions within a certain territory. The network thus becomes tangible, through the palaces and residences that mark the territory and materialise the ducal presence, even if the buildings were unoccupied and the duke remained *in absentia*.

This paper offers an analysis of the residential network and architectural commissions of Charles of Croÿ, and shows how they contributed to the high status of the duke in his territories. As a corollary to his architectural strategy of representation, he established an extensive hierarchic structure of officers who ruled the territories in his name, while he gradually turned to a more drawn-back life at his residence in Beaumont.

Residential Systems and Spatial Appropriation: The Rise and Fall of a Senatorial Family in Early Modern Bologna

Giovanna Giudicini, Glasgow School of Art

This paper explores the involvement of Senator Giovanni Angelelli (1566–1623) with a network of residences in and around Bologna, and discusses spatial appropriation as an expression of political ambitions. Angelelli's unanticipated acquisition of the senatorial seat, marriage to wealthy socialite Isabella Ruini, and developing political career were counterpointed by an increasing interest in real estate, with the young

Senator transferring his attention – and his residence – from one property to another to mark the different phases of his life. Through the analysis of archival documentation, contemporary documents, and on-site investigations, this paper will discuss Angelelli's ever-changing spatial footprint throughout his life, and his choices as investor and patron in the wider context of his increasing prestige. The discussion will include the modest townhouse of Angelelli's infancy; the residence of his father-in-law, Antonio Ruini, that he frequented as a youngster; the city palace that Angelelli purchased and had decorated to publicly signal his new public role; and the simple estate and farm buildings in the Bolognese countryside which he transformed into a stately residence.

This paper positions these properties within the urban and territorial context, and connects them through a network of daily, seasonal, and once-in-a-lifetime movements and relocations. I argue that this increased physical and symbolic occupation of the Bolognese spaces, culminating in the Senator's funeral procession through the city to his final 'residence', matched Angelelli's growing influence on the political scene. I also argue that the violent deaths of the Senator's successors – ambushed outside their palaces and on the very streets where he had confidently promenaded – and the resulting scattering of Angelelli's properties, represented the response of a local nobility threatened by his abrupt surge to power and overambitious politics of spatial appropriation.

Images of Wealth, Pride, and Power: Country House Culture on the Island of Walcheren, 1600–1750

Martin van den Broeke, Netherlands Ministry of Economic Affairs

Between 1600 and 1750, a lively country living culture existed in Zeeland, the coastal southwest region of the Netherlands. The main cities of the province were then found on the island of Walcheren, strategically placed for the overseas trade of the Dutch Republic to the East and West Indies. The old and new rich (most of them ship owners, merchants, directors of trade companies, and rentiers) owned houses in town as well as in the country. A rich body of historical sources (archives, drawings) testifies to the

variety of this country house culture and also sheds light upon the relationship between city culture and life in the countryside. Some of the wealthiest country house owners had their estates depicted in prints – published c. 1700 in the *Nieuwe Cronyk van Zeeland* – that served as a major means to boost the region's prestige. The bird's-eye views came to define Zeeland country living.

However, country estates only represented the top of a much broader phenomenon that manifested itself in a variety of ways, ranging from farmsteads and pleasure pavilions in orchards to more sizeable houses. An important question regarding this cultural phenomenon is how the building or ownership, the scale and form, and the depicting of country houses played a role in the establishment of the town-based wealthy elite as the ruling elite at the local, regional, and national levels, and how the developments in the architecture of houses and parks reflect that process.

My analysis of the combined changes in function, architecture, and geographical spread of the country dwellings around the city can shed light on the changing purposes and fashions in the country living culture of the town elites. Can this model also be used for research on country house culture in other European countries or regions?

ARCHITECTURE'S RETURN TO SURREALISM

Session chairs:

Wouter Van Acker, Université Libre de Bruxelles

Stefaan Vervoort, Ghent University and KU Leuven

In 1978, coinciding with the exhibition *Dada and Surrealism Reviewed* in the Hayward Gallery, Dalibor Veselý edited a double issue of *Architectural Design* on surrealism and architecture. The issue mined manifold connections between modernist architecture and surrealism, and it marked a penchant for surrealism among postmodern architects. It included, among others, essays by Rem Koolhaas and Bernard Tschumi referencing the key ideas of Salvador Dalí and the playwright and surrealist Antonin Artaud, respectively. In hindsight, such links seem ubiquitous in postmodern architecture. John Hejduk's *Masques* call upon a self-proclaimed 'medieval surrealism'; Aldo Rossi's images are indebted to the metaphysical paintings of Giorgio de Chirico; designs by Oswald Mathias Ungers include René Magritte's bowler man and doll-in-doll motif; and Peter Eisenman's work deals with psychoanalysis, automatism, and the links between perception and representation.

Surprisingly, this reuptake of surrealism in the architecture of the 1970s and 1980s has seen scant attention in the historiography. While most of the essays in *Surrealism and Architecture* (2005), edited by Thomas Mical, examine how surrealist thought, critiques, and techniques affected the architectural practices of the modernist avant-garde, Neil Spiller's *Architecture and Surrealism* (2016) maps out routes of congruence between surrealist thought and the contemporary, 'surreal worlds' drawn up by advanced digital fabrication techniques and computer visualization. Still, surrealist tendencies in postmodern

architecture warrant an inspection of their own, which accounts for the secondary nature of these tendencies with regard to modernist interplays of surrealism and architecture. As Michael Hays notes in *Architecture's Desire* (2010), many of the architects above do not simply replay modernism, but they home in on its limits through an extreme reflexivity and a deep understanding of its forms, references, and ideologies. Yet, what does such secondariness or lateness imply for the referential framework of surrealism in these works?

This session aims to explore how the reanimation of surrealism in architecture can be interpreted historically at this tangled, asynchronous juncture of the modern and the postmodern. It will investigate how surrealist strategies, both visual (e.g. collage, analogy, scalar play) and discursive (e.g. Jungian, Freudian, or Lacanian), allowed formulating a critical project for architecture in reaction to a neoliberal economy that produces its own dreams, needs, and desires.

From the Fulfilment of Needs to the Mediation of Experience: The Uncanny Theater of the Urban Enclaves of Ricardo Bofill and Taller de Arquitectura

Anne Kockelkorn, ETH Zurich

Ricardo Bofill and his office Taller de Arquitectura are widely known for their neoclassicist housing schemes in the Parisian New Towns built during the 1980s. Less well known are the surrealist strategies that the office members deployed from the mid-1960s to the late 1970s, which became apparent in a series of urban micro-centralities for the peripheries of Madrid, Barcelona, and Paris. The transdisciplinary team of Taller de Arquitectura conceived these multifunctional housing projects as semi-autonomous urban enclaves, which were to induce pleasure and desire among inhabitants and visitors alike. Bofill's office included sociologists, writers, and poets, and it adopted a multi-faceted, transdisciplinary design approach, combining strategies and insights from geometric 3D-clustering, scenography, environmental psychology, and the behavioural sciences, in particular the writing of the psychiatrist R.D Laing and the neuroscientist Henri Laborit. This multi-faceted approach resonates with Catalan surrealism and a latent trope of French surrealism and poststructuralism, i.e. the Hegelian 'thought of the master'.

The surrealist and avant-garde strategies, which influenced the design of the urban enclaves designed by Taller de Arquitectura, were effective in shifting attention from the modernist quest for the fulfilment of basic human needs towards the mediation of experience. By inducing moments of shock or déjà-vu, Bofill and his office members aimed at exerting influence simultaneously on the subject's mental disposition and on the power structure of urban territories. This paper will show how these surrealist strategies were applied in projects such as the House of Abraxas (1972–1973), an urban renewal project for a nineteenth century military fort. Based on research of unpublished archival materials, an analysis of this project will reveal how it was envisaged by Bofill's office as a 'leisure time palace' for Parisian intellectuals, commodifying experiences of sexual and mental transgression.

A Surrealist Earthwork: Museum Abteiberg, Hans Hollein, and the Indiscipline of Collage
Craig Buckley, Yale University

When Kenneth Frampton described Hans Hollein's Museum Abteiberg in Mönchengladbach (1972-1982) as a 'surrealist earthwork' in 1982, he was right in tune with the resurgence of surrealism taking place in architectural culture. The critic's invocation of 'surrealism' is most productively read not as an attribution of style, but rather as a symptom, a historical reference deployed to name something whose meaning remained unsettled. The qualities that troubled meaning at Abteiberg were bound up with the uncertain place of collage and montage within architectural culture in the twentieth century. Collage and montage, this paper will argue, are not stable mediums reactivated from the repertoire of the historic avant-gardes. Rather they are historically labile conceptual techniques that seek to make disjunctive, heterogeneous, and composite entities productive in particular ways. The history of collage and montage has been marked by a series of such productive analogies; Dada montage likened the combination of photomechanical materials to the assembly of machines, while Surrealism likened improbable visual conjunctures to visionary states.

The paper will read the problem of collage within the Museum Abteiberg at three levels. First, it asks how and why collage and montage techniques came to be so prominent in Hollein's early career, and how aspects of Surrealism and Dada figured in critiques of functionalism during the 1960s. Second, it asks how the collage techniques pursued at Abteiberg bring to light challenges particular to the 1970s, notably those of site and typology. The composite conditions Hollein constructed at Abteiberg responded to, and worked against, the disciplinary action to which collage was subjected in urban design discourse in the 1970s, particularly in the work of figures such as Robert Venturi and Denise Scott Brown or Colin Rowe. Finally, it will consider the role of the museum amid the deindustrialization of the Rhineland in the 1970s and 1980s. Hollein's Museum Abteiberg represents a distinct approach to the problem of museum as it entered what would soon be called the 'cultural logic of late

capitalism'. Offering a third way, it avoided both monumental pastiche and the model of the museum as a flexible machine for culture.

Happening in Japan: Arata Isozaki's Surreal Intakes and the Gunma Museum of Modern Art
Marcela Aragüez, University College London

The art scene in post-war Japan exponentially grew after the end of the US occupation in 1952. Emergent radical practices started to shape independent voices in tune with international artistic discourses. During the 1960s, the Sōgetsu Art Centre in Tokyo became a buzzing hub where film makers, painters, and musicians realized surrealist-inspired 'happenings', inviting figures like John Cage and David Tudor to take part. Architect Arata Isozaki was also a common guest, and a number of artistic collaborations in the form of set designs, exhibition layouts, and interactive works of art originated during these years. Among the generation of architects raised under the avuncular protection of Kenzo Tange, Isozaki took a remarkable interest in contemporary arts, to such an extent that it informed his prolific building production both morphologically and in its theoretical background.

This paper analyses the influences surrealist Japanese practices had on Isozaki in the first two decades of his architectural career. It interprets the design of the Gunma Museum of Modern Art – completed in 1974 and considered one of Isozaki's masterpieces – as a product of such influences. The study starts with a discussion of Isozaki's role alongside film director Hiroshi Teshigahara, musician Toru Takemitsu, and Neo-Dadaist Genpei Akasegawa, and then moves to an analysis of the design process of the Gunma Museum and related texts Isozaki wrote at the time. Drawing upon conversations with Isozaki in Tokyo and from his archive, the paper intends to unveil a continuity of topics derived from the artistic practices in Isozaki's changing production. This will serve to describe his work not only as 'ironic' and 'platonic' (as it is referred to in recent scholarship), but also as a unique receptacle of surrealist trends in early postmodern Japanese architecture.

From Miller to Mollino: Carlo Mollino's Interiors as Surrealist Cabinets

Gerlinde Verhaeghe, KU Leuven
Dominique Bauer, KU Leuven

Casa Miller (1936) and Casa Mollino (1960–1968) respectively mark the beginning and end period of Carlo Mollino's career, spanning from the modernist avant-garde to the emergence of postmodernism. As a contemporary, Mollino was inspired by the surrealist movement in Paris of the 1920s and 1930s, and he pursued this interest further even after the decline of the movement. Insofar that Mollino's oeuvre is characterized by a dual logic of tradition and eccentricity, he always remained an outsider to both the modernist and the surrealist movement. The paper sets out to investigate the connection between surrealism and Mollino's interiors by approaching these interiors as radicalized autobiographic spaces or, in other words, transitional spaces that mediate the personal inner world with the real world in a creative act. In Casa Miller and Casa Mollino, the roles of professional and private person collide as Mollino acts as both collector-inhabitant and interior designer. These interiors can be described as 'dreamscapes': constellations of objects form a stage for surreal acts, alienated from the real world.

The paper draws on the idea of the surreal cabinet to investigate the creative interaction between collector and collection in the interiors made by the architect-designer. The surrealists used the autobiographic collection of the cabinet as a trigger for poetic and imaginative thinking. In a similar way, Mollino arranged both found and designed objects in the private *mise-en-scène* of his interiors. The concept of the cabinet encompasses previous readings of Casa Mollino as *garçonnière* (or male cabinet) and final resting place (holding burial objects). Reading the late work of Casa Mollino in light of the early work of Casa Miller might offer a specific understanding of the transition of surrealist tendencies within architecture, situated at the intersection of the modern and the postmodern.

Architectures of Nothing: Aldo Rossi and Raymond Rousset

Victoria Watson, University of Westminster

The Surrealists made unconscious desire the explicit subject of their conscious practices.

For them, the liberation of society into a state of unbound desire was something to work towards and to look forward to in the future. On the other hand, for the late avant-garde architects, who are the theme of this session, no such future projection was possible. For them, unbound desire had become a socio-economic principle of the reality they were living in. These architects were faced with the dilemma of how to continue producing architecture in a society that was increasingly advocating the free flows of desire as its own proper milieu.

One architect who successfully rose to this challenge was Aldo Rossi. Rossi's success depended on his ability to deploy architectural means in the production of highly desirable images of desire. Throughout the 1970s and into the 1980s, Rossi's projects and theories were consciously articulated by means of drawing, colouring, writing, building, exhibiting and publishing.

One character from the Surrealist past whom Rossi liked to invoke as an important influence was Raymond Roussel. Roussel was not himself a surrealist, but many members of the group admired his work. In this paper I will explore the ways in which Roussel's childish devices, including his infuriatingly detailed descriptions of uninteresting objects, were adapted by Rossi and incorporated into Rossi's own strategies for the production of bedroom architecture.

Roundtable

WHO (STILL) NEEDS EASTERN EUROPE?

Chair:

Carmen Popescu, Ecole Nationale Supérieure d'Architecture de Bretagne, Rennes

Discussants:

Irina Tulbure, Ion Mincu University of Architecture and Urbanism, Bucharest

Alina Serban, Bucharest National University of Arts

Eastern Europe made a late appearance in the architectural historiography. Ironically, Sir Banister Fletcher's *A History of Architecture* (1896), which distinguished between 'historical' and 'non-historical' architecture, was one of the first (and rare) surveys to mention examples from the region, including them in the second category.

It took almost one century to integrate Eastern Europe in the historiographical discourse, following the dismantling of the Communist bloc (1989–1991) which, parallel to the paramount reframing of global geopolitics, had also triggered a remapping of the art and architectural history territories. This late integration was accomplished through a series of narratives. On the one hand, by emulating the prolific studies in Nationalism and Identity, scholars interested in the region used its marginality to their advantage by analysing its architecture in terms of idiosyncrasy. On the other hand, the Cold War progressed as a powerful field of study, which came to be seen in the following years as the most relevant perspective for looking at the region.

Hence, Eastern Europe was assimilated to its recent history – as a significant part of the Communist bloc – and its architecture was studied as a by-product of this, insisting both on its politicization and its ordinariness. More recently, the Spatial turn brought a complexification of this understanding and of its geopolitical implications, giving more room for a comparative approach that questioned the polarized frame of the Cold War by expanding its territory and thus introducing the Third World in an analysis founded on transfers and circulation.

Paradoxically, this (disputable) integration led to a change in the very concept of Eastern Europe. Its progressive dilution within the more or less dominant discourse could be understood as an indicator of the relative success of the historiographical assimilation. If such a withdrawal is justifiable – the fear of the limitation inherent to all area studies, the belief in a ‘global’ history, etc. – it still shows a certain methodological turn.

The roundtable aims to debate this withdrawal and proposes an analysis of its causes and consequences. Is it still useful to refer to a geo-historical concept when writing an architectural history that aspires more and more to be transversal and inclusive? And if so, how is it possible to make such a concept recover both its historical dimension and the acuteness of its particularities? By taking Eastern Europe as a (valid) pretext, the roundtable questions the current mechanics of architectural historiography.

ROUNDTABLE: WHO (STILL) NEEDS EASTERN EUROPE?

Eastern Europe Is Not the Center or the Periphery
Kimberly Zarecor, Iowa State University

As Larry Wolfe reminds us, the edge of Europe is somewhere in the middle of Russia and “Eastern Europe” is an invention of eighteenth-century intellectuals. Locating the division between civilization and backwardness in Prussia and along the schism of Germanic and Slavic languages, these intellectuals set up a framework for interpreting Europe that remains with us today. Until World War II, this division was about perceptions of an urban, industrialized West and a rural, agricultural East. There was no definitive mark where the West ended and the East began. Consensus came only after 1945 as the definitive categorization of the East became countries aligned with the Soviet Union or a ruling Communist Party.

The clarity of this Cold War terminology has now faded. Architectural historians succeeded in bringing attention to Eastern Europe in the 1990s. First as a missing history of the avant-garde, and then back into nineteenth-century national identity formation and forward to postwar Stalinism and industrialization. This aligned with a disciplinary move toward postwar research and, for a time, Communist countries had the appeal of being the unknown. We are now in the midst of another shift, the re-marginalization of Eastern Europe on the same terms as in the eighteenth century. As the Global South has become the focus of intense scholarly attention, Europe and North America have become the normative center, but only some of this territory matters. The perception that Eastern Europe is still backward, trying to catch up to the West after decades of communism, means that it cannot be fully representative of the European experience. It is neither the center, nor the celebrated other, so it is marginal and overlooked. The methodological question is where to go from here and how to re-situate the region and its historiographic concerns within the discipline.

Local? Global?: The Power to Define Conceptual Categories
Veronica E. Aplenc, University of Philadelphia

As noted, since the 1990s scholars have sought to reconceptualize Eastern Europe,

foregrounding its particular characteristics along new lines while simultaneously pushing it aside as a category of analysis in favor of greater paradigms. Importantly, this work countered the peripheral status historically assigned to Eastern Europe along geographic, disciplinary, and architectural production lines. However, the region’s new position as both a generative, yet disappearing, analytical category raises important theoretical questions.

We must ask whether the focus on supra-local categories, such as national, transnational, and global, reifies Eastern Europe’s historically peripheral status along existing lines by denying influence from regional scholarship on these very categories. Some would argue that Eastern Europe finds itself in the challenging position of not being “Other” enough to generate its own conceptual categories. For example, it stands in contrast to South Asia and subaltern studies. However, research findings from the region complicate this interpretation.

Eastern European cities reveal a complex understanding of the so-called national, global, and transnational within their specific contexts. Tarik Amar has demonstrated for 1950s Lviv that the application of Soviet practices allowed the city to develop along national lines. My research on Slovenia finds that Slovene planners embraced a local, highly bounded, focus for 1970s Ljubljana’s development. In the first case, “national” is complicated by the socialist; in the second, it is a socialist configuration that is highly bounded, versus a “national” one. Both examples ask that we interrogate these categories from a local – or, to borrow an anthropological term, emic – perspective as they do not precisely mirror Cold War-era paradigms. This, in turn, asks researchers to reassess the position of Eastern Europe in a now unclear world order. Importantly, it also calls them to interrogate the nature of their own research and political positionality, as well as that of Eastern European colleagues.

Second World Urbanity: Beyond Area Studies Towards New Regionalisms

Daria Bocharnikova, Center for Fine Arts BOZAR / KU Leuven
Steven E. Harris, University of Mary Washington

The concept of Eastern Europe remains haunted by the orientalist vision, invented

ROUNDTABLE: WHO (STILL) NEEDS EASTERN EUROPE?

as early as the eighteenth century (Larry Wolff), of an underdeveloped and uncivilized neighbour of enlightened Western Europe. The scholarship of the past twenty years on Eastern Europe, including the history of architecture, has gone far to unmake this prejudice by showing the pan-European aspirations for modernity, including the agency of local architects, engineers and intellectuals in producing its unique visions.

Although this work contributes to the provincialising of the West, Eastern Europe lingers as an artificial tag lacking strong theoretical ambitions. Scholars typically use it as a professional marker, not as a theoretical model, to promote their research within an inherited area studies paradigm created by the Cold War. But is it really a useful tool today for writing global, comparative, and entangled histories of architecture?

This paper argues in favor of inventing new terms that allow scholars to overcome the vocabulary of area studies. The task of writing global history reveals the necessity of thinking anew the multiple links between centers and peripheries, as well as overcoming the simplistic binary of center and periphery, and grasping more complex hierarchies of solidarities and competing universalisms. Among available alternatives to ‘Eastern Europe,’ this paper explores the category of the ‘Second World’ as a more useful term to capture the diversity – at times regional, national, or local – and the global implications of what architects and urban planners undertook in state socialisms. In this context, the presenters will discuss research under the umbrella of the Second World Urbanity project, which explores the architectural history and urban planning of socialist cities throughout the world, past and present, from Havana and Berlin to Tashkent and Dalian.

Reconsidering Eastern Europe from the Margins

Francisco Martínez, University of Helsinki

What kind of container is Eastern Europe? What is the contour and what is the content? We can also ask if Eastern Europe remains a generative term to be retained in the present and if it is currently used by the local population. Then, in terms of this conference, we can posit the question of its very usefulness in writing architectural history

in the future, as this category emerged to answer the past political demands of the West and has lost value in the global present.

This position paper argues that there is an increasing need to analyse Eastern Europe in relation to the global present and not based on past geopolitical vocabulary. I do not call, however, for the complete dismissal of the category, but rather to reflect on how it is losing value as an overarching framework. This essay is thus an invitation for learning how to view the region from different (temporal, spatial, and scalar) perspectives, reflecting on how it reveals new vocabularies without completely leaving behind the old ones.

Defamiliarizing Formal Analysis: A New Methodology to Study Ordinary Modernism

Alona Nitzan-Shiftan, Technion – Israel Institute of Technology

The call provoking this roundtable insightfully argues that the powerful emergence of Cold War Studies had a dire effect on the architectural study of Eastern Europe – as it ‘was assimilated into its recent history’. But can we take exactly this point and push it further in order to eclipse the view of Eastern Europe as a ‘by-product’ of such sweeping global history, and instead explore the potentially unique position of Eastern Europe in articulating the form, space, and materiality of the ideas propelling this history?

Toward this end, this contribution to the roundtable suggests a methodological shift – to defamiliarize an old methodology of formal analysis. Instead of focusing on the aesthetic properties of particular styles, it is possible to conduct a careful formal analysis of ordinary mass produced modernism. Such analysis draws on the new focus on form in literary studies that refuses to separate between the formal and the socio-political. Instead of exploring exclusively the aesthetic properties of form, scholars look at its affordance – the potential uses or actions latent in a particular form that arrange elements and therefore power relations in our environment.

If Eastern Europe was indeed a laboratory of ordinary modernism, the site where the social aspects of the modern experiment were nearing its radical ends, then a careful study of this radical ordinary modernism can yield insights into one of the most intriguing

questions of modernism’s dissemination: how could formally related practices implicate diverse, often contradictory political legitimizations and sustain deep ideological differences? In other words, what are the relationships between aesthetic and political forms, and what can the particularities of the Eastern European case – the radicalization of interwar experiments – teach us about different paths to globalization?

14.30–17.15

SECOND
PAPER SESSIONMEDIATING
ARCHITECTURE AND
ITS AUDIENCES: THE
ARCHITECTURAL CRITIC

Session chairs:

Maristella Casciato, Getty Research Institute

Gary Fox, University of California, Los Angeles

The session interrogates the emergence of architectural criticism as a key site for the production, circulation, and transformation of architectural ideas and practices in the twentieth century.

Responsible for bringing architecture into public discourse, architectural critics like Montgomery Schuyler, Lewis Mumford, Nikolaus Pevsner, John Summerson, Catherine Bauer, Jane Jacobs, Bruno Zevi, Ada-Louise Huxtable, and François Chaslin – to mention a few names of global significance – had transformative effects on the field. Each engaged in a remarkable diversity of professional activity including historical scholarship and preservation advocacy, becoming leaders in cultivating public opinion and in fostering a resemantization of the relationship between the built and the textual. In many ways their practices were divergent, yet together they articulate the often overlooked gaps between the built, the projective, and the public.

The investigation examines these transformative, yet little-studied figures, querying their historical role in the development of new audiences for architecture, their impact on the development of architectural journalism as a field distinct from the academy, and their influence on contemporaneous architectural practice.

The chairs encourage non-biographical and non-descriptive approaches to the topic, instead inviting scholars, architects, and critics to respond to historically specific questions such as:

1. How did the role of the architectural critic emerge, transform, and come to be highly specialized over the course of the twentieth century?
2. How has criticism adapted to its many media forms or engaged media systems beyond the textual?
3. What types of audiences does criticism engage or produce?
4. What historical relationships have criticism and journalism had with building practices and with scholarly production?
5. How does architectural journalism relate to political structures and institutions? What role has censorship played? How might we account for histories of repression of the architectural press?
6. How have the dictates of journalism run counter to those of criticism? Where has the friction between criticism as an ethic or as an aesthetic become apparent?
7. What becomes of the critic as the object of critique?
8. How has architectural criticism been treated historiographically, and what kinds of historiography might emerge from scholarly attention to architectural criticism?
9. What does it mean to make historical evidence of criticism?

Critique vs Criticism: Giulio Carlo Argan and the Manifold Practices of Critica
Cesare Birignani, The City College of New York

Unlike English, Romance and Germanic languages do not distinguish between *critique* and *criticism*. In French, Italian, Spanish, German, Swedish, one and the same word (*critique, critica, Kritik, kritiek*) is used to refer to two ostensibly distinct activities and to encompass a wide and somewhat unwieldy range of critical practices (commentary, analysis, evaluation, interpretation, judgment, etc.). This lexicological detail is not trivial. It might, in fact, reveal a fundamental feature of architectural writing as it was practiced in Europe and offer clues for the study of the emergence and transformation of the figure of the architectural critic. In this paper I propose to explore the dialectic of critique and criticism – and sketch the outlines of what we may call a study in historical semantics – by looking at modern Italy and, in particular, at the work of the art and architectural historian and critic Giulio Carlo Argan (1909-1992).

A prodigious, Promethean scholar, Argan was a key voice in architectural debates from the 1930s onward and contributed to major re-orientations of the discipline, for example (re)introducing architects to the paramount issue of typology or raising, in a seminal 1957 essay, the problem of the relation between architecture and ideology. Moreover, through his relentless activity as a publicist, Argan became one of Italy's most important public intellectuals, reaching new audiences outside the profession with newspaper columns, magazine articles, radio and TV programmes, and, significantly, an art history textbook that was used for decades in high-school curricula. Argan's long and preternaturally productive career – and his manifold practices of *critica* – offer an ideal ground to probe the vicissitudes of architectural criticism in the twentieth century and trace the history of the mediations between architecture and its audiences.

Architects vs. the Public in Architectural Criticism: From the Press to Radio and Television

Jessica Kelly, University for the Creative Arts, Farnham

In 1972 the BBC broadcast a television programme called 'Life is Right, The Architect

is Wrong'. The sentiment of the programme was evident from its title – it interrogated the work of architects in relation to the opinions and lived experiences of the public. This was one of the first times on British TV that architects, critics, and the general public appeared together on a panel to discuss architecture. Nearly forty years earlier, in 1935, *The Architectural Review* had published its first criticism column. Its purpose was 'not so much to elevate the understanding of the architect as to fan the ardor of the layman, who is to-day increasingly tempted to follow the current trends of architectural thought'. These two examples of architectural criticism's negotiation of the relationship between the expertise of architects and the opinions, knowledge, and experience of the public, are my starting point.

Between the AR's first criticism column and the BBC's 'Architect is Wrong' programme, architectural criticism shifted from seeking to consolidate the authority of architects by guiding and educating the audience, through attempts at compromise, balancing public opinion with architectural expertise. This shift from consolidation to compromise and critique was mirrored by architectural criticism's move into radio and TV. This paper will discuss the relationship between the changing media of architectural criticism and the changing attitude toward the public.

Looking at specific articles in the AR and BBC radio and TV broadcasts, this paper shows how the dynamic of expert versus public shaped the content, tone, and mode of address in architectural criticism. In turn, it will trace architectural criticism's role in the changing relationship between architecture, architects, and the public in Britain.

Designs on TV: Aline Bernstein Saarinen and Public Reception of Architecture in the Postwar US

Emily Pugh, Getty Research Institute

My paper examines how architectural criticism on American television news and documentary programmes in the 1950s and 1960s played a key role in elevating the public's regard for architecture and design in these decades. In particular, I will analyze programming produced, written, and often featuring architecture critic and journalist

Aline Bernstein Saarinen, whose reporting on design and the arts helped to move architecture to the center of national debates on culture and politics.

Saarinen worked as a critic and editor for print publications, including *Art News* and the *New York Times*, before beginning a career as TV journalist in 1962. Throughout the 1960s, she reported on architecture and arts for programmes such as NBC's *Sunday* and *Today*, as well as documentary specials like *Opening Night at Lincoln Center for the Performing Arts* (1962). Using information culled from the programmes themselves as well as relevant archival materials, my paper will discuss how Saarinen's reporting echoed themes presented in other, similar programmes that aired around the same time, such as the 1958 episode of NBC's *Look Here* featuring Raymond Loewy or the 1961 episode of CBS's *Accent*, featuring Philip Johnson and Louis I. Kahn.

I will explore how the message conveyed by Saarinen and other architectural critics of this era informed, and was informed by, the evolution of television documentary as genre, which according to media historians was experiencing a golden age in the early 1960s. As I will argue, Saarinen's career demonstrates how architectural criticism and more precisely *journalism* on US TV news shaped public attitudes towards architecture and design in the postwar decades, establishing in the minds of Americans deep connections among building design, national prestige, economic affluence, and political supremacy.

Data Dread and Architectural Criticism
Matthew Allen, Harvard University

I argue that an important aspect of modern architectural criticism is its fraught relationship with data. I focus on the case of John Summerson.

In a seminal 1957 paper, Summerson proposed that – in the words of Colin Rowe – ‘an allegedly neutral compilation of data’ is the ‘motivating force of modern architecture.’ Like other critics (e.g., Hitchcock's 1947 ‘genius and bureaucracy’ and Colquhoun's 1967 ‘typology and design method’) Summerson was attempting to adapt prewar thinking about modern architecture to the postwar situation. In 1960s Britain, the general infatuation with science and the spread of

computational thinking mixed in architecture with a burgeoning bureaucratic terrain, from corporate practices to salaried government architects. In place of the relatively straightforward relationship between genius designers and iconic buildings, the postwar architecture critic grappled with new production methods, new building types, and increasing political complications. Of all the problems posed by the new bureaucratic mode, its relationship to data caused the most anxiety. In part through Summerson's example, the contradiction involved in the very notion of criticizing data became a central tension of criticism. Historically, ‘data’ refers to ‘assumptions.’ Once data is criticized, it is no longer properly data. Taking this contradiction into account, a quasi-philosophical questioning of the place of data, determinism, and functionalism in architecture became a hallmark of postwar architectural criticism. Attempts to negotiate this central tension imparted the distinctly intellectual and internalist/disciplinary character that separates postwar criticism from adjacent modes of writing such as popular reviews of buildings and more philosophical theory. It also helped define a new audience distinct from the layperson and the architect-as-designer: the intelligent and creative worker in the bureaucracy of architecture. Criticism of the type Summerson wrote thus helped to define what it meant to be an architect in the last half-century.

The ‘Critical’ in the Architectural Criticism of Kenneth Frampton
Mary McLeod, Columbia University

For nearly fifty years, British-American architect Kenneth Frampton has been one of the most important critics and historians of architecture, read by architects and students worldwide. He introduced the word ‘critical’ in English-language architectural criticism: first, in the title of his 1974 essay ‘Apropos Ulm: Curriculum and Critical Theory;’ and later, in his book *Modern Architecture: A Critical History* (1980) and his highly influential essay ‘Towards a Critical Regionalism: Six Points for an Architecture of Resistance’ (1983). His writings during this period were part of a larger shift that occurred in architecture criticism from the 1970s onward, one that sought to understand not just architecture's

formal properties but also its broader political, social, and cultural implications. Frampton sought to forge a link between architecture criticism and Marxist cultural theory, specifically the Frankfurt School. Here, he shows some affinities with his friend and colleague Alan Colquhoun. Together, they helped initiate what is sometimes called the theoretical turn in English-language architecture writing.

Frampton's interest in a Marxist cultural criticism was especially indebted to Walter Benjamin and Herbert Marcuse (his copy of *Eros and Civilization* was, not coincidentally, a gift from Colquhoun), and two architects whom he encountered in the 1960s: Claude Schnaidt and Tomás Maldonado. Frampton, however, departing from these Marxist predecessors (as well as Manfredo Tafuri), and influenced by Dalibor Vesely, has attempted to combine his Marxist critique with a more phenomenological examination of architecture's experiential qualities in an effort to counter – or at least to provide an alternative to – an overly commodified world.

After examining the evolution of Frampton's theoretical perspective and some of the tensions in his critical stance, I conclude with a brief discussion of the impact his work has had on subsequent architectural criticism.

THE POLITICAL AESTHETICS OF POSTMODERNISM: BETWEEN LATE SOCIALISM AND LATE CAPITALISM

Session chairs:

Léa-Catherine Szacka, University of Manchester

Maroš Krivý, Estonian Academy of Arts / Cambridge University

In 1983, Paolo Portoghesi, in *Postmodern, The Architecture of the Postindustrial Society*, connected the rise of postmodernism to the struggle of the Polish Solidarity (*Solidarność*) movement against bureaucracy and totalitarianism. He wrote: ‘The architecture of our century opposes ideology to life, projects to reality.’ While Portoghesi extracted architectural messages from a political field, authors in the East interpreted postmodern architecture in political terms. The aesthetic pluralism of Charles Jencks, whose *The Language of Postmodern Architecture* fascinated the circles of *samizdat* and *nomenklatura* alike, was a highly charged political notion for such diverse figures as Václav Havel, then a Czech dissident, or Alexander Ryabushin, then Secretary of the Union of Soviet Architects.

Prompting a particular bonding between design and ideology, the flourishing of postmodern aesthetics in the East and in the West was arguably connected to the shift from late socialism to late capitalism. Yet very few postmodern authors and architects would acknowledge their complicity with capitalist

expansion. Looking at examples of postmodern translations in both western and eastern countries in the 1980s and 1990s, this session will tackle the intricate relations between politics and aesthetics and the role these have played out in the development and global expansion of postmodernism in architecture. We are interested in the following questions:

What were the geopolitical dynamics of architectural postmodernism as its tenets were translated from socialist to capitalist contexts and back?

What was the political import of postmodernism’s apparent return to life and reality? Was it an ‘aesthetic instrument’ of capitalism pure and simple, or was it a way of reinventing socialism?

How did such contrasting terms as totalitarianism and pluralism oscillate between political discourses and aesthetic domains?

How did late socialist architects understand, translate, and domesticate postmodernism, as the quintessential – to quote Jameson – ‘cultural logic of late capitalism’?

How did the late socialist experience of eastern countries shape the work of postmodern architects and theorists in the West?

And finally, in what ‘ghostly’ forms (to refer to Reinhold Martin) has postmodernism endured since the apparent end of history in the 1990s?

**Provincializing Postmodernism:
Appropriation and Transformation of
Postmodern Tropes in Česká Lipa**
Ana Miljački, MIT

On 24 and 25 October 1980, an international jury led by Professor Herald Deilmann and including Kenneth Frampton, Richard Meier, and Rem Koolhaas, reviewed design proposals for a northwestern harbour district of Berlin, Tegel. The jury of the Tegel recreation centre competition – one of 21 competitions organized by the Internationale Bauausstellung-Berlin (International Building Exhibition), IBA'87 in the period between 1978–1987 – awarded the first place to Charles Moore, while a Czech team from Liberec (simply referred to as 'Stavoprojekt' in the exhibition catalogues) shared the second place with Ralph Erskine.

The Czechoslovak architects' participation in IBA was perhaps a token of plurality celebrated by the organizers, but both its inclusion in the IBA project and its architectural language open up a much larger question concerning the circulation of postmodern discourse and its constitutive entanglement with the Cold War. Relying on the IBA housing by architects involved in SIAL's Školka, as well as on their concurrent projects in Česká Lipa, this paper proposes that these architects produced their work in imaginary conversation with contemporary developments in the West. Even if one-sided and imaginary – in the sense that Benedict Anderson thought all communities were imagined – their conversation across geopolitical contexts resulted in adaptations of various architectural 'sources' to Czechoslovak socialist reality.

While this paper is in many ways sympathetic to Fredric Jameson's formulation – in which postmodernism is a periodizing concept corresponding with a complex set of political, economic, and cultural circumstances – it precisely seeks to re-theorize the geopolitical premise at the base of his definition of postmodernism to include 'second world' production. If indeed imaginary conversations across 'the wall' could be said to have been constitutive of late socialist architectural production, that would inevitably decentre (or provincialize, as Dipesh Chakrabarty might say) all definitions of postmodernism produced by late capitalism and its theorists.

**National in Form, Socialist in Content:
Postmodern Architecture on the Soviet
Periphery**
Angela Wheeler, Harvard University

The final decades of the Soviet Union are widely referred to as 'The Era of Stagnation,' and yet this period also produced some of the most innovative Soviet architecture since the heady avant-garde days of the Revolution. Viktor Jorbenadze's 1985 Palace of Rituals in Tbilisi is an outstanding example of the genre: extravagant and otherworldly, it might appear as if from the pages of *Galaxy Science Fiction*. The Palace, however, embodies not only an aesthetic paradox, but also an ideological one: a cathedral in an atheist land, a lavish commission in a decade of economic torpor, and a dynamic integration of international influences by a supposedly insular regime. The Wedding Palace would appear to be the wrong building in the wrong place at the wrong time.

These seeming contradictions oblige us to rethink the Soviet experience and postmodernism as both a style and cultural condition. This paper argues that, in a dramatic departure from the modernist aesthetics of the 1960s, which had ignored local vernacular traditions, late Soviet architects like Jorbenadze explored designs 'national in form' (sensitive to local historic fabric) but also 'socialist in content' (reflective of Soviet values). With the communist future a thing of the past, Leonid Brezhnev's 'developed socialism' fostered and legitimized historicism in ways that redirected Soviet design culture, making engagement with the past (even national pasts) ideologically acceptable. The result was a dynamic, historically-inflected postmodern architecture that emerged from the cultural logic not of late capitalism but rather of late socialism – reviving and perhaps inverting the socialist realist artistic formula. A clearer understanding of postmodernism's provenance in the USSR complicates tidy narratives of the style as a global phenomenon.

**Contra the Late Socialist Vaudeville: Critiques
of Postmodernism in East Germany**
Torsten Lange, ETH Zurich

In the late 1970s, East German architects began to embrace postmodernism. Under the banners of experience, locality, and identity, they employed historical references and

traditional urban typologies in their projects. Their aim was to counter environments that, for several years, had been criticized as monotonous, characterless, and disorienting. Despite sharing those concerns, architectural critics and theorists nonetheless remained rather cautious of the new, postmodern aesthetics. Among them was the philosopher Lothar Kühne (1931–1985). During the 1970s and 1980s, Kühne, who held a professorship at Humboldt University in East Berlin, became one of the most influential – if controversial – thinkers. He developed an aesthetic theory of architecture and design rooted in both Marxist ideology and poetics, which questioned ruling party doctrine and sought to salvage functionalism as legitimate principle for the communist future.

Focusing on Kühne's writings, this paper shows how the substitution of a working class utopian project with a real socialist present characterized by consumption and widespread cynicism formed the underlying object of his (and others') fierce critiques of postmodernism. Debates concerning the latter's validity within socialism played out against the backdrop of such prestigious urban design projects as the reconstruction of Friedrichstraße – the Neuer Friedrichstadtpalast (1984) as the project's centrepiece, in particular – whose superficial references to the mass culture and entertainment of the 1920s sought to appeal to popular taste.

Kühne's criticisms of postmodernism's 'meaningless shells', of trivialization and pleasure without memory, were framed – perhaps unsurprisingly – in historical terms of class struggle and the antagonism between the bourgeois capitalist and socialist systems. Yet, the paper asks to what extent those critiques, rather than merely being directed at the ideological opponent, have been aimed at what could be called, with reference to Fredric Jameson's critical analysis as well as Alexei Yurchak's anthropological studies of socialist everyday life, the culture of late socialism.

**Postmodernism and Neoliberalism in Santiago
de Chile in the 1980s**
Daniel Talesnik, TU München

This paper explores the ways in which architecture, particularly architecture influenced by postmodernism, became

emblematic of the development of neoliberalism in Chile before and after the national economic crisis of 1982.

In the early 1970s, Chile had become an unlikely Cold War site, and with the help of the United States, the threat represented by the democratic election of Salvador Allende, a Marxist candidate, was violently suppressed in 1973. In the aftermath of the coup, one key aspect of American influence was the implementation of economic theories developed by a group of economists that came to be known as the 'Chicago Boys': Chilean students of Milton Friedman who became extremely influential in the reorganization of the country's economy during Pinochet's dictatorship.

Despite excellent scholarship on the economic side of the equation, Chilean architectural production during this period has yet to be adequately interpreted. If Chile was the first country to democratically elect a Marxist candidate, it later became the first testing ground for the completely opposite political and economic project of neoliberalism, allowing Friedman's acolytes to play Monopoly with the country through deregulation, privatization, cutting public expenditure for social services, etc. Inscribed in such logics were changes made to Santiago's planning legislations that favoured the development of a series of key high-rise buildings. Neoliberal agendas brought the corporate office tower to Latin America, which generated a lively discussion of stylistic issues, including the evaluation and promotion by some architects of postmodernist ideas.

By investigating the discursive tropes that influenced the design of a set of buildings in Santiago in this period and examining how architectural postmodernism as a movement and/or style filtered into Chilean architectural culture, this paper asks to what extent architectural postmodernism was an ideological correlative to neoliberalism in the context of post-1973 Chile.

**The Prince and The Pauper: The Politics of
Stirling's Irony**
Joseph Bedford, Virginia Tech

In a 1971 lecture at The Cooper Union, Peter Eisenman argued that James Stirling's Leicester Engineering Building was exemplary for its capacity to invert the expected

meanings of materials common to the Modern Movement. More than a decade later, Leicester's 'double-coding' would lead one critic to proclaim the building's 'Postmodern Role.' It has since become commonplace to see Leicester as marking the end of Stirling's earnest faith in the Modern Movement as a project of social emancipation and to see the Harlequin-like Olivetti training school as marking the beginning of his role as postmodern ironist.

Stirling's ironic turn has often been attributed to either the mounting crisis of Modernism in the atmosphere of faltering economics and his mourning over the death of the welfare state, or to the architect's break-up with James Gowan and thus his liberation from Gowan's more functionalist pieties.

This paper, however, argues that Stirling's irony was a function of his biography and, in particular, his encounter with the problem of class mobility in the face of the rigid hierarchies of British social life. As such, Stirling's life and career was symbolic of a broader generational experience in Britain, in the later third of the twentieth century. The paper shows, in particular, that Stirling's irony was triggered by his marriage, in 1966, to Mary Shand, a member of the British aristocracy, and family relation of Camilla Shand, the future lover of Prince Charles. After 1966, Stirling was forever curious about his ascent from pauper to prince, and yet forever fatally excluded from becoming true aristocracy. Thus, it could be said that the double coding of his aesthetic language was a mediation of the double pull of high and low culture in the architect's own life, and in British society in general.

THE ARCHITECTURE OF THE TASMAN WORLD, 1788–1850

Session chairs:

G. A. Bremner, University of Edinburgh

Andrew Leach, University of Sydney

The nineteenth-century architectural history of what Philippa Mein Smith (among others) has called the 'Tasman world' has long been shaped by the nationalist historiographies of twentieth-century Australia and New Zealand. Developments in the region's colonial architecture from the 1780s onwards have thus fed later narratives of national foundations. The call for this session invited scholars to work against the grain of that problematic nationalism by addressing the architecture and infrastructure of those colonial industries operating across the early colonies of New South Wales, Van Diemen's Land and New Zealand, and connecting that 'world' to the economies of the British Empire, the 'Anglosphere', and architectural geographies defined by trade. These papers thus return to the colonial era of the South Pacific informed by the gains of post-colonial history, four-nations British historiography, studies of global colonial networks and systems, and an appreciation for 'minor' forms of historical evidence and architectural practice. Armed thus, the papers in this session consider the architecture of the Tasman world from the 1780s to the 1840s in its historical circumstances, exploring architecture across three different registers: intentioned works definitively cast as Architecture; the 'grey' architecture (after Bremner) of industries, transshipping and colonial infrastructure; and as an analogy for the relationships, systems and structures of the colonial project and its economic underpinnings. Papers move around and across the Tasman Sea.

Philippa Mein Smith begins the session by exploring how the concept of the Tasman World and trans-colonial historiography activates the industrial architecture of sealing. Stuart King then homes in on the timber industry of Van Diemen’s Land and its import for a geography spanning from the Swan River Colony to California. Harriet Edquist considers the role of the Vandemonian Henty brothers in the settlement of Western Victoria, tempering a celebration of their pastoralism by recalling the displacements and disruptions wrought by their arrival. Bill Taylor attends to the informal ‘industry’ of pilfering and looks through the lens it offers on the Australian ports and their relationships with Britain. In the final paper, Robin Skinner pursues the matter of representation in his treatment of Burford’s dioramas of the three colonial ‘capitals’ of this period. Together, the papers in this session contribute to a post-nationalist architectural history of the Tasman colonies that figures the place of this region in the nineteenth-century British world and beyond.

Sealer Dealers and the Architecture of the Tasman World
Philippa Mein Smith, University of Tasmania

This study rethinks the colonial buildings and architecture of the Tasman world through a case study of the sealing industry, where the ‘Tasman world’ is conceived of as a working region defined by traffic between Australia and New Zealand – traffic initiated by seal hunting. Through studies of such colonial industries, the aim is to research the ways in which architecture (business and domestic) and building can be understood as elements in a global and imperial assemblage of corporate and private profit, speculation, and investment in the South Pacific. The paper shows how sealing entrepreneurs – sealer dealers – shaped the colonial built environment in New South Wales, Van Diemen’s Land, and New Zealand, and in turn depended on the ‘grey architecture’ of maritime industries, such as wharf facilities and warehouses, for their success.

Through an adaptation of staple theory and trans-colonial as opposed to transnational perspectives, the paper situates early colonial sealing enterprises within the oceanic networks that connected the Antipodes to Britain and Asia, and criss-crossed an increasingly British world south of Asia by the nineteenth century. It traces trans-colonial links and relationships that literally built on the profits, and establishes new connections between the histories of colonial architecture and industries in the colonies around the Tasman Sea. One avenue developed concerns the accumulation of wealth and the cultivation of propriety through domestic architecture, built by trade throughout the British Empire and the ‘Anglo world’. Another is to enlarge the theoretical framework by analysis of connections between the dynamics of settler capitalism and the colonial built environment, as well as eco-colonialism in the form of plundering indigenous animal species. The study relocates and recasts cultures of colonial architecture between land and sea, in Sydney Cove and beyond.

The Architecture of Van Diemen’s Land’s Timber
Stuart King, University of Melbourne

Early interest in the timber of the Tasman world centred on supplies for ship building in the British navy, as well as colonial construction and

trade, with the commodity rapidly translated into a significant industrial enterprise. In Van Diemen’s Land (Tasmania), colonised by the British in 1803, this enterprise generated an infrastructural architecture extending from remotely located huts, sawpits and sawmills, to shipyards, shipping routes and ports. Produced by private and government enterprise, the most complex sites included the industrialised penal stations at Macquarie Harbour (1822-1835) – dedicated to the harvest of the island’s endemic Huon Pine and shipbuilding – and Port Arthur (1830-1871), while the more remote sites were concerned with private timber-getting, settlement and shipyards, such as Port Davey (c.1840s). These sites and structures were a kind of ‘grey architecture’ that, in turn, supported another mobile grey architecture of timber ships, building components and buildings that effected settlement and urban expansion regionally and globally. Vandemonian architects, builders, merchants and entrepreneurs supplied building timbers as well as speculative shipments of locally manufactured, prefabricated timber buildings to the free settlers of the new southern Australian colonies of Western Australia (1828), South Australia (1836) and Victoria (1837), and to global gold prospectors in California (1849), Victoria (1851) and, later, Otago (1861).

This paper approaches architectural history from the perspective of a staple resource. It investigates the architecture of Van Diemen’s Land’s early nineteenth-century timber-getting, production and trade as one of the infrastructural layers, or working connections, that may be understood to have constituted the Tasman world of the early nineteenth century. It aims to challenge the limits of Australia’s early colonial architectural histories, largely inscribed by colonial (now state) boundaries, institutions and individuals, by re-framing Van Diemen’s Land’s building and architectural production within the historical circumstance of the Tasman world and its global connections.

The Architecture of Pastoralism and the (De)industrialization of Port Phillip
Harriet Edquist, RMIT University

This paper is part of an ongoing investigation into the impact of pastoralism on the building of early colonial Port Phillip. As Pearson and Lennon noted in their study of Australian pastoralism ‘droving routes to metropolitan

sale yards, wool stores, abattoirs, wharf facilities, railways, roads, and river and ocean transport systems [...] were developed to link the pastoral interior with the urban and market infrastructure needed to distribute the pastoral product’.

The Henty brothers and other Vandemonians who first took up land in Western Victoria demonstrated the truth of this statement with great clarity. The Hentys spearheaded permanent settlement around Portland from 1834 and, after 1837, occupied the rich pastoral country on the Wannon River. Their first successful ventures were in the whaling industry, sea trade and agriculture, and they laid down the infrastructure (the ‘grey architecture’) of Portland from 1834. They chose to take the risk of occupying this southern outpost of Port Phillip illegally because they recognized its rich pastoral possibilities and the strategic importance of Portland in the trade networks of the Tasman world. They anticipated that, in the scheme of things, they would be granted tenure of the land they expropriated.

But in doing so the Hentys, and those who followed, dispossessed the Gundijimara people of western Victoria, forcing them into a condition of semi-nomadism. This paper will argue, following Sashi Tharoor’s observations on the impact of British trade in India, that the success of European settlement and the pastoral industrialization of western Victoria was in fact contingent on the ‘deindustrialisation’ of the Gundijimara, whose expert land management and cultural modification of the lava flows had created settled habitation in village-like communities, abundant food resources, and a country that to Major Mitchell, entering from New South Wales in 1836, had looked like ‘Eden’.

Pilfering and the Tasman World: Commerce, Criminal Cultures and the ‘Securitisation’ of Space in Early Colonial Sydney and Hobart
William M Taylor, University of Western Australia

Exported from Great Britain across the Anglosphere and into the fledgling commercial centres of the Tasman world, larceny was as a way of life and not easily contained. Many of the transported convicts and emancipists in Sydney and Hobart found themselves in the antipodes because of their

thievery. The deprivations of transportation and inadequate stores, shortages of skilled labour and monopoly-induced scarcity, and a country resistant to old-world agricultural and commercial practices, further encouraged crimes of property, raising parallel fears for the colonial economy. The porousness of Sydney’s urban landscapes in particular was additional provocation for the period’s criminal population to continue pilfering goods, to embezzle and abscond. At the same time, illicit incursions into the so-called ‘grey architecture’ of colonial docks, shipping facilities, and harbour-side industrial sites showed the deviants to be a heterogeneous mob. These pilferers comprised not so much a distinct ‘class’ or stratum of the colonial community as such, but were rather disgruntled seafarers ‘spiriting away’ their just measure of pay in stolen rum, starving settlers ‘pinching’ produce from government plots and orchards, worn-out labourers ‘trousering’ scraps of firewood from the lumberyard, or aboriginals simply ‘hunting and gathering’ as their people had done for millennia.

The paper takes its cue from language alerting us to the cultural aspects of pilfering and the different understandings of economy involved. It describes the spatial dimensions of pilfering’s threat to colonial power giving rise to stronger store-rooms on ships, higher walls around factories, and intensified surveillance nearly everywhere. It proposes that architecture was both a source of functional response to these deprivations (in higher walls, barred windows and the like) and an indicator and target of thievery, as signs of propriety signalling the profits of illicit trade or alerting housebreakers to goods worth stealing inside.

The Earle Panoramas of the Tasman World
Robin Skinner, Victoria University of Wellington

In the late 1820s and 1830s London society had the opportunity to experience the Tasman world in the round through Mr Burford’s large panoramas of the harbour settlements of Sydney (1828–30) Hobart (1831), and the Bay of Islands, New Zealand (1838). These circular spectacles were based upon drawings of the travelling artist Augustus Earle who had visited these settlements in the 1820s and were each

accompanied by published commentary with illustration. As well as indicating the sites’ natural resources and showing the signs of the colonial establishment and its infrastructure, the panoramas illustrated penal establishments, industries, docks, shipping, whalers, missionaries and indigenous people.

Superficially, these appear to be uncomplicated presentations. However, reception was mixed. Sydney’s advance – with grand buildings, agriculture, grazing, warehouses, roads, bridges, manufactories and building regulations – was praised, while the convicts of Hobart were foregrounded visually and in the English reviews. On the eve of its systematic colonisation, New Zealand was presented one-dimensionally as a land of rich resources, albeit with a benign and declining Maori population.

Shipping at anchor indicated the network of labour and industry around the Tasman, which in turn connected with the commerce of the northern hemisphere. This paper considers these shows and the responses that they drew in Britain to determine various understandings in the 1830s of these activities in the colonies and their impact and connection to the metropolitan world.

BUILDING KNOWLEDGE: LOCATING ARCHITECTURE IN EARLY MODERN ERUDITE WRITING

Session chairs:

Freek Schmidt, VU Amsterdam

Martijn van Beek, VU Amsterdam

In the early modern age, architecture surfaced in many ways and with different intentions and meanings in the written work of eminent scholars and erudite thinkers from various backgrounds. Although individual cases have been investigated, the attention devoted to architecture in learned writing and its position within the world of knowing is fragmented and incidental. This session brings together contributions on comprehensive writings on architecture that were produced in early modern centres of learning. These texts were often part of extensive 'scientific' interdisciplinary literary oeuvres, where knowledge was collected and presented in extensive anthologies and repositories. Erudite individuals assembled knowledge related to architecture from multiple branches of scholarly interest. These repositories of architectural thought demonstrate a thorough understanding of architecture and testify to its prolonged, concentrated study. The focus on architecture that appeared in many of these texts could be practical, produced to provide models for building, but was

often contemplative or functioned as a model for thinking. Specific centres of early modern thought and erudition provided particular impetus to this thinking about architecture.

This session focuses on the treatment and appearance of architecture in these writings. How was architecture addressed in these repositories? Particular attention will be paid to writings that do not fit the Vitruvian mould nor follow established types of architectural treatises, but instead offer alternative systems of thought about architecture, its principles, its meaning, its application, and effect. Which sources were used and how, and how was architecture embedded in these repositories of knowledge? What purposes did these writings serve? The contributions improve our understanding of the scope, variety, and originality of early modern architectural thought and knowledge.

Rabbinical Scholarship, Antiquarianism, and the Ideal of ‘Good Architecture’: Jacob Judah Leon’s Retrato del Templo de Selomo
Robert Madaric, University of Tübingen

A true bestseller translated into seven languages, *Retrato del Templo de Selomo*, written in 1642 by Rabbi Jacob Judah Leon, is the representative work for scholarly interest in the architecture of the Jewish Temple in Jerusalem. It forms a topic that, in the wake of renewed interest for the literal meaning of Biblical text, reoccurs frequently in early modern erudite writing. Although initially intended as a guidebook to Rabbi Leon’s major project, his architectural model of the Jewish Temple, this relatively short, well organized, and concise work became fairly popular due to the fact that it represented a good repertory of contemporary knowledge on the Temple. It appealed not only to scholars, but also served as an introductory reading on the subject for the curious common citizen.

The aim of this paper is to point out multiple ways in which the architecture of the Temple has been addressed and used in Leon’s *Retrato*. The reconstruction of the Temple in Jerusalem, in its different historical stratifications, focuses on its topographical setting within the Holy City, its design, and elevation, based on the detailed inquiry of Biblical texts, Josephus, the Talmud, and other Jewish sources. At the same time, Leon uses the architecture of the Temple as a framework in which he embeds a broader discourse on Jewish worship, biblical history, and numerous other antiquarian and philological observations. Finally, his writing also shows familiarity with contemporary debates on the architecture and style of the Temple in Jerusalem. By taking into account some commonly shared positions of architectural scholarship, his reconstruction became more persuasive in the eyes of his contemporaries, and thus more successful among the broader readership of Jews and Christians alike.

François Rabelais sapiens architectus
Olivier Séguin-Braut, McGill University

For a long time, Rabelaisian criticism has commented on the influence of Colonna’s *Hypnerotomachia Poliphili* on François Rabelais’s work, and especially on the construction of the abbey of Thélème. Even

more than a reminiscence of the Italian work, the architectural structures of Rabelais testify to an undeniable architectural mastery.

This paper seeks to reveal new evidence of the influence of the Vitruvian and Italian architectural treatises on Rabelais’s work, from the description of Thélème (*Gargantua*) to the Temple de la Dive (*Cinquième livre*). The translation of a Vitruvian anecdote in the *Tiers livre* (which constitutes in itself an original contribution to Rabelaisian and Vitruvian criticism), the thorough descriptions of entire structures, the insertions of the *Briefve declaration*, and the intertextual references to contemporaneous architects, permit us to add to the personal ‘library’ of the author either an Italian or Latin edition of the *De Architectura*, but also the French translation by Jean Martin (1547) and the *Annotationes* of Philandrier (most probably the composite editions of 1550 and 1552). These elements also participate in a linguistic project linked to the promotion of the French language and to the projects of national architectural orders that began in Europe during the *Quattrocento*. Considering the prescriptions of Vitruvius and Alberti, Rabelais shows on multiple occasions that he not only masters the rules but plays with them, creating new meaning and alternative principles. In terms of reception, while the most notable influence of Rabelais in the architectural field can be considered the publication of the *Topographia Antiquae Romae*, the absence of documentation surrounding the reception of architectural treatises in the modern editions of Rabelais’s work must be pointed out. Ultimately, this paper looks forward to unveiling the architectural watermark of François Rabelais’s work.

Architecture of Method: Theories of Disposition in the *Kunstkammer*

Mattias Ekman, University of Oslo

The increased scholarly concern in recent decades with early modern collecting and the *Kunst- und Wunderkammer* has brought new understandings of how architectural arrangements of collections developed within discourses on knowledge, scientific method, and learning. This paper will address two well-known treatises on the organisation of collections, J. D. Major’s *Unvorgreifliches Bedencken von Kunst= und*

Naturalien=kammern ins gemein (1 edn, 1674) and C. F. Neickelio’s *Museographia* (1727), with regards to the disposition of collections in buildings, rooms, on shelves, in cabinets, and in drawers. The treatises draw on a vast repertoire of visits to collections, written accounts, catalogues, previously published treatises, et cetera, and mirror *Kunstkammer* architecture of the period and contribute to its development. By addressing the relationship between the owner or chamberlain, who orders the objects, and the visitor, who records and memorizes them, I aim to contextualise the recommendations of the two treatises in early modern erudite culture.

The ideal architecture of the *Kunstkammer*, I claim, should not be understood as the adaptation of Vitruvian or other early modern architectural theory, but arises in the process of ordering knowledge artefacts and specimens in physical space, relating the architecture to concepts such as *dispositio, ordo, methodus, memoria, and loci communes*, ultimately derived from rhetoric and dialectic. Not particularly Vitruvian – although often with a classical aesthetic – the *Kunstkammer* interiors, I will demonstrate, were fundamentally indebted to prevailing knowledge practices such as methods of questioning, commonplacing, and excerpting, developed by or under strong influence from intellectuals like Erasmus, P. Melancthon, and P. Ramus.

In order to provide original understanding of the rationale behind early modern *Kunstkammer* architecture, the paper will highlight how such practices concerned with the ordering of knowledge, contributed to the envisioning of entirely new and unprecedented kinds of spaces, ultimately building the foundation for the museum.

Architectural Transactions: Communicating Architectural Knowledge in the Early Philosophical Transactions of the Royal Society (1665–1677)

Gregorio Astengo, University College London

In 1665, three years after the Royal Society of London was officially established by King Charles II, the *Philosophical Transactions of the Royal Society* were created. This was the revolutionary monthly peer-reviewed journal of the Society, initiated and edited by its secretary, Henry Oldenburg. In

Oldenburg’s own words, the publication’s primary objective was ‘improving natural knowledge and perfecting all *Philosophical Arts and Sciences*’, by ‘the communicating of [...] such things as they are discovered or put in practice by others’. The journal’s intense publishing, at once erudite and inclusive, was meant to transfer the achievements of natural philosophers to a collective milieu, in line with Oldenburg’s own pansophic intentions. Alongside astronomers, doctors, chemists, anatomists, antiquaries, mathematicians, and physicists, ‘*Architects* [Oldenburg added in 1666] do require some variety and store of Materials for the further satisfaction of their Judgement in the Choice’.

This paper presents the ways in which Oldenburg’s foundational editorship (1665–1677) drove and displayed such ‘variety’ of architectural knowledge in the early *Philosophical Transactions*. For the first time, architecture, largely intended as an experimental and ‘mechanick’ meta-knowledge, was being discussed in a scholarly periodical – one specifically dedicated to natural philosophy. Within the contexts of post-1666 London and the growing European culture of periodicals as radical intellectual media, Oldenburg’s architectural intentions were voluntarily made of ‘promiscuous experiments’. Through such figures as Henry Justel, Robert Boyle, or Martin Lister, Oldenburg was building a disjointly connected architectural field, made of antiquarian accounts, optical devices, building experiments and treatises, travel reports, mechanical drawings, and maps. These and other philosophical experiences promoted a quintessentially non-prescriptive ‘store’ of profoundly anti-Vitruvian ‘Materials’.

This paper ultimately locates the early *Philosophical Transactions* as the innovative vehicle for a promiscuous, ‘transactional’, and largely ephemeral architectural culture of polymaths and *virtuosi*, driven by exploratory Baconian convictions and struggling to legitimize their ideal of modernity.

SPACES FOR CHILDREN AS ‘CITIZENS OF THE FUTURE’ IN THE SERVICE OF TWENTIETH CENTURY POLITICAL IDEOLOGIES

Session chairs:

Alexandra Alegre, Universidade de Lisboa

Yael Allweil, Technion – Israel Institute of Technology

The recognition of childhood and the autonomy of children since the eighteenth century resulted in the provision of distinctive spaces specifically designed for them. Schools, medical facilities, playgrounds, orphanages, cultural spaces, sports facilities, among other typologies, were created during the twentieth century, envisaged by Ellen Key as the *century of the child*. In the last decades, both architectural historians and museums (MoMA, Vitra Museum, RIBA) focused on the theme of material culture of children from an architectural perspective, leading to the attention of this theme from a wider audience.

The condition of children as a significant means to transforming human condition was understood by pedagogues and also realized by different political regimes and ideologies along the last centuries. Regarded as the ‘citizens of the future’, children were one of the main focuses of political, social, and health/ sanitary campaigns: as active agents in the execution of political and ideological values of distinctive regimes and communities. Children’s spaces were meant to play an active role in the pursuit of those aims.

This session intends to discuss the relationship between the architecture of children’s spaces and the ideal of childhood of different political ideologies that looked at children as active agents in the shaping of new citizens and society. Different children’s spaces from the twentieth century were considered as means of social change, serving at the same time as symbols of propaganda and as images of strong political and social ideology (dictatorial regime, totalitarian regime, democracy, social democracy, communal societies, etc.). The session aims at gathering case studies from different geographical areas, providing a basis for reflecting on the historical significance of children’s spaces within an international framework.

The design of children’s spaces in the twentieth century poses a particular challenge for the history of architecture by invoking visions of the future, and points to a number of research questions:

- How did political visions for ideal society reflect themselves in children’s spaces in different, often competing, international contexts?
- How have ideological societies experimented on visions of the ideal future via children’s spaces?
- How did the architecture of children’s spaces attempt to educate and shape future citizens, using the architectural means of typology, materiality, etc.?
- In retrospect, what is the meaning of these ‘spaces for the future’ today for the identity, values and visions of society?
- What was the impact of these spaces on their societies for different generations, and how have ‘future citizens’ historicized them?

From Social Spaces to Training Fields: Changes in Design Theory of the Children's Public Sphere in Hungary in the First Half of the Twentieth CenturyLuca Csepely-Knorr, Manchester School of Architecture
Maria Klagyivik, Independent researcher

The first half of the twentieth century brought turbulent changes in the political and social scene of Hungary. From being a partner of the Austro-Hungarian Empire, the country's status changed first to Hungarian Soviet Republic, then to Kingdom of Hungary, to Republic of Hungary, and finally to People's Republic of Hungary within a few decades. These political changes strongly impacted the main ideologies of all fields of life in the country, including architectural and educational theory. This paper will examine how the various schools of thoughts affected ideas about designing special places for children, including playgrounds in public areas and schools.

In 1919, during the period of the short-lived 'Hungarian Soviet Republic', prominent architect Bela Rerrich (1881–1932) published his pamphlet entitled 'Play areas as social duty in town planning and garden design'. Rerrich had been working on a plan to create a number of play areas in Budapest for several years by then, but the political change acted as the trigger for socially inclusive, healthy places for children. Between 1919 and 1935, nearly sixty children's playgrounds were created throughout the city. However, the change in political ideas from the Soviet Republic to the Kingdom of Hungary and the rise in revisionist political thoughts (with the ever-increasing possibility of another war) altered the main aim of creating playgrounds. It was widely accepted that these places were instruments in the disciplined training of future soldiers of the country.

This paper will discuss the relationship between the design theory of children's playgrounds and the socio-political changes in Hungary during the period between 1914 and 1945. We will contextualize this reflecting on the international development of design theory, and will analyse how mid-war guidelines laid the foundation of design theories on children's spaces in the twentieth and even twenty-first centuries.

Constructing Childhood: The Development of the Summer Camp in the Fascist EraStephanie Pilat, The University of Oklahoma
Paolo Sanza, Oklahoma State University

During the more than two decades of Fascist rule in Italy (1922–43), the regime sponsored and encouraged the construction of hundreds of children's summer camps or *colonie* (singular *colonia*) as part of a mission to shape the physical bodies of the youngest citizens of the nation. Although the *colonia* building type developed in the 19th century, the regime adapted the type to their aims and constructed new camps throughout the peninsula. Between 1929 and 1933 the number of *colonie* nearly quadrupled from 571 to 2,022. By the end of the Fascist era, some 3,800 projects dotted the Italian landscape, from the Alps, to the plains, to the shorelines of rivers, lakes and seas. Some were tiny, no more than basic shelters, others resembled small cities. Many are known for their simple lines, profound conceptual gestures, and for fostering majestic and memorable childhood experiences.

This paper analyses three *colonie*, in Cesenatico, Cattolica, and Legnano, to understand how the regime's desire to create the fascists of the future was translated into built form by an array of young architects. Drawings and documents related to the design and construction of these projects shed light on the intentions of the architects and political leaders who sponsored their construction. Representations of the projects in the press, medical journals, government publications, and promotional materials illustrate how the projects were presented to the public and connected to health concerns, especially tuberculosis. Together the projects and documents illustrate how the architects translated the regime's vision for children into design through choices regarding the relationship between the building and nature, materials, and the arrangement of spaces. The public and private spaces of these complexes and buildings reflect different understandings of the relationships between the individual child and the collective body of the nation under Fascism.

Building Soviet Childhood

Juliet Koss, Scripps College

Published in Moscow for distribution at the New York World's Fair in 1939, the pamphlet

Children in the Land of Socialism proudly declared that 'even in the most remote regions of the Soviet Union, the population sees from its own experience that care for the children is the prime concern of the Socialist state of workers and peasants.' In the annals of Soviet propaganda, this concern was usually described in relation to the unprecedented program of reconstruction in the first two Soviet decades, and particularly those spaces intended explicitly for children, for example in schools or communal housing projects. The discourse of architectural history has likewise concentrated on intentional and sometimes experimental spaces for childcare, as in the Narkomfin Building designed and built in Moscow by Moisei Ginzburg and Ignaty Milinis (1928–1930).

Soviet spaces designed for children reveal concerted and ongoing efforts regarding the care of children as well as the Soviet reinvention of childhood more generally. But the imagery of Soviet architecture and design also suggests a story of makeshift arrangements and long-term temporary fixes reflecting not only economic constraints but also a notion of play inflected by Soviet values of productivity and labor. Children both benefitted from and helped create the new Soviet world, they played as architects and engineers and often proved useful in delivering the ideological messages of architectural photography. Whether as toddlers enjoying building blocks, adolescent builders of model ships, or small-scale figures playing near massive new buildings, they often played at construction within extant pre-Revolutionary buildings repurposed to accommodate new models of Soviet everyday life. In doing so, they became model citizens: small-scale versions of their future selves and idealized creatures in the ongoing construction of a better world.

Spaces of Empowerment: Architecture of Israeli Youth Villages, 1930–1960

Ziv Leib, Technion – Israel Institute of Technology

During the first decades of the twentieth century, a framework of youth villages was established in Israel and became the typical model for residential education. The sole purpose of these institutions was to rehabilitate Jewish orphans who immigrated

to Israel, by using a 'powerful environment' to mold their characters so they could fulfil Zionist ideals. This transformative strategy was based on segregating the students and exposing them to new models of behaviour through community life and agricultural education. These institutions, which are absent from architectural discourse, expressed a distinct perception of the modern movement and the new pedagogy.

This research focuses on the cultural landscape of two such youth villages, Ayanot (1930) and Hakfar Hayarok (1950), both spaces of empowerment whose transformative ideals were incorporated into their physical environments. The research examines how different architectural models were used as tools for implementing a social-educational ideology, and locates their application in relation to Zionist perceptual shifts. This historiography analyses architecture through body practices, activity arenas, and institutional layout.

Ayanot, originally established as a women's training farm during Israel's pre-state period, was transformed into a youth village expressing the assimilation of rational and social ideals. This powerful environment and its dialogue with rural architectural design assisted in the creation of an integrated space. This space is defined by continuity and by interactions among different activity arenas as part of resocialization processes.

Hakfar Hayarok reflected the adaptation to the state's ideals of life and the institutionalized designs used in the public housing environment. These spatial qualities were expressed by rigid functionality and standardization, both aimed at integrating the users into the state. These modern design practices also reflected a tension between scientific functionality and pastoral ideals.

Educating a 'Creative Class': Anti-Disciplinary School Architecture in the Early 1970s

Anthony Raynsford, San Jose State University

During the counterculture revolts of the late 1960s and early 1970s, especially in Western Europe and North America, a new generation of architects began to take aim against what they considered to be the repressive ideological apparatus of the classroom, with its rigid seating arrangements, furnishings, lesson plans, and hourly divisions – in short,

the whole pedagogical apparatus of what Michel Foucault referred to as the ‘disciplinary society.’ Thus, radical pedagogy joined together with radical architecture to construct what reformers hoped would be a new species of ‘free’ citizen – creative, autonomous and spontaneously cooperative.

In 1970, Sim Van der Ryn, professor of architecture at the University of California in Berkeley, together with a group of collaborators, who included the schoolchildren themselves, embarked on a series of experiments in alternative school designs. Hierarchies between designers and clients, as well as between teachers and students, were abolished. Children were asked to design and construct their own classrooms, often using found materials. The emphasis was on breaking down the institutional spatial order into smaller, ad hoc, personalized spaces, or else spaces for unexpected encounters. The collaborative design, folded into the learning process itself, was never thought to be complete or final. Failure and experimentation were encouraged.

While this and similar experiments, I argue, had limited effect on subsequent school buildings, most of which remained institutionally conventional, they had an enormous effect on the work spaces of new companies in Silicon Valley and elsewhere that promoted creativity and collaboration among elite employees. Beginning in the early 1980s, such companies began to commission office environments qualitatively similar to the radical school experiments of the early 1970s, generating enclaves of highly paid creative workers. Far from the egalitarian political vision of the counterculture, these environments formed the architectural template for a new class division under late capitalism.

OPEN SESSION

Session chair:
Eeva-Liisa Pelkonen, Yale University

**The Process of Change in Zurenborg:
The Evolution of the Suburban House in Antwerp**
Susan Galavan, KU Leuven

As the first country on the European continent to industrialize, Belgium was an important centre for the flowering of modernism. It was also the first country in Europe to move out of the city into suburban villas, aided by solid transport networks. This paper will focus on the Zurenborg district of Antwerp, a large real estate development which emerged outside the city in the late nineteenth century. Built between 1884 and 1929, the district was managed by one development company that interpreted the needs and tastes of its rising suburban population, reflected in the diverse social and spatial stratification of its architecture.

The paper will focus on the work of Joseph Bascourt, a particularly skilled architect whose designs oscillated between modest Neoclassical dwellings, Art Nouveau houses, and eclectic mansions. Through a study of original drawings as well as the as-built artefact, it will follow his work over time, examining its main characteristics from external form to plan type; from building materials to architectural expression. How does his work reflect the rapid changes occurring in society at large, and the reactions for and/or against these changes? Furthermore, how did the architect mediate between the strict controls imposed by the building company and the macro socio-historical developments that were changing residents' desires?

This paper will highlight the role of the suburban house as a vehicle for the expression of the themes of late nineteenth-century life in the birthplace of industrialization in continental Europe.

Postwar Gaudi: Acts of Ventriloquism and Architectural Criticism
Pep Avilés, Penn State University

Growing international attention towards the architecture of Antoni Gaudí during the post-war years was historically opportunistic. Architects and critics promoted Gaudí's work as the ideal companion for the visual and dialectical renewal of architectural culture that ran in parallel to the development of American formalism. Some concentrated on

his 'freedom' in the use of materials; others, on Gaudí's original and 'fantastic' organic forms. All of them fostered architectural imagination to bring new impetuses to the idea of modern architecture. Bruno Zevi, for instance, selected an image of the undulating benches in Parc Güell for the cover of his *Storia della architettura moderna* published in 1950 and Nikolaus Pevsner added additional footnotes and photographs of Gaudí's 'strange' architecture in each subsequent post-war remake of his *Pioneers* while publishing longer articles in widely read journals such as *The Listener*. Magazines such as *Perspecta*, *The Architectural Association Journal*, *The Architectural Review*, *The Architectural Forum*, and *Zodiac* (as well as mass media like *Time Magazine*), introduced the work of the Catalan architect to a wider professional audience during the 1950s with significant formal and ideological overtones. Institutions like the Museum of Modern Art sponsored research by Henry Russell-Hitchcock in Barcelona in preparation of the first exhibition on Gaudí's work in New York (1957–1958). Equally significant was Josep Lluís Sert's collaboration with art critic and curator James Johnson Sweeney, resulting in several writings during the 1950s and the publication in 1960 of a monograph on Gaudí's work. Sert and Sweeney underscored Gaudí's photogenic materiality, a 'new vision' reminiscent of the work of Moholy-Nagy and that echoed previous studies by Carola Giedion-Welcker on Parc Güell's tiles published in 1955. Considering the increasing fascination towards Gaudí's architecture, this paper will discuss the role that architecture critics played in the construction of post-war sensibilities and ideologies. The work of Gaudí was alibi and illustration: a litmus test against which architectural criticism could ascertain post-war liaisons and formal agendas.

Formalizing Knowledge: The Example of the Ethio-Swedish Building Institute in Addis Abeba
Helena Mattsson, KTH Royal Institute of Technology
Erik Sigge, KTH Royal Institute of Technology

The Ethio-Swedish Institute for Building Technology, ESIBT, in Addis Abeba was founded through a bilateral agreement between Ethiopia and Sweden in 1954. The institute was established as a response to the foreign

control of building construction in Ethiopia with the aim to educate Ethiopians in building professions, to conduct research and testing of building materials, and to plan and build low-cost housing. The agreement was modeled on the principles for development cooperation set forth by the UN after WWII, in particular through the type of aid called 'technical assistance'. The agreement thus sought, as declared in General Assembly Resolution 200 (III), to arrange for: the organization of international teams of experts to advise local governments; the training abroad of experts (in Sweden); the training of local technicians (in Ethiopia); and to provide facilities designed to assist Ethiopia in obtaining technical personnel, equipment, and supplies.

This paper will investigate ESIBT's development during the 1950s and 1960s from the point of view of knowledge circulation, in which the analytical emphasis is on the role of knowledge in the historical development of the building institute, and knowledge's relation to cultural, political, and economic contexts in which architecture and planning expertise are produced. This perspective could be described as a knowledge history of building technology in which European technology is transferred to Ethiopia, while at the same time local traditional building techniques and materials are documented and categorized in line with emerging international classification systems.

The analysis will focus on ESIBT's relation to the UN and international institutions like CIB (International Council for Building), and highlight ESIBT's emphasis on building research in the establishment of their new educational programmes and the development of new course curricula.

Postmodern Architecture in Poland: Meaning and Appropriation under Late Socialism
Florian Urban, Glasgow School of Art

Postmodern architecture – the term usually evokes images of candy-coloured façades, fake marble, plaster columns, and the joyfully ironic use of no-longer venerated classical precedents. The scholarly literature tends to root it deeply in a pluralist, economically saturated society that cherishes playfulness and individual expression, as well as a certain level of superficiality and self-satisfaction. But what if postmodernism had developed

in a completely different environment, far removed from capitalist exuberance? This was exactly the situation in socialist Poland during the 1980s. While Polish postmodern architects received important impulses from their colleagues in the West, they were faced with a very different environment. They worked under conditions of scarcity and used their design as a form of resistance against a collectivist dictatorship, connected to a yearning for truth, inner values, and spiritual fulfilment.

My presentation will attempt to make sense of this apparent contradiction. I argue that Polish postmodern architecture is remarkable for several reasons. First, it appeared 'through the backdoor', manifesting within the rigid framework of the communist planned economy, often without explicit support by the rulers, and often, particularly in sacred architecture, through bottom-up or self-build initiatives. Second, it was influenced by strong national-conservative ideas in which the Catholic Church became a catalyst of anti-socialist opposition and hopes for political change, and by a design tradition that had inspired much of nineteenth and twentieth-century architecture. And third, it was not connected to a post-industrial society like postmodernism in the West, but largely grew out of an industrial economy that at the time was subject to certain modifications. Against this background, I argue that the habitual connections of postmodernism to post-Fordism, a post-industrial society, and neo-liberal politics have to be revised. At the same time, my article will point to the flexibility of meaning and content in architecture, and to the windows of opportunity within an apparently rigid system.

Examples will include the housing schemes Na Skarpie in Cracow-Nowa Huta (1985–1995, Romuald Loegler/Wojciech Dobrzański/ Michał Szymanowski) and Nad Jamną in Mikołów near Katowice/Silesia (1983–1986, Stanisław Niemczyk), the Old Town rebuilding project in Elbląg/Masuria (1983–1997, Szczepan Baum, Ryszard Semka, Wiesław Anders) and the examples of sacred architecture such as Ascension Church in Warsaw-Ursynów (1980–1985, Marek Budzyński and Piotr Wicha), Holy Ghost Church in Tychy/Silesia (1978–1983, Stanisław Niemczyk), and Our Lady of Częstochowa Church in Cracow-Nowa Huta (1984–1995 Krzysztof Dyga, Andrzej Nasfeter).



9.00–11.45

THIRD
PAPER SESSIONTHE FOUNDATIONS
OF ARCHITECTURAL
RESEARCH

Session chairs:

Barbara Penner, University College London

Charles Rice, University of Technology Sydney

In the last two decades, architectural historians have increasingly explored how a broad range of ‘actors’ produce buildings and cities and how architecture operates within a complex web of specific social and material relations. These studies have been important in terms of recognizing how governmental, regulatory and commercial contexts impact upon architectural and urban agendas and outcomes. Yet the formation of the very ground upon which architectural research has been constructed and the ways in which it is framed remains understudied. As Arindam Dutta reminds us in *A Second Modernism* (2013), knowledge paradigms are not essential or self-contained, but emerge from ‘a hybridized system involving the infrastructural or regional contexts in which they are set – the availability of funds, of people, epistemic currents, disciplinary audience, and so on.’

This session will aim to deepen understanding of architectural research by focusing on the role of its funding through foundations, think tanks, nongovernmental and governmental organizations. Indeed, in the postwar period, some of the most influential research in architecture and urbanism was funded by such bodies, from the Ford Foundation’s funding of Kevin Lynch’s and Marshall McLuhan’s research to the Rockefeller Foundation’s funding of Jane Jacobs’. Meanwhile, key networking opportunities were provided at the International Design Conference at Aspen (an offshoot of the Aspen Institute for Humanistic Studies think tank) and the Delos meetings. Architectural and urban

issues have also been pursued through large government-funded research projects in other fields, including in defense, information technology, sustainability and climate science.

With some notable exceptions, however, few scholars have studied how funding organisations have influenced and shaped research in urban development, planning and housing policy or specific architectural projects. These organisations each have their own histories and agendas, which direct them to focus architectural research in certain ways, and which merit analysis in their own right. This session thus invites papers that will explore the funding of architectural research through specific case studies that illuminate these relationships. We would particularly welcome paper proposals which engage with the wider geopolitical context and the ideological agendas of funding.

Research as Persuasion: Architectural Research in the Tennessee Valley Authority
Avigail Sachs, University of Tennessee

In 1933, the American federal government created the Tennessee Valley Authority (TVA) and gave it responsibility for the entire Tennessee watershed. The Authority was specifically charged with building a series of dams, (to enhance navigation and produce low cost energy,) but also saw itself as an agent of modernization and reform in a ‘depressed’ region. To this end the TVA Board of Directors developed the notion of ‘decentralized planning’, a practice which would balance between the systematic federal approach and local interests and needs.

This overarching agenda was obvious in all of the TVA efforts, but especially in its deep investment in research. Spanning multiple disciplines and professions, this research was intended not only to produce new knowledge but also to demonstrate the power of science and planning to the residents of the Tennessee valley and to persuade them to support and contribute to the TVA goals. As such, it oscillated between basic investigation and practical application, and between general applicability and local specificity. TVA architects, especially those working in the Department of Regional Planning Studies, were an inherent part of this research program. Their work, which ranged from the study of ‘electrified houses’ to the development of regional libraries, was also informed by the need to balance the TVA’s systematic and specific goals.

This fluid approach continues to shape architectural research today as it moves between ‘basic’ and ‘applied’. An examination of the TVA effort, therefore, offers insight into the genealogy of architectural research and the importance of governmental organizations in shaping its fundamental attributes.

Late Portuguese Colonialism in Africa: The Role of the Agência Geral do Ultramar
Ana Vaz Milheiro, University of Lisbon

After the Second World War, the Portuguese government felt pressured by international institutions to decolonize its territories in Africa and Asia. In resisting this pressure, the Estado Novo government activated the Overseas General Agency (Agência Geral do

Ultramar) as an institution in the service of research and the financing of projects that would aid the colonial effort. The practices of urbanism and architecture were also considered areas of action of the Agency.

In the international realm, Portugal was isolated in its vindication of colonialism, a fact that required greater awareness and scientific knowledge about the decisions taken regarding the infrastructure of colonial territory. Technicians, architects and engineers had benefited from training abroad, in London (at the Architectural Association, among other institutions) or in Madrid (at the Technical University). These professionals were part of the staff of the Overseas Ministry, and were in the service of the Overseas Urbanization Office, a bureau created in 1944 to optimize the production of architectural and urban plans for the colonial territories. At the same time, the Agência Geral do Ultramar sponsored publications to disseminate knowledge acquired by architects through scientific and empirical means. Another fundamental aspect was research in topics such as medicine, climate, and agricultural and mineral resources. This research aided in decisions regarding the settlement of Europeans in Africa, as well as the organization of transportation networks, the design of settlements, and climatic solutions for buildings.

This paper aims to establish whether scientific knowledge was in fact generated via the infrastructure and programmes of the Agência Geral do Ultramar, or if the knowledge applied in colonization efforts was more empirical and therefore more random. The paper is also intended to illuminate the importance of the Agency as an active agent in colonization, and not merely an institution of propaganda.

Ameliorating Research in Architecture: The Nuffield Trust and the Postwar Hospital
David Theodore, McGill University

This paper explores the influence of medicine on architectural research after the Second World War. As a case study, I look at the funding of research into hospital design by the Nuffield Provincial Hospitals Trust. This charitable foundation was set up in 1939 by the industrialist Lord Nuffield, William Morris, founder of Morris Motors.

The Trust supplemented the King Edward's Hospital Fund, which operated in London, by coordinating hospital activities in the provinces. In 1949 the Trust partnered with the University of Bristol to investigate the functions and design of hospitals, triggering one of the most influential architectural research programs in postwar Britain. I argue that the Trust's interest in the hospital as a building type initiated a new understanding of architectural research on the model of medical research, triangulating a profession, post-graduate university training, and private philanthropy.

I focus on the writings of Richard Llewelyn Davies (later Lord Llewelyn-Davies), the Director of the Trust's investigation into hospitals from 1949 – 1959. Llewelyn-Davies' contributions to research as Chair at the Bartlett School of Architecture (1960 – 1969) are well known. Scholars including Reyner Banham, Anthony Vidler, and Alise Uppitis have explored how he pioneered the techno-scientific turn in architectural pedagogy. However, the structural change for the profession he envisioned and its basis in the Nuffield Trust model remains unexamined. His work went on to have a global influence through agencies such as the World Health Organization and his own design firm, Llewelyn-Weeks Davies, responsible for the first medical research hospital built for the National Health Service. Looking at this work as an extension of the history and agenda of the Nuffield Trust, I claim, allows us to move away from the 'internal' assessment of architectural research as a problem in pedagogy and re-centre it as a question of good governance.

State-Funded Militant Infrastructure? CERFI's 'Équipements Collectif' in the Intellectual History of Architecture
Meredith TenHoor, Pratt Institute

'Militant' research that interrogates the operations of the modern state is not often state-funded; even less common is the conception of architecture as a militant practice. Yet these two conditions coincide in the case of the French research collective CERFI (Centre d'études, de recherches et de formations institutionnelles, or Center for Institutional Studies, Research and Training.) Starting in 1967, CERFI directed state funding

toward research carried out by a group of 'social workers' from various fields including psychoanalysis, architecture, education and medicine. CERFI funded research, held conferences, organized social services in New Towns in France, and published a journal, *Recherches*, which served as a record and site of dialogue about and of institutional critique of a state they believed to be intent on accumulating power.

In this paper, I plan to examine the relationship between the research contracts CERFI obtained from the French Ministry of Equipment – which enabled members of the group to write proposals and carry out concrete actions in French New Towns – and the theories of architecture and infrastructure that members of CERFI collectively wrote. CERFI's theories are expansive: concerned with the relationship between architecture and infrastructure and the actions, power relations, and fields of desire worked through them, they are, in my view, a major contribution to the intellectual history of 20th century architecture.

Why did CERFI receive funding? How did CERFI become a funding institution of its own, and how did its operation as a collective and its distribution of research funds impact its theories of institutions? How can we think about the relationship between funding (which is often offered to make impactful social improvements, as it was in CERFI's case) and the project of theory-writing? I also hope to make some suggestions about how CERFI's work on the relationship between architecture, infrastructure and institutions might be relevant today, at a moment when infrastructure studies takes a more prominent role in the discipline of architecture.

Workplace Politics: The Influence and Legacy of Public-Private Collaboration in DEGW's Office Research Building Information Technology (ORBIT) Study (1983)
Amy Thomas, TU Delft

The transformation of commercial architecture since WWII is a subject of growing interest among architectural historians. Scholars have explored the political-economic relationship between real estate cycles, finance capitalism, technology and the changing nature of corporate buildings. At the basis of these studies is

an assumption that state-led processes of marketisation, deregulation and privatisation *indirectly* affected the changing style and structure of office buildings from the 1970s onwards. However, as yet the *direct* involvement of the state and real estate industry in the research and development of new commercial building types has been unexplored. This paper addresses this gap by considering the collaboration between the British state, industry specialists and the office planning firm DEGW in the production of the highly influential *Office Research Building Information Technology (ORBIT) Study*, published in 1983.

ORBIT was funded by the UK Department of Industry and the then state-owned British Telecom, alongside a consortium of industry specialists and real estate companies (including Greycoat Estates, Jones Lang Wootton and Steelcase), who were highly involved with the research and development of the project, including participation in monthly seminars. The study's explicit aim was to assess 'the impact of information technology upon office work and office workers'. Yet underpinning the project were wider concerns about the changing accommodation needs of businesses at a time when Britain's economy was being radically reconfigured by deregulation (enacted through co-sponsor, the Department of Industry).

Using the material from the recently-opened DEGW archive at the University of Reading, this paper will investigate the ways that the political-economic interests of the sponsors shaped *ORBIT* and its legacy. The paper aims to expose the institutional processes through which neoliberal policies directly influenced the direction of office design in Britain (and subsequently America), interrogating 'research' as a non-neutral mediator between ideology and built form.

CENTRALIZATIONS AND TERRITORIES IN THE ARCHITECTURAL PRODUCTION OF THE SOCIALIST WORLD

Session chairs:

Richard Anderson, University of Edinburgh

Elke Beyer, TU Berlin

In the twentieth century, the architectural production of most state-socialist countries underwent significant processes of centralization. These were manifest in many ways: through the reorganization of architectural labour into centralized systems of design institutes; through the integration of design organizations with the construction industry and other vertical institutional structures; through the reinforcement of the capital city as a model urban and architectural project; through the centralization of architectural theory and discourse with the regulation of architectural education and the establishment of unions, academies, and journals. These and other aspects of centralization were inextricably tied to a complementary trajectory of territorialisation at a vast scale. This tendency is visible, for example, in the ambition of centralized design institutes to deliver projects to distant territories; in the reproduction of central hierarchies at regional and local scales; through the production of norms with significance across climatic zones; among others.

On the other hand, there was a highly ambivalent insistence on integrating particular national or regional traits in an effort to articulate the universalist agenda of centrally administered

socialist modernization. The application of diverse architectural languages and local resonances was coupled with contested identity politics in states with a complex multicultural constitution. Over time, and by spreading over the national and transnational territories, centralized systems of architectural production and urbanism integrated and created ever more experts and institutions on the local level, sometimes generating centripetal tendencies in turn.

The Unsettling Norms: Identity Politics in China's Search for Socialist Architecture with National Form

Yan Geng, University of Connecticut

This paper examines China's socialist architecture as a transnational undertaking that reflects the imperial dynamics of the socialist world and the complications in the transfer of international knowledge to national and regional contexts. It focuses on the 1950s, the period immediately after the Communist Party came to power, when 'socialist in content and national in form' was introduced as the official policy to direct art and architecture production in China. This official policy provoked debates among leading Chinese architects. They could neither reach a consensus about a definition of socialist architecture by applying ideological terms (such as form and content) and dialectical materialism to architectural criticism nor about national form that inevitably involved a reevaluation of traditional Chinese architecture, which was further complicated by regional differences.

This paper investigates such debates centered around socialist architecture with national form in China and their impact on the socialist construction projects during the 1950s. It addresses the issues of translatability of architectural languages, the contested identity politics in the shaping of new architectural norms, and the broader historical transition of modern Chinese architecture across the mid-twentieth century.

Revisiting Socialist Baltic Regionalism: Between Local Myths and Critical Approaches
Marija Drėmaitė, Vilnius University

In Soviet geographical and political contexts, the three Soviet Baltic republics (Estonia, Latvia, and Lithuania) were presented as one entity – 'the Baltics' (or *Pribaltika*, as the region was known in Russian). The architecture of the Baltic region has been seen as exceptional within the Soviet Union, appropriating western cultural models much faster and with greater passion. It is commonly accepted that the Soviet occupation and forced introduction of Socialist Realism in the late 1940s and early 1950s drastically interrupted the development of the successful modernist schools of the

Baltic States. However, it is evident that the Soviet doctrine of 'socialist in content and national in form' was rather well adapted in the 1950s in the Baltic republics, specifically in the creation (and continuation) of national Art Deco traditions. Even the revival of modernism in the early 1960s was closely connected to national narratives (in public art and interior decoration) and the search for a national expression of modernism (in the use of local materials and inspiration from Finnish regionalism). The 1970s saw a growing number of attempts to preserve regional identity in architecture based on the vernacular.

This paper revisits the nature of Soviet Baltic regionalism, questioning whether it was a rather common reaction to the monotony of standardized socialist 'boxes', a search for a (modern) national identity within the Soviet Union, a continuation of the search for national style that was started already in the pre-war National States, or a conflict within the modernist school leading to the formation of specific Soviet Baltic regionalism. The research is based on a historiographical review, material held by the Lithuanian National State Archives (LCVA), interviews with architects in Lithuania, and an overview of the contemporary Soviet press.

Adapting Soviet Prefabricated Housing for the Regions

Nikolay Erofeev, University of Oxford

The most evident and peculiar feature of the Soviet mass housing programme was its totality – its push to total equality and, in Mark B. Smith's words, its 'effect on everyone's lives, not just the poorest'. In 1957, the main goal of the Soviet housing programme was to provide each family with an economical and comfortable apartment. Considering the vast geography of the country and the variety of the population, the families eligible to receive an apartment were diverse in their size, lifestyle, socio-economic, and ethnic origins. The architectural problem was to find adequate technical means to address this variety in the regions.

This paper discusses how this task was addressed within the housing construction sector by scrutinizing one of the most widespread Soviet mass-produced housing series: the typology I-464. Designed in 1958 according to universal normative documents

('Construction rules and regulations' or SNIps), it was replicated in various regions of the Soviet Union to accommodate thousands of families. Factories for the production of I-464 units were rapidly disseminated across the most distant regions of the USSR, where their production lines were adapted to make this typology fit with local building materials, climate, and seismic conditions.

This paper discusses two mechanisms of adaptation of this typology: (1) application of existing design in the process of 'tying in' (*pryvyzaka*) and (2) 'experimental design', which was a process of development of new building types for their further inclusion into the nomenclature of the typology. The experimental designs carried out by scientific institutes within the growing body of expertise addressed local demographic variables and the everyday life of future residents. Investigating this process reveals great architectural flexibility in this system of prefabrication and, subsequently, demonstrates how the corresponding norms were translated into new contexts, forming a basis for comfort in a minimal dwelling.

Architects Displaced: Making Architecture at the Periphery in Communist Romania
Dana Vais, Technical University of Cluj-Napoca

Given the economic disparities and cultural differences between its various historic regions, in communist Romania the centralization of architectural production was a means to an end: the homogenization of the built environment across the national territory. This paper addresses the centralized system of architectural production by looking at it from the margins and from below – focusing on peripheral design institutes (local or regional) and on architects (their formation, mobility inside the country, and the territorial reach of their practice).

During the first decade of the regime, almost all architects and all design institutes were based in the capital Bucharest. Decentralization and regional differentiation became important issues after the late 1950s, however, and the system of architectural design expanded into the territory. A flow of 'human resource' was pumped through the system, from centre to periphery. Architects became the agents of a development that was intended to be both nationally systematized

and locally specific. Originating from all over the country and for a while recruited under the condition of 'healthy origins', they were trained in a single school in Bucharest (and partially also in three short-lived regional schools during the 1970s) and then redistributed across the territory. Some of them were displaced to marginal locations, while others worked for distant places from more or less central positions.

What was it like to be an architect at the periphery, compared to one in the centre? Were there any patterns in architects' mobility across the country? What kind of projects were drawn up locally, and what kind of design activities never left the centre? Have peripheral institutes and local schools of architecture been instrumental in producing the much desired local specificity in architecture, or was it also rather centrally produced?

Dialectics of Centrality in the Global Cold War
Łukasz Stanek, University of Manchester

In 1972, a representative of colonel Gaddafi confessed to the envoy of Nicolae Ceaușescu a preference for Romanian construction companies over Soviet ones, because of Libyan concerns about Soviet hegemony in the region. This statement pointed at a dynamic that defined much of the mobility of architecture from socialist countries during the Cold War, a dynamic which hardly reflected the received vision of the socialist world consisting of satellites revolving around the Soviet Union at its center. Rather, centrality in this world needs to be understood as dialectical: the capacity of the centre to concentrate, aggregate, attract, and integrate went hand in hand with its power to repel, disperse, fragment, and stir competition.

In this paper, I argue that export contracts from socialist countries offer a privileged vantage point for studying this dynamic. I will show that the Soviet Union was not always the most prominent actor among socialist countries in their work abroad. This argument will be made by looking at instances of collaboration and competition between architects, design institutes, and construction companies from socialist countries in four places during the global Cold War: Accra (Ghana) under Kwame Nkrumah (1957–1966), Lagos (Nigeria) under military governments

(1969–1979), Baghdad (Iraq) from the coup of Qasim to the first Gulf war (1958–1990), and Abu Dhabi (UAE) during the last decade of the Cold War.

This overview will show that actors with little political leverage, fewer economic resources, modest technological offerings, and less cultural cachet were often preferred by local governments over those coming from the Soviet Union as the center of the socialist world. I will argue that the peripheral position of Bulgarian, Polish, and Romanian actors and its corollary, such as flexibility and adaptability, made these actors highly instrumental, and often favoured, within development roadmaps of local administrators, planners, and decision makers in West Africa and the Middle East.

CENTRALIZATIONS AND TERRITORIES ..

EUROPE'S OWN ISLAMIC ARCHITECTURE: HERITAGE, CONTESTATION, AND NECESSITY

Session chair:

Mia Fuller, University of California, Berkeley

In 2009, a majority of the Swiss electorate voted against the construction of minarets on Swiss mosques – implying an acceptance of new mosques and by extension, of Muslims; but denying the buildings (and by extension, their users) their most distinctive and most visible trait. Germany's right-wing Alternative for Germany party, meanwhile, has made it an on-going agenda to halt any new mosque construction altogether. In parts of Spain and Catalonia, despite high proportions of Muslim migrants and generally peaceable Christian-Muslim relations, conflicts over proposed mosques have erupted as well. At the same time, Palermo's Norman-Arab architecture is consistently preserved as a marker of Sicily's Muslim past; Córdoba's La Mezquita Mosque is part of a UNESCO World Heritage Historic Center site and as such, garners very high numbers of appreciative visitors; and Islamic architecture throughout the Balkans, extensive and varied as it is, remains beloved and in some cases, recently restored.

This panel poses the question of how to situate – architecturally speaking – Islam within Europe. Are mosques (the quintessential and most necessary Islamic structures) signs of danger, of possible radicalization within otherwise placid and overwhelmingly Christian cityscapes? Are they indications of distant

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and long-ago settled conflicts, reassuringly settled in the course of the Crusades, their architectural traces neutralized into heritage or converted into sites of other worship?

We take as our premise that increasing numbers of mosques in Europe are inevitable, and that they present opportunities for meaningful design and simultaneous urban and social integration and differentiation. With that in mind, we are presenting papers addressing histories of European Islamic architecture, principally (although not exclusively) dating no farther back than the late nineteenth century and imperialism’s return of ‘the colonized’ to ‘the metropole’, as well as prospects for developing and future Islamic architecture in Europe. How will such projects be negotiated, locally and nationally? What architectural forms will they adopt: variations on historic Moorish, Arab, or Ottoman models? Or the currently more common Saudi model, often financed by a Gulf State? Will local syncretisms play a design role? How will funding and oversight shape individual projects? Our ultimate goal is to initiate an overdue, overarching discussion of the place of Islam in the built environment of Europe today and in the future.

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Recovering the Great Mosque of Cordoba: The History of an Idea
Michele Lamprakos, University of Maryland – College Park

After the expulsion of Jews (1492) and the forced conversion and expulsion of Muslims and their descendants (sixteenth to early seventeenth centuries), Catholicism was strictly enforced on the Iberian peninsula. In the nineteenth century, a national narrative emerged which depicted the ‘Moors’ as invaders who had left little imprint on Spanish society and culture. Liberals crafted a counternarrative, idealizing the Islamic past as an era when the country was free of Church dominance. This debate played out in archeology and restoration at the country’s great Islamic monumental sites: the Alhambra, Madinat al-Zahra, and the Great Mosque of Cordoba.

The Great Mosque had been the city’s cathedral for over six centuries, and thus was the most highly charged of the sites – with a massive *crucero* (choir and presbytery) protruding through the roof. Liberal restoration architects sought to recover the Islamic fabric, a process that shaped the building we see today. This paper will focus on the most radical of these efforts: the proposed removal (*traslado*) of the *crucero* which, in some iterations, would have also opened the building to Muslim worship. This idea – proposed at various moments during the twentieth century, under governments of both left and right – has been virtually erased from the historical record and popular memory. *Traslado* of the *crucero* was influenced by trends in restoration – in particular, the fashion of removing cathedral choirs – and also by regional identity politics and Spain’s shifting interests in the Arab world.

This paper traces the idea of *traslado* to the early 1970’s – when preparations were being made to nominate the building to the new World Heritage list – drawing on a newly revealed private archive. Despite gaps in the historical record, we can piece together the remarkable history of this idea, and how it almost became a reality.

Mountainous Mosques: Examining Georgia’s Tradition of Wooden Islamic Architecture
Suzanne Harris-Brandts, MIT
Angela Wheeler, Harvard University

The Republic of Georgia’s mountainous western region of Adjara features a wide

range of over fifty uniquely decorated and hand constructed small wooden mosques that date back to the turn of the twentieth century. The harsh mountainous climate of the Lesser Caucasus provides opportunities for rendering in wood and paint what architects in other climates would produce in stone and tile. The region thus developed a local vocabulary of mosque design that underscores the diversity of the Muslim experience worldwide. These mosques represent a regional Islamic architectural legacy that flourished along the borders of present-day Georgia and Turkey during the Ottoman era – one that managed to survive Soviet prohibitions on religion, including the mass Soviet removal of minarets.

Today, their architecture is again being threatened, albeit from two new fronts. Lack of Georgian state funding and preservation threatens their physical longevity, while Turkish-supported upgrading campaigns have led to either dramatic building renovations or complete mosque replacement. While new mosque construction in urban areas of Georgia has raised concern and even hostility towards local Muslims, the vast presence of these historic mountainous mosques is surprisingly unknown. As such, Adjara’s mosques currently sit outside contemporary Georgian identity narratives that anchor the country to Orthodox Christianity. While Georgia is a predominantly Orthodox nation, the particular local practice of Islam – and its vernacular architectural manifestations – are decidedly also Georgian. These remote structures are architectural testaments to multi-confessionalism in the Caucasus and should be seen as Georgian mosques built under Ottoman influence, rather than Ottoman mosques imposed upon Georgian territory.

This paper discusses the historic legacy of Georgia’s wooden mosques, describing the uniqueness of their designs in relation to Georgia’s history, while further addressing issues tied to the contemporary threats facing these buildings.

Mosques, Minarets, and Changing Urban Identities in Bosnia-Herzegovina
Emily G. Makaš, University of North Carolina at Charlotte

Throughout the Ottoman Empire, Austro-Hungarian Monarchy, Royal and Federal Yugoslavia, and independence, mosques have

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been integral to the visual representation and urban identities of the major cities of Bosnia-Herzegovina, especially Sarajevo and Mostar. In the past century and a half, these mosques and minarets have become a source of both contestation and celebration.

Since the nineteenth century, travelers from Central and Western Europe have described Bosnia as a picturesque and accessible 'Orient,' describing Bosnian cities in terms of their concentration of mosques and minarets. In the late Yugoslav period as today, this image is still used to attract attention to Bosnia's unique tourist value of rich Islamic architecture in the heart of Europe.

Contestations over Bosnian mosques began in the Austro-Hungarian era with the rise of monumental buildings for Christian and Jewish populations. Skyline competition continues today with bell towers and minarets vying for dominance through height and numbers. During the 1990s war in Bosnia-Herzegovina, mosques such as the Ferhadija in Banja Luka and the Aladza in Foca, were targeted in campaigns against signs of past Islamic empires and present Muslim neighbors. Since the war, resilience has been demonstrated through the restoration of damaged historic mosques such as the sixteenth-century Koski Mehmed Pasha Mosque in Mostar. The continuing presence of Muslims has also been emphasized through newly-built mosques. Due to their foreign support and architecture, some of these, such as Sarajevo's Saudi-funded King Fahd and Indonesian-funded Istiqlal Mosques, have been interpreted as threats of the Islamification of Bosnian cityscapes and populations.

Thus Bosnian mosques and minarets have been signs of an accessible Orient, as potential threats, as signs of radicalization, and as neutralized heritage. Drawing on examples from throughout Bosnia-Herzegovina this paper will explore the multiple meanings of mosques and minarets to both outsiders and various local communities.

Vulnerable Borders Passing through the Mosque Complex: The Design and Construction of Central Mosque in Cologne

Ahmet Tozoğlu, Abullah Gul University

While its first stone was laid in 2006, the Central Mosque of Cologne was the premise of establishing new paths between Muslim

and Christian societies in the city. Designed by German architect Paul Böhm and financed by DITIB, a branch of the Turkish government's religious affairs authority; it took more than ten years to complete the construction works. It was opened in 2017 and has become one of the remarkable examples of contemporary mosque design. The long construction period coincided with the rising popularity of neo-Nazi movements and disruptive debates on the place of foreigners in European identity during and after the influx of thousands of Syrian refugees to Europe. The mosque also became the target of anti-Muslim arguments during design and construction phases, and it was also criticized by the local Turkish-Muslim society due to its architectural form, choice of designer, and unpredictably high cost.

This paper sheds light on three topics about the presence of Muslim Europeans in the cityscape by elaborating the Central Mosque of Cologne as a case study. First, to understand the role of the mosque in the conceptualization of public space within Turkish-Muslim society. What did they expect from the central mosque complex and in what ways would the image of the Central Mosque meet their expectations. Second, to present the form of the mosque in Turkish-Muslim society and reveal the ideological bridges spanning to the Ottoman past and its historical image. The main frame of the research will be based upon the image of the Ottoman past as it relates to the identity of local, contemporary Turkish-Muslim society. Finally, to focus on the compelling and highly charged controversy between DITIB and the architectural firm about the image and symbolic value of mosque architecture.

Religious Austerity: The Lutheran Limits on Mosque Architecture in Sweden

Jennifer Mack, KTH Royal Institute of Technology / Uppsala University

The results of a 2016 WIN/Gallup survey ranked Sweden as the second least religious country in world (after China), yet the many immigrants arriving there since the mid-twentieth century have modulated this. Even so, Muslim groups have typically been consigned, sometimes for decades, in ad hoc spaces known as 'cellar mosques' (*källarmoskéer*). Recently, new mosques have been constructed or planned in and around

major Swedish cities like Stockholm and Gothenburg, yet the design visions of Muslim groups have frequently been challenged: as new centres of power in an increasingly diverse country, but also as assaults on taste.

In the twentieth century, the *folkhem* (people's home, or early welfare state) and *folkkyrka* (people's church, the Church of Sweden) linked Lutheranism and welfare state institutions. Unlike the lavish architecture associated with Catholicism in France and Italy, however, Swedish welfare-state Christianity promoted asceticism in church designs and frowned upon ostentation. The state streamlined these practices in late modernist town centers, where the simple churches were regarded as one space among many in an overall civic infrastructure. Contemporary architects draw on these traditions – explicitly or implicitly – in their work with Muslims, now among the major commissioners of new religious architecture in Sweden.

Focusing on current and future mosques on sites around Stockholm, I draw on archival and ethnographic research to argue that their architects' design tendencies – usually toward modernism – should be read not merely as stylistic preferences but extensions of a tradition of austerity in Swedish Lutheran architecture. For example, architects reduce exterior ornamentation on mosques, even after clients present elaborate designs and inspirations from Saudi Arabia, Turkey, Kuwait, and beyond.

Is there a Lutheran underpinning to Swedish architects' allegedly secular, professional perspective even in the context of the construction of new buildings? How far does such a perspective affect these architects' work on mosques?

THE PERSISTENCE OF A PROVINCIAL BAROQUE

Session chairs:

Maarten Delbeke, ETH Zürich

Edoardo Piccoli, Politecnico di Torino

The historiography of the baroque has involved concepts and periodization drawn from religious and political history combined with, or opposed to, formal and stylistic categories. This session wants to add to – and challenge – existing historiography by postulating the existence of an at once persistent and provincial baroque. We hypothesize that the recatholization of large parts of Europe over the course of the seventeenth century not only spurred the dissemination of architectural models and vocabularies first developed in the centres of power, but also made available an architectural repertory for centuries to come, to the extent that in certain regions – in Europe but also elsewhere – a long baroque period almost imperceptibly segued into the neo-styles of the nineteenth century.

This session wants to provide an opportunity to map the phenomenon of an at once persistent and provincial baroque, by beginning to address the following questions:

Is the *longue durée* of the baroque a function of repeated campaigns of reinforcing or sustaining the Catholic identity in certain areas, or have other programmes (institutional, political, etc.) adopted the baroque repertory as well?

Is the concept of a ‘popular’ appreciation and adoption of provincial baroque a provable fact, or a myth based on the opposition between an ‘urban’ classicism and a ‘rural’ baroque (Tapié)?

What does provincialism mean in the context of the baroque: a zone of passive reception, of invented traditions, or of unfettered experiment?

Is the ‘provincial’ a matter of boundaries and topographies, or rather of political, religious, and economic conditions?

Is the persistence of the baroque conditioned by zones of liminality and (confessional) conflicts, or does it depend on continuity, cross-fertilization, and patterns of dissemination?

How can we define the formal repertory of a provincial baroque and understand the conditions of its definition, transmission, and practice?

Is the repertory a matter of typology, structure, materiality, ornament, etc.?

The session brings together case studies from across Europe, over a period ranging from the early seventeenth century up to the twentieth, each demonstrating how a persistent baroque emerged in the interplay between canonical and internationally known models and the requirements of local circumstances, be they religious, political, artistic, or technical. Above all, they sketch the contours of a baroque presence that transcends the confines of Rome, Turin, or even Italy, and of the seventeenth century, and that touches on questions of regionalism, the vernacular, and the long history of neo-classicism.

Extra moenia: The Developments of Roman Baroque in Romagna During the Eighteenth Century

Iacopo Benincampi, Sapienza Università di Roma

The baroque experience renewed the face of Rome and at the same time changed the outlook of all those local centres that adopted this experience as a modern cultural direction. The process of diffusion and internationalization, however, was not immediate, nor a linear one. In fact, Roman baroque architecture and urban planning was characterized by a rigorous spatial configuration and a solid internal coherence, which made most built organisms unavailable to a process of direct emulation. An operation of simplification and geometric clarification seemed a necessary prerequisite to develop this heritage. In this regard, Carlo Fontana (1636–1714) played a key role, both in the definition of new models through his professional pursuits and in the academic teachings that were based on a process of depuration and regularization of these innovations. Subsequently, the baroque models started to be more easily translated and exported into more peripheral areas. In fact, within the Pontifical State itself, only at the beginning of the eighteenth century did local architects take advantage of this build-up of expertise and offered fully developed interpretations of the baroque, thanks to the diffusion of prints and the opportunity to pursue a local version of the Grand Tour.

To explore this process, the case of the Legation of Romagna – one of the most peripheral regions of the Pontifical State – is an interesting case study, not only because architectural results are perfectly aligned with the practices we have outlined above, but, above all, for the particular dialogue that its operators established with Rome. This debate was not settled in a relationship of dependence. Instead, it allowed the periphery to autonomously adapt the Roman lesson and to develop its contents, constituting itself as ‘pars construens’ of the very concept of late baroque.

Translatio: Provincial Architecture of the Baroque Baltic Relic, c. 1600–1800
Ruth Noyes, Wesleyan University

The proposed paper interrogates the historiography of the provincial baroque

taking up the question of the issues of baroque provincial architecture attending historical incidents of *translatio* – the ceremonial physical relocation of relic remains of saints and holy persons – within territories of Counter-Reformation Catholicism along the Baltic littoral circa 1500–1800, with an emphasis on architecture conceived for relics of indigenous Baltic so-called ‘*Beati moderni*’ (modern Blesseds), would-be saints contemporary to the early modern period.

The paper plots a cluster of intra- and extra-Baltic *translatio* case studies in architecture and attendant performative ritual, against the fluctuating territories historically comprising principally Old Livonia, a region claimed for the Roman Church by Medieval crusaders and largely lost or endangered – but vigorously mythologized – according to early modern Catholicism, and corresponding to present-day areas in Estonia, Latvia, Lithuania, Poland, and Belarus. It frames the ritualistic movement of sacred relics between frontier zones at the perceived edges of Catholicism and the conventional center, Rome. Postulating the existence of an at one persistent and provincial baroque enacted through the translated relic, the paper considers the hypothesis that the recatholisation of the Baltic over the course of the 17th century by means of the practice of building for relic translation was vitally implicated in the fashioning of long-duration geographical, political, and ideological borderland peripheries, in the service of volatile intra-European colonial dynamics, inter-religious relations, and emergent episteme encompassing the (super)natural and manmade worlds that played out through architectural morphologies for centuries to come; ultimately raising the question of possibility of the *longue durée* of the Baltic baroque relic-as-architecture.

At the Peripheral Edge: Baroque Architecture in Malta

Conrad Thake, University of Malta

Malta can be considered the southernmost frontier of baroque culture in Europe. The flourishing of baroque architecture in Malta coincided with the period when the Order of St John ruled the island between 1530 and 1798. The Order of St John, as a military and religious institution, introduced baroque

architecture in Malta by engaging various architects and military engineers from Italy, France, and Spain. The foundation of the new city of Valletta, in the aftermath of the Great Siege of 1565, followed by its gradual transformation was only possible by the contribution of eminent foreign architects such as Laparelli, Carapecchia, Blondel, and Ittar. However, beyond the foreign academic tradition, there was also a rich local building culture centred around the activities of the master mason or *capo maestro* under the supervision of the local architect. Beyond the urban centres in various local towns and villages, baroque churches were being built in accordance to the local vernacular and beyond the formal strictures of the academy.

The paper will argue that the baroque as it evolved depended on the cross-fertilization and synergy of both the academic architects and that of the local non-academic practitioners. Following the departure of the Order of St John and the establishment of British Colonial rule, the baroque as disseminated in the local towns persisted and thrived in counter-response to the various historicist revival styles that were being promoted by the British authorities. One can argue that the prevailing baroque language at the local grassroots level constituted a so-called ‘architecture of resistance’ to the Anglicizing efforts of the British colonial authorities. Although during the nineteenth century the baroque was considered to be *passé* on the continent, a provincial baroque still persisted in Malta.

Baroque(s) in Piedmont:

Survival, Revival, Regionalism, 1780–1961
Mauro Volpiano, Politecnico di Torino

The use of baroque language, its critical reconsideration among architects, and the revival of its forms in the contemporary age has often been considered in Italy as a negligible phenomenon, if not one of bad taste. While in the case of the rediscovery of the Middle Ages, a well-established historiography has highlighted not only the stylistic drifts, but also the meaningfulness of proposals and the legitimating role that the medieval period had throughout the nineteenth century, the same cannot be really said in regard to baroque (and Piedmont is no exception). Criticism has, in fact, often given

the same negative account of phenomena that are indeed very different: the continuity of construction sites between the end of the eighteenth and beginning of the nineteenth centuries; maintenance policies, along with the persistence of craftsmen trained to work in continuity with ancient buildings; regionalist approaches searching for new identities through the valorization and proposition of local traditions; the dynastic legitimization of the House of Savoy, in the new buildings of the nineteenth and twentieth centuries, through the reproduction of language linked to the ‘magnificent’ ages of the dynasty; the bourgeois eclecticism of the palaces and elegant interiors of the late nineteenth and early twentieth centuries – luscious, epidermic, and heterodirected – often inspired by non-native models transposed by international magazines and repertoires; the stylistic restoration of major buildings in the first decades of the twentieth century.

The re-use and continuity of the baroque is therefore a complex practice between ingenuity and erudition, continuity and invention, centre and provinces – nevertheless shaping an area of freedom and experimentation. This paper therefore suggests a reflection on the baroque provinces/frontiers in geographical terms, as well as in terms of chronologies and practices often at the margins of an official historiographic recognition. Some examples will be discussed: late baroque building sites in the years of the neo-classical vogue; the application in architecture of early studies on the Piedmontese baroque; the eclecticism of interiors and exhibitions (Turin 1911); down to the scarcely known restorations ‘à l’identique’ in the context of ‘Italia 61’, the 1961 celebrations related to the 150 years of national unification.

The Neobaroque Style in Private Secular Architecture in Spanish and French Catalonia in the First Half of the Twentieth Century: From a Cosmopolitan to Vernacular Model
Esteban Castañer, Université de Perpignan Via Domitia

The rediscovery of baroque was one of the components of *Noucentisme* in Spanish Catalonia, as shown by the interests of historiography (Eugeni d’Ors, *Du baroque*,

1935) as well as by the use of formal languages inspired by this tradition (school architecture in Barcelona by Josep Goday and the Coliseum theatre by Francesc de Paula Nebot, among many examples). The *Noucentist* phenomenon has been treated by historiography for the city of Barcelona and for most of Catalonia. In this paper we will focus on the comparative phenomenon of the neo-baroque along the border zone between France and Spain, and more specifically in the towns of Figueres and Perpignan. South of the border, the reference to baroque in private architecture represents an evolving regional cultural and ideological component. On the one hand, baroque represents a regional historical component represented within vernacular architecture – the baroque *masia* (peasant mansion house), for example. On the other hand, baroque is a reminder of a Mediterranean cosmopolitan tradition that embodies different ideological contexts: a statement of Catalan nationalist politics under the *Mancomunitat*, Hispanic rhetoric under the dictatorships (in the 1920s and after 1940) – in each case the traditional position in relation to the ideologies conveyed by modernism. The buildings and town houses by architects such as Ricard Giralt Casadesus and Joan Gumà Cueva at Figueres, among others, stand as examples of this.

On the French Catalan side, the national aesthetics of the *Beaux-Arts* and the emergence of a Roussillon regionalism defined the framework in which a taste for baroque appeared, in a more fractioned and timid way. French ‘taste’, the *Beaux-Arts* aesthetics, is confirmed in the great stately architecture of Viggo Dorph Petersen. Yet the ambition of some patrons also called for the use of baroque solutions of composition or ornaments, in an eclectic approach. Simultaneously, from the beginning of the twentieth century and coinciding with *Noucentisme*, French Catalonia saw the emergence of a regionalist aesthetic advocated by architect and sculptor Gustave Viollet. The architectural transcription of this regionalism was late, starting in the 1930s, and took on the stylistic model of Romanesque Art. Yet the regional baroque taste was not entirely excluded from it, as the Paynard house by Pierre Sans in Perpignan illustrates. Around the neo-baroque, intellectual attitudes and identity quests

converge, but differ – within their respective historical contexts on both sides of the border – due to the cultural traditions of two states and by the expectations of the patrons.

A WOMAN’S SITUATION: TRANSNATIONAL MOBILITY AND GENDERED PRACTICE

Session chairs:

Anooradha Iyer Siddiqi, Harvard University

Rachel Lee, Ludwig-Maximilians-University Munich

As a factor of globalization that accompanied the modern colonial and postcolonial period, transnationalism and an emerging landscape of cosmopolitan sites offered women new proving ground outside established social, cultural, and commercial spheres of architecture and planning. In this session, we investigate the significance of transnational mobility, over an open time period, for women as architects, planners, patrons, builders, curators, historians, or other users of the built environment. Whether their movement was based on privileged access to international networks or resulted from forced migration, we find repeated instances of an engagement in debates on regionalism, the vernacular, the everyday, the folkloric, and the anonymous, as expressions in architecture and planning. Seeing these debates as deeply contingent on the subject’s position, this session seeks precision on a problem that has inhabited the fringes of architectural and planning history: the gendered connections between an extreme mobility (understood as conditioned by specific historical contexts) and a theory of the situated.

Thinking with Donna Haraway – in particular, her concern with ‘situated knowledge’ as that which is informed by the subject’s position and does not attempt the abstraction of universalism – this session attempts to map mobility and gender onto one

another within a set of practices and visions that focused on structuring, building, historicizing, or thinking the undesigned, the unplanned. We see this in part as stemming from the vision of a stranger, a function of vision from a periphery or a territorially interior margin. As Hilde Heynen has discussed in relation to Sybil Moholy-Nagy, the turn to architecture without architects also shifted claims upon expertise, opening the position of expert to a wider pool.

This session takes the epistemological question of what knowledge is produced by transnational mobility, and attempts to move beyond the frequent challenges of the archive and historiography, to suggest certain sites of resistance to a ‘canon’ from which many women have been excluded, as well as to the various borders which define architectural expression, authors, and publics. Bringing the work of women architects and non-architects alike into conversation, we invite papers that consider understudied professional figures such as Sybil Moholy-Nagy, Jaqueline Tyrwhitt, Charlotte Perriand, Erica Mann, Jane Drew, Lina Bo Bardi, Minnette de Silva, Hannah Schreckenbach, Dorothy Hughes, Gillian Hopwood, Ursula Olsner, and Denise Scott Brown, or a variety of named and unnamed groups of women – clients, laborers, refugees – whose transnational travels affected the built environment or its history.

Enclosed Bodies: Circulation and its Discontents
Ross Exo Adams, Iowa State University

This paper attends to relations between gender, mobility and marginality by re-reading the nineteenth century theories of Ildefonso Cerdá against recent work of Silvia Federici.

In her book *Caliban and the Witch* (2004), Federici expands Marx’s notion of ‘primitive accumulation’ to signify a process of accumulation of differences within the working class, whereby hierarchies built upon gender and race became constitutive of the modern proletariat. Federici reveals that the contemporaneous processes of land enclosures, colonization and witch-hunts were parts of the same broader process whereby gendered and radicalized bodies were ‘enclosed’ in new power relations just as was the land, separating for the first time productive and reproductive labor from one another.

Federici’s analysis has compelling spatial implications, and it is in this regard that Cerdá’s work may shed light on how her notion of ‘enclosure’ had hardened into relations made legible as a universalist spatial project associated with nineteenth century globalist imaginaries.

Predicated on unlimited circulation of bodies and capital across the planet, the ‘urbe’, as Cerdá called it, proposed to overcome all spatio-political divisions. Yet, in doing so, it would construct a space constituted instead by a single distinction, one on which the entire system depended: that between circulation and domesticity. Revealing Federici’s argument in remarkable clarity, Cerdá’s urbe divulges how the enclosure of women’s bodies in modern power relations is made spatial in the reduction of life to two gendered states: economic production and biological reproduction, or waged consumption of productive, male labor power and unwaged, female reproduction. Three centuries after the witch-hunts had forced a transformation of the human condition, Cerdá’s urbe suggests an isolation of these two states, on which capitalism’s conditions of possibility still rest today.

The Gendered User and the Generic City: Simone de Beauvoir’s America Day by Day (1947/1954)

Mary Pepchinski, Hochschule für Technik und Wirtschaft Dresden

This paper takes up the challenge put forth at the 2008 conference on Simone de Beauvoir at the Free University Berlin, to assess her vast literary output using frameworks beyond the discourses of Philosophy and Feminism. Accordingly, this paper argues that Beauvoir’s 1947/1954 book, *America Day by Day*, an account of her post-war sojourn through the United States, produces an argument about everyday urbanism and the transient, gendered user.

In de Beauvoir’s view, architecture in combination with urban design was integral to the modern project. She was informed about recent developments, and made a point of visiting newly constructed projects, from the Waldsiedlung in Berlin to Brasilia, the new capital of Brazil. Although at this time male European intellectuals were becoming fascinated with the United States and its cities and were publishing impressions about their American sojourns, de Beauvoir was well aware that (explicit) writing about architecture and urbanism was masculine territory. Perhaps for this reason she did not state that the city *per se* was one focus of her book.

America Day by Day presents her experiences in the American city. For de Beauvoir, the post-war American metropolis (‘the dimensions of these cities are discouraging’) is both antithetical to its European counterpart and alienating. Because she is transient, she finds herself drawn to sites that enable her to ‘enter’ a city – typically spaces which mediate between individual needs and the desire to be part of a shared space, such as parks and museums, but also hair salons and bars. Whereas her perspective is gendered and subjective – she is female and foreign, single and childless, middle aged and intellectual, as well as bisexual – the places she chooses as points of entry are depicted as generic and interchangeable. These places take on special importance because they allow her to ‘enter’ into the life of a given city, or feel connected to instead of alienated from its goings-on.

It is not known if *America Day by Day* was ever embraced as a directive for urban

planning. But upon publication it identified the single, transient woman not only as a user of urban space, but also as having specific needs, which the design of post-war cities would now have to accommodate.

'Dear Ms. Comrade' or A Transnational Agent in the Communist World: Architecture, Urbanism, and Feminism in Margarete Schütte-Lihotzky's Post-War Work, ca. 1945-1960

Sophie Hochhäusl, University of Pennsylvania

In 1945, Margarete Schütte-Lihotzky returned to Vienna, after being imprisoned for more than four years for her participation in the communist resistance against the Nazi regime. In the following months, she sought to resume architectural work as an expert on housing, educational institutions, and kindergartens, which she had designed in the interwar period. In conservative post-war Austria, however, picking up work proved to be no small task. Many colleagues and building officials in the Viennese municipality remained wary of a female communist, particularly against the backdrop of growing Cold War divides. Disappointed by the lack of opportunities to realize built projects and already in her early fifties, Schütte-Lihotzky had to find alternative career paths, as a writer, curator, organizer, and activist. Her work as the newly elected head of the Austrian Federation of Democratic Women allowed her to travel, and, in time, brought her architectural work as a consultant, predominantly in the communist and socialist world.

In this paper, I elucidate these trips from the GDR and Bulgaria to Mexico and Cuba, and, in particular, those to China in the late 1950s. In her role as consultant, I argue, Schütte-Lihotzky remained committed to the modernist – and sometimes universalizing – tenets that had characterized her interwar architectural work. But her writing and travel observations, interspersed with photography, and later published as books, reveal a different effort of imbricating objects, buildings, and debates about lively urbanism with local histories. In addition, Schütte-Lihotzky's letters, many written to other female professionals, illuminate a network of transnational exchange about modernization that was attentive to customs and traditions, in particular when it came to studying women's and children's lives in cities.

I argue that these texts expose a dilemma of a transnational agent operating in the communist world: how could modernization, rapid development, and internationalism be reconciled with customs, culture, and a rich and greatly diverse history? How could one negotiate a commitment to modern architecture with sensitive urbanism? And how could an outsider express something meaningful about a country only known through travel? As the paper will show, this endeavor was as much about consulting as it was about developing a methodology for studying building and cities in a communist environment.

Georgia Louise Harris Brown and the Myth of Brazilian Racial Democracy

Anat Falbel, Universidade Federal do Rio de Janeiro
Roberta Washington, Roberta Washington Architects

In the study of gendered practice and transnational mobility, the career trajectory of Georgia Louise Harris Brown (1912-1999), the second African-American architect licensed in the United States, presents a special case. Georgia Louise Brown graduated from the University of Kansas and the recently reorganized Illinois Institute of Technology, directed by Mies van der Rohe, beginning her practice during the 1940s. Seduced by an ambiance that seemed comparatively free of racial boundaries, she landed in Brazil in the first years of the 1950s. Although she may have been naive about the restrictions imposed on foreign professionals in those times, she arrived in the country at an opportune moment, during great industrial development, and was almost immediately engaged in the establishment and design of industrial plants.

Georgia Louise Brown's career path will be analyzed as part of a dialogue between architectural history and gender studies, considering a threefold approach: the complex dynamics of cultural transferences after World War II between the United States and Brazil, and the architect's place within it; Georgia Louise Brown's particular insertion in the professional milieu of architectural practice in the city of São Paulo, where international capital strongly stimulated the engineering and construction industry; the issues of

alterity and self-imposed exile in Georgia Louise Brown's life and career during decades of Brazilian nationalistic fervor.

Horizons of Exclusion: Lina Bo Bardi's Exile from Exile

Sabine von Fischer, Agentur für Architektur

Open plans in residential and institutional architectures, a transatlantic biography, and the rhetoric of a 'bright blue horizon' combine to produce a narrative that emphasizes the overcoming of limitations in the life and work of Lina Bo, later Lina Bo Bardi. Her early drawings transmuted the poverty of war into strokes of colour; the later ones, the poverty in the periphery of Northern Brazil into masks, chairs, and museums.

Embodying the cultural paradigms of both the establishment and of dissidents, Lina Bo Bardi belonged to an international, well-connected elite of political emigrants. Despite the international resonance of her work, it remained largely ignored by the Brazilian-born, male architects of the Paulista school. Her exile in Brazil, from 1946 onwards, was followed by relocating (repeatedly, temporarily) from the industrialized metropolis of São Paulo to the remote Bahia region. There she found an authenticity as aspired to by 1960s counter-culture, blurring lay craftsmanship and regional expertise into a somewhat romantic moment, one that by necessity requires a more critical reading today.

To what extent was the vernacular simply a fancy for bourgeoisie tastes, and in what way can 'Doña Lina', as her students called her, serve as model of the female architect overcoming boundaries? The tacit class and gender assumptions that emanate from recent reflections on her oeuvre prompt further questions relating to the role of the architect as elite, expert, and agent. Moreover, the question remains of why she has commonly been portrayed as a singular figure rather than as belonging to a generation of counter-cultural architects. Such contradictions were both accentuated and blurred by Lina Bo Bardi as part of her transnational identity. Possibly, her synthesis of the modern and the vernacular, of international design and the everyday, was formed from self-constructed ambiguities.

12.00–13.00 Keynote Lecture

THE HOUSE OF A TALLINN/REVAL WEALTHY BURGHER IN THE EARLY MODERN PERIOD: SELF-REPRESENTATION AND SOCIAL AESTHETICS

Krista Kodres, Estonian Academy of Arts

A dwelling is a complex unity, where the layout as well as the physical, aesthetic, and iconographic features are conceived through the intertwining of space and time, the social and the cultural, the desires of the clients, and the skills and knowledge of the designers and builders. In my paper, I will attempt to unpack this 'entanglement', in order to understand how the social, cultural, and aesthetic contexts 'took form' in the early modern period in the houses of the Tallinn elite (merchants, burgher masters). What was the agency of the houses and things themselves, and how did they perform in the urban context of Tallinn? Among other things, I will ask why the architectural regeneration of dwellings in Tallinn was comparatively slow.

How did the plan of the house and the function of the rooms change in these circumstances? Why were the same architectural and decorative features used in the interior and exterior design of dwellings for over two centuries? What did the iconography of the decor and the interiors 'speak' about? More generally, I will ask how the decisions regarding the aesthetics and comfort of the dwellings were made and why was the need for self-representation – clearly apparent in the designs of the dwellings – so important among the Tallinn elite?

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Krista Kodres is a professor at the Institute of Art History and Visual Culture of Estonian Academy of Arts in Tallinn/Estonia and a senior researcher at University of Tallinn, Institute of Humanities. Her fields of research are history and theory of art and architecture in Early Modern period, history and theory of art history writing, history of Estonian/Soviet art history. She is the editor-in-chief of six-volume edition of *History of Estonian Art* and an author of the books *Beautiful House and Room* (2001), *History of Estonian Art, vol. 2, 1520–1770* (2005, editor and main author); *Presenting Oneself. The Early Modern Tallinn (Reval) citizen and his house* (2014). Kodres is the author of a chapter in the book *Art History and Visual Studies in Europe. Transnational Discourses and National Frameworks* (eds. M. Rampley et al. Boston: Brill Academic Publishers, 2012).

15.15–18.00

FOURTH
PAPER SESSIONLAUNCHING
THE ARCHITECTURAL
MAGAZINE:
THE FORMATION OF
A GENRE

Session chair:

Anne Hultzsch, Oslo School for Architecture and Design /
University College London

It has now been a few years since one of the UK's leading weekly architectural magazines, *Building Design*, ceased its print production and moved all its contents online. Yet, at the point of its potential disappearance, we know little about the beginnings of the printed architectural magazine. Surfacing as a genre during a widespread publishing frenzy in the late eighteenth and early nineteenth centuries, nearly simultaneously in many countries, imitated and reinterpreted elsewhere later on, and re-launched as and when technological changes appeared, the architectural magazine is one of the most important material manifestations of architectural cultures besides the building itself. Its status as an often heavily illustrated serial with weekly, monthly, or quarterly publication, means it is placed as no other medium to capture the Zeitgeist of building and to map architecture's stakeholders, whether professional, institutional, scholarly, or lay.

While scholars have in the last few decades increasingly turned to investigate 1960s and 1970s architectural journalism, the nineteenth century has received surprisingly little attention. Aiming to close this gap, this session presents contributions that explore the genre of the architectural magazine by examining its editorial formation across the long nineteenth century, including

the first decades of the twentieth century. This moment of formation took place at different times in different places, and shifts in the genre led to the reformulation of its characteristics. It is these moments of defining what it meant to conceive, write, illustrate, edit, print, distribute, or read a magazine on architecture that this session targets.

Papers in this session explore themes around the producers, audiences, distribution, economics, technologies, appearance, or geographies (both micro and macro) of the architectural magazine. Meandering across Europe, speakers discuss the first magazines launched in Finland and Germany in the first half of the nineteenth century, as well as in Portugal around 1900. A non-western perspective is provided of the genre's development in China during its transition from the nineteenth-century imperial dynasty to the twentieth-century republic. The session ends with an outlook towards Italy and the genre-defining early years of *Casa Bella* and *Domus* against the background of the rise of fascism in Italy. Questions discussed include:

What constitutes architectural news, in text and image?

How did the architectural magazine differ from, or overlap with, other forms of serial publication, both special and general interest?

What role did debate and exchange play, and what was the ensuing relationship between professionals and the public, between professionals and critics, or between architecture and politics?

These and other issues will help to explore and define the crucial part that architecture, and its discourse, played in the public realm of the long nineteenth century.

Printing a New Style: The First Swedish Architectural Magazine and the Creation of Modern Scandinavian Architecture in the 1850s
Anna Ripatti, University of Helsinki

This paper examines the first Swedish architectural magazine *The Journal for Practical Architecture and Mechanics, etc.* (in Swedish: *Tidskrift för praktisk byggnadskonst och mekanik m.m.*), founded in Stockholm by a small circle of progressive architects and civil engineers in 1850. Published monthly until 1853 and briefly in 1855, the *Tidskrift* was launched to form a virtual community for Nordic architects, engineers, industrialists, landowners, and artisans, and to spread knowledge of the latest developments in the arts and sciences. Based on a close reading of texts and images published in this short-lived magazine, as well as the correspondence of its editors, this paper explores the periodical's objectives. It argues that the *Tidskrift*, a showcase of the most fashionable Scandinavian architecture and technical innovations, as well as an important pan-Scandinavian forum for topical architectural discussions and criticism, had highly ambitious aesthetic, patriotic, and societal aims. Even if the magazine aimed to enhance freedom in arts, its contents reveal that it promoted a coherent aesthetic ideal.

My paper seeks to show that the magazine was used as a laboratory in creating a new Swedish or Nordic architectural style. The editors conceived this new style as a malleable archive of forms and practices, forged from elements stemming from diverse national and international sources. The paper concludes that the ultimate aim of the magazine was to market this new style to be used all over the western world through the transnationally distributed architectural press.

'An Intimate Cooperation of the Intellectual Forces of German Technology' Professional Organizations and Their Journals in the German Countries

Christiane Weber, Universität Innsbruck

During the long nineteenth century, an independent technical education system was installed in the German speaking countries, following the example of the French *École Polytechnique*. Technical development in the context of industrialization caused

an increased specialization of disciplines. Simultaneously, the institutions became diversified in levels: technical schools developed into technical universities, and schools of applied sciences for the building and construction industry were established.

It was in this context that the foundation and development of professional organizations took place. In 1856, engineers founded the *Verein Deutscher Ingenieure* (VDI, Association of German Engineers) and the architects assembled in *Architektenvereinen* (Associations of Architects). The *Berliner Architektenverein*, established in 1824, was the first of many of these associations incorporated during the nineteenth century in the cities of the German speaking countries. In Germany, the federalism and the political independence of the different *Länder* (states) hindered the exchange of technical knowledge, which was easier to accomplish in centralized countries like France or Great Britain. Thus, the professional associations established journals to promote communication between German-speaking technicians. One of the first publications was the *Notizblatt des Architekten-Vereins zu Berlin*, issued two times a year since 1833, to inform its members and to exchange technical experiences. The journal, edited periodically since 1851 by the *Berliner Architektenverein* in cooperation with the *Königlich-Technische Baudeputation* (the Prussian state planning authorities) as *Zeitschrift für Bauwesen*, addressed academically educated civil servants. Soon specialized journals for the non-academic building and construction trade were established, like the *Zeitschrift für Bauhandwerker*, founded in 1857.

The paper analyses the different professional organizations and their specific professional journals before and after the foundation of the German Empire in 1871, as well as their specific topics and their means of knowledge transfer with the aim of uniting a politically separated technical audience.

Architecture and Editorial Culture: The Role of the Architect and Criticism in the Formation of the Portuguese Architectural Magazines
Rute Figueiredo, ETH Zurich

This paper examines the origin of editorial culture in the Portuguese architectural

magazines at the onset of the twentieth century. It argues that architectural magazines and professional journals are 'sites' that help us to better understand the constellations of relationships between editors, critics, architects, and the public audience.

While the publication of the first architectural magazine, *A Construção Moderna*, in 1900 might be seen as the introduction of a new instrument of architectural mediation, it was also an instance of disciplinary self-understanding and a place of architectural knowledge construction. The publication of a second magazine in 1908, *Arquitetura Portuguesa*, would reinforce the status of the architect and the presence of architecture in society. Unlike *A Construção Moderna*, which focused on the professional elites, *Arquitetura Portuguesa* set up its editorial strategy on the presentation of architects and architecture for public opinion. Taken together, these publications were a key juncture that allowed the rise of a mutually dependent condition: the architect's new professional status in the public mind and the introduction of architectural criticism as an autonomous field.

Based on different approaches and their distinct audiences, these magazines played a fundamental role in the formation of an architectural editorial culture. They were the common ground beyond the contingencies of constructive practice, enabling the rise of new orders of thought on the practice and representation of architecture.

The Emergence of the Professional Architectural Magazine in China

Kai Wang, Tongji University
Ying Wang, University of Leuven

By world standards, architectural magazines developed relatively late in China's history. Special interest magazines aimed at a particular public audience only began to appear in imperial China around the middle of the nineteenth century and were mostly produced by foreign missionaries resident in the country. Professional magazines in the modern sense only appeared after the establishment of the Republic of China in 1911. The first engineering magazines appeared a few years later, and the first art magazines (which included features on architecture) in the 1920s. Serious architectural publications

only emerged in the 1930s, when the first generation of modern Chinese architects returned to China after studying abroad. Latecomers though they were, these Chinese architectural magazines provide an interesting example of the emergence of professional publications in the non-western world. Although China has a long tradition of building design and craftsmanship, the western discipline of architecture and its concomitant, the architectural magazine, were introduced into China at the beginning of the twentieth century, during a period of profound upheaval which culminated in the collapse of the last imperial dynasty and its replacement by a republic. The changes that accompanied the 1911 Revolution, including a reorganization of China's social hierarchy and a drive for modernization, provided the essential conditions in which professional magazines could flourish.

In this paper, the authors discuss the rise of the professional architectural magazine in China, from its humble beginnings in the mid-nineteenth century to its emergence as a fully-fledged publication during the 1930s. While stressing the crucial importance of modernization as an enabling factor, they also give due weight to other developments, and show how the professional architectural magazine owed its rise to a combination of circumstances.

A Tale of Two Journals: The Early Years of La Casa Bella and Domus

Klaus Tragbar, Universität Innsbruck

January 1928 was a crucial month for all Italian architects, when they suddenly found two architectural magazines among the newspapers: the new *Domus*, founded by architect Gio Ponti and Barnabite father Giovanni Semeria, and the relaunched *La Casa Bella*, first published in Turin five years earlier. Both magazines were edited in Milan, the indisputable capital of culture in Italy at that time.

The first issue of *Domus*, subtitled 'architettura e arredamento dell'abitazione moderna in città e in campagna' (architecture and decor of the modern home in the city and in the country), illustrated the paper's mission to renew architecture, interiors, and Italian decorative arts, without overlooking topics that were portrayed as of female interest,

such as the art of homemaking, gardening, and cooking. Ponti outlined the magazine's goals in his editorials, insisting upon the importance of aesthetics and style in the field of industrial production. The subtitles of *La Casa Bella* also hinted at the aims of the magazine: 'arti e industrie de l'arredamento' (arts and industries of decor), later 'rivista per gli amatori della casa bella' (journal for those who love the beautiful home). Within the following years, almost all important Italian architects participated in both magazines as authors, critics, and editors.

The paper explores the role both magazines played in the debates on architecture and interior design in Italy and the relationship between the magazines and their readers, as expressed in editorial staff, the magazine's choice of Italian and foreign samples, and their layout, which introduced new graphic design ideas. The paper also focuses on the development of modern Italian architectural culture against the background of Fascism.

THE UNITED NATIONS IN THE NON-WESTERN WORLD: NORMS AND FORMS OF 'DEVELOPMENT' PROGRAMMES

Session chairs:

Tom Avermaete, Delft University of Technology
Samia Henni, Princeton University

Immediately after its establishment in October 1945, the United Nations (UN) founded the World Bank Group in order to invest in non-western countries, boost their economic growth, and channel their modernization projects. With the gradual collapse of European colonial empires – which stimulated the creation of the Non- Aligned Movement – new states joined the UN and large-scale 'development' programmes were launched. Under the header of technical 'assistance', 'cooperation', or 'aid', these programmes seem to have favoured western urban planning policies and politics. Yet, what exactly did these programmes consist of and how did they operate? To what extent did these 'development' programmes affect the politico-economic sovereignty of non-western countries? And how were western values mediated, but also challenged and remoulded by the so-called 'receivers' of 'development' in the non-western world?

This session aims to address these questions and to explore the relationship between the UN's financial investments, political significances, and planning measures in Africa, Eastern Europe, and Southeast Asia during the Cold War. The objective is to

investigate the role of the UN's planning and financial bodies in the making of western post-war international architectural and planning networks and organizations, on the one hand; and to scrutinize the roots of 'development' strategies and their impacts on the consolidation of newly independent states, on the other hand. Considering the 2016 decision of the World Bank to eliminate the term 'developing' from its official vocabulary, the session also intends to question the purpose of the UN taxonomies.

We seek papers that critically deconstruct the involvement of architects and planners in specific UN endeavours in non-western countries, including international seminars, conferences, competitions, housing policies, infrastructure designs, and rural and urban planning. Of special interest are papers that disclose how particular projects or built environments had obeyed or disobeyed to UN 'development' directives and expose the multifaceted impacts of such programmes at national, transnational and international levels. We welcome papers that demonstrate a method for analysing architecture and planning projects in historically, politically, economically, and geographically specific processes of UN 'development' programmes.

'A World Picture': The UN's Audio-Visual Apparatus for Mediating Habitat, 1976

Felicity D. Scott, Columbia University

Preparing for *Habitat: The United Nations Conference on Human Settlements*, Maurice Strong, Secretary General of the UN Environment Program (UNEP), proposed to his governing council that conventional conference reports and verbal presentations be supplemented by audio-visual techniques at the 1976 conference. If the initial idea was to produce a multi-media exhibition demonstrating 'mutual aid' strategies then in line with World Bank mandates that Habitat sought to promote, this initiative turned into a policy of inviting member states to prepare 26-minute films to be screened in Vancouver as part of their national participation. Films, Strong insisted, were better-able to communicate the ambitions of technology transfer and demonstration projects in the field of human settlements to the international audience gathered at the inter-governmental conference, also serving as tools of data collection. Hence Enrique Peñalosa, Habitat's Secretary General, announced '1975 will most certainly become known as the year in which the world had its picture taken. For Habitat's audio-visual program has caused cameras to focus all over the world on human settlement problems and their solutions.' My paper will not focus on specific development or technical 'assistance' programs in non-Western contexts. Rather, picking up on the panel organizers' question 'how were Western values mediated', it will investigate the UN's attempted audio-visual mediation of World Bank's economic and ideological agenda, their attempt to 'use movies to move.' To this end, with reference to specific films from non-Western countries, I will unpack the careful scripting of normative and distinctly Western narratives of 'human settlements' in these documentaries. In other words, I want to take seriously the degree to which time-based media were conceived as potential vehicles to 'affect the politico-economic sovereignty of non-Western countries,' even while this immense and expensive apparatus of film production and presentation touched down unevenly in different locations and with different outcomes.

Open Door: UNBRO and the Spatial Planning of Cambodian-Thai Refugee Camps

Jennifer Ferng, University of Sydney

In the wake of Khmer Rouge genocide, the short-lived agency United Nations Border Relief Operation or UNBRO (1982–2001) was responsible for the maintenance and services of refugee camps positioned along the northern Cambodian-Thai border. Cambodia represented a fulcrum in southeast Asia during the Cold War, caught between the growing strength of Vietnam and the political backing provided by China. The Khmer Rouge, the Vietnamese army, and Thai officials each sought to wrestle control over specific locations along this region. The 'open-door' policy enacted by the Thai government allowed Cambodians to enter designated holding centers, even though Thailand was not a signatory to the 1951 Refugee Convention. While the accommodations and layout of these camps were funded by donations from Australia, Canada, France, Japan, and the United States, UN contractors had little input since many decisions were often ceded to Khmer civil administration. But this is not to say that architectural design was completely absent from the relief assistance offered by UNBRO. In fact, this paper argues that the concept of spatial planning throughout these camps was resurrected using UN logistics: the layout of food distribution and water rationing, the maintenance of a central border pharmacy, material support for adult and children's education as well as internal security measures that protected each camp's borders. Much of the planning and management of these camps were defined by the spatial configurations of humanitarian aid, and in turn, these practices helped to shape how Khao I Dang, Sa Kaeo, and S2 functioned as border regions that attempted to regulate the flows of refugees moving between Cambodia and Thailand. More importantly, today's contemporary treatment of international asylum seekers and refugees by the Cambodian government and local NGOs has been conditioned by these historical movements of internally displaced persons and Vietnamese and Thai military personnel.

Counter Currenting: The Production of Locality in the Case of the Training for Self Reliance Project (TSRP) – Lesotho, 1983-1987

Iain Low, University of Cape Town

The TSRP is a program developed between the Government of Lesotho and the World Bank (WB) - International Development Authority (IDA) to upgrade education throughout Lesotho. As a Least Developed Country (LDC), Lesotho qualifies for favorable loans negotiated with deferred repayment schedules. This enables Lesotho to benefit from aid whilst servicing loans in a sustainable and managed way.

The period under examination straddles the third and fourth phases of TSRP. By the fourth, the program was sufficiently established to contest norms generally associated with WB projects, particularly maximizing investment through efficient utilization of loans, as reflected in expeditious delivery of goods. Quantitative in its measure, the Bank has been less interested in the qualitative dimension of delivery, thereby promoting a techno-economic utilitarian development approach, and often marginalising local initiatives and ignoring human need.

The TSRP program requires a set of complex capital and operational investments. Buildings consumed the bulk of the loan, complemented by in-service training for unqualified teachers, the provision of text books, furniture and equipment, school feeding and sanitation – each contributing unique values.

Administration was by an autonomous Project Authority reporting to Parliament, yet governed by a Board comprising Ministeries of Finance, Education, Planning and Public Works. Whilst intended on protecting the loan, a power ambiguity emerged, enabling space to experiment. Design agency was instrumental in this and recognized for its role in surfacing local qualitative inclusionary participation. TSRP has by now delivered schools for over twenty-five years.

This study will demonstrate the productive dimension of architectural design when participatory practice is deployed as a 'decolonial' strategy in relation to a set of inherited mechanisms defined by the economic utilitarianism associated with WB agreements.

Tourism and Leisure Politics: The United Nations Development Agenda in CyprusPanayiota Pyla, University of Cyprus
Dimitris Venizelos, University of Cyprus

The United Nations declared 2017 as the 'Year of Sustainable Tourism for Development', fifteen years after the 'International Year of Ecotourism' (2002) and fifty years after the celebration of 1967 as the 'International Tourist Year'. Celebrated as 'a Passport to Peace' and a 'Passport for Development', tourism has fuelled UN development agendas in the developing world since the 1960s. Much like the themes of housing, environment, and peace, tourism has been at the root of decolonization, modernization, and development strategies. This paper will investigate the UN agendas on tourism by focusing on the Technical Assistance to Cyprus, which came out of colonial rule in 1960 and received massive foreign assistance for securing the young state's economic growth and political stability.

The paper grounds this inquiry on a critical analysis of the 1961 report *Cyprus: Suggestions for a Development Programme*, authored by UN advisor Willard Thorp. Resonating with broader developmentalist strategies that projected non-western contexts onto a West-centred cartography, Thorp called for the industrialization of leisure in Cyprus, prescribing funding mechanisms, land uses, and hotel standards. Even as they catered to western socio-economic priorities, UN directives confronted a complex landscape of nation-building processes mediated by the state's strong ties with the Non-Aligned Movement – a looming inter-communal conflict between the Greek- and Turkish-Cypriot communities – and larger Middle East geo-politics. Casting the spotlight on the tourism-related policies and planning strategies of Cyprus, as well as on the rapid transformations of the coastal city of Famagusta, the paper analyses the complex intertwinement of Thorp's interventions with divergent advice from other foreign development experts and local actors. This particular history of UN discourse on tourism can be most instructive in light of current advancements of tourism as a means for sustainable development and peace-building around the globe.

**Infrastructure of Pan-Africanism:
The Trans-African Highway Network**
Kenny Cupers, University of Basel

In the process of African decolonization during the 1960s, the United Nation Economic Commission for Africa (UNECA) became a central institution for post-independence development programmes. One of the most ambitious of such programmes was the Trans-African Highway project.

Formally planned in the late 1960s and early 1970s, its goal was to establish an international network of highways that would connect the capitals of the newly independent African states. The project was led by Ghanaian economist and UNECA executive secretary Robert Gardiner, who was directly inspired by Kwame Nkrumah's Pan-Africanist development ideology. Both politicians radically reimagined the role of infrastructure: instead of being an instrument of colonial exploitation, infrastructure should be a vehicle of Pan-African freedom, unity, and development. Yet, as the promises of democracy and development turned sour over the following decades, only some of the planned new links were built.

This paper explores the geopolitics of infrastructural design in the Trans-African Highway project. First, it focuses on the relationship between Nkrumah, Gardiner, and Constantinos Doxiadis, whose 1961 Transport Plan for Africa foreshadowed UNECA's plans. Secondly, it examines the technical realization and materiality of the highway itself, focusing on the Nairobi-Mombasa corridor, improved under Jomo Kenyatta in the early 1970s and the only stretch currently still marked as the 'Trans-African Highway'. This single carriageway functions both as a long-distance transportation corridor and a giant linear marketplace linking city and countryside. It is less an artefact of western expertise than an interface between the apparatus of international development and the everyday experience of modernity.

MODERNITY AND RURALITY: MAPPING THE STATE OF RESEARCH

Session chairs:

Axel Fisher, Université libre de Bruxelles / TU Berlin

Aleksa Korolija, Politecnico di Milano

Rurality appears as an emerging frame of reference in European discourses around the built environment, upsetting the longstanding lack of interest for rural areas of both the design disciplines and their histories. While some modernist architecture has sought, throughout its development, to find inspiration in vernacular and rural architecture (as a presumed source of authenticity and rationality), it was in the cities that this movement identified its preferred field of operations. Similarly, in the development of modernist urban planning and design, the importation of the countryside's environmental and social qualities to the urban sphere was meant to reform and cure the ill-perceived large industrial cities.

This session deals with an overlooked topic in architectural history – modernist design and planning in and for the countryside – addressing the relation between experiments in designing the physical environment and rurality at large. Examining the works of prominent or lesser-known modernist heroes, as much as those of obscure engineers active in the European periphery, it unveils unnoticed episodes in architectural history, spanning across key moments the modern era, disciplinary approaches, and scales. In doing so, this session offers an outline of different modernist attitudes towards rurality.

Among the transversal issues raised across the session, one finds:

- alternately progressive and reactionary ontologies of the rural and nature: from more romantic, individualistic, and subjective attempts to reconcile humans and nature, to the invocation of the rural's alleged moralizing influence on individuals or collectivities;
- from escapist to merely functional uses of the countryside;
- uneven architectural boldness, oscillating between the imitation of the allegedly authentic vernacular, efforts to root emerging modernist styles in tradition, and the introduction of radically new architectural languages in the countryside, whether or not in connection with quests for national identity or even with totalitarian rhetorics;
- an inclination towards the dissolution of architectural design in favour of growing concerns for village design, regional planning, landscape, and even social planning and engineering;
- the autonomy or adherence of design stances to the underlying agrarian systems.

The extremely diversified range of the discussed case studies, while suggesting an expansion of architectural history's boundaries, sparks a potentially promising debate around the most appropriate conceptual frameworks and methodologies to approach the entanglements of modernism and rurality.

To Subordinate, Unite, or Confront Architecture with Nature Knut Knutsen's Regionalist Strategies and Their Impact
Espen Johnsen, University of Oslo

This paper discusses architect Knut Knutsen's regionalist strategies around 1950, specifically regarding the relationship between architecture, the human factor, and nature, and how this was expressed in the modernization of the Norwegian countryside through his own projects and their impact on younger architects. In Norway, architects in the post-war years were not involved in the planning of villages or 'total' rural landscapes. However, they designed buildings for the welfare state in or near rural settlements, as well as single-family houses and cabins located in nature.

In the late 1930s, Knutsen turned towards an architecture adapted to the site, to nature, and to the use of natural materials. After years of intense work (1946–1951), including his project for the *District Council Houses* in Vågå (1947) and his own *Summer House* (1949), Knutsen published his radical views on architecture's ecological, social, cultural, historical, and artistic responsibility. He attacked the contemporary modernist practice (by Mies and his followers) of producing self-sufficient, visible architecture. According to Knutsen, modern architecture should be subordinate to nature and slip almost invisibly into the landscape.

Knutsen's architectural thinking falls into the transition to the 'Second Modernism' (as described by Pallasmaa) by being more oriented towards the situational, the unique, the historical, the inclusive, and the pragmatic. From the late 1950s onwards, he became more interested in creating a 'synthetic landscape', a dialogue between *ecocentrism* and *anthropocentrism*, that combined impulses from nature as well as from modern and anonymous architecture. Studies of nature should inspire formal variations, and the house could also create an enhanced expression of the landscape. His layout for the *Council Houses* in Askim (1958) and for a *Humanist City* (1967–1968) will be included in this discussion.

Finally, the paper will discuss Knutsen's impact and how Are Vesterlid and Sverre Fehn used different architectural strategies in their thoughtful dialogue with nature, either by means of subordination, unification, or subtle contrast.

'Architecture, in the sense of pre-war times, is dying': Ernst May's Housing Schemes in Weimar's Rural East
Sarah M. Schlachetzki, University of Bern

In the interwar period, Berlin-based Martin Wagner was elaborating the idea of his 'city-countryside-city'. Socialist intellectuals such as Alexander Schwab aimed at a future balance between city and rurality by combining industrialism and re-agrarianization 'in a new, higher form'. Creating settlements for the hinterlands always mirrored social policy, economics, and, for the case of Weimar's East, plans for national consolidation. Only for the political left, however, architectural modernism was symbolic of a one-way street to a better future.

Throughout his career, architect Ernst May tackled the problem of modernism and the rural in more than one way. While his large-scale projects for the Soviet Union in the 1930s were mostly unrealized, and his Frankfurt period earned him the greatest international renown, it was his position in Silesia between 1919 and 1925 that had challenged the young architect and his team to develop immediate, cheap, yet sustainable housing schemes for Breslau's countryside. It was also his achievement there (the creation of more than 3,000 dwellings) that won him his job in Frankfurt.

Given historiography's focus on the metropolis, it does not come as a surprise that May's Silesian work has either been ignored altogether or considered an 'unmodern' predecessor to the full-fledged modernism of his *Neues Frankfurt*. My paper will focus on May's and his team's Silesian housing schemes in the underdeveloped countryside, with respect to the colonization efforts vis-à-vis the border shifts of the time and with respect to the greater economic policies behind them, setting them in perspective with his later work, including his activity in East Africa. I argue that the formalist rifts between his work in Silesia, the USSR, Africa, and West Germany elucidate larger historiographic pitfalls in the conceptualization of 'modernism' and provide an apt example for a debate on the interconnection of architecture and the rustic.

Agrarian Penal Colonies and the Project of Modern Rurality in Italy

Sabrina Puddu, University of Hertfordshire / Leeds Beckett University

Between the 1860s and 1930s, seven penal colonies were founded in the rural territory of Sardinia. Following the transition from Kingdom of Piedmont-Sardinia to the unified Kingdom of Italy, they were instrumental to the latter's goals of enforcing penal reform, and modernising remote rural areas. Penal colonies were, in fact, planned to facilitate the birth and acceptance of a new, modern rural order imposed by the State. They impacted on the local farmers and shepherds' secular habits, substituting the feudal *Dominium Divisum* and land use right of *Ademprivium* with an enforcement of absolute ownership that was codified by the institution of the *Cadaster*. Besides, they added another dimension to the European discourse on penal regimes that was then focused on the architectural model solution of the prison. In this respect, Robin Evans has shown how the establishment of a penal colony in Mettray in 1839, at the time when the prison was being perfected as a building type, evidenced uncertainty about the latter's efficacy in reforming human behaviour, and asserted the need for new para-carceral institutions. Renouncing the strict confinement and central supervision of urban walled prisons, and promoted by social scientists, these institutions asserted the reformative power of a work routine on inmates, and argued for a rural context as the ideal setting for such purpose.

Established some twenty years after Mettray, the Sardinian colonies followed this same penal philosophy, although their spatial structure was not a linear descendent of the French precedent. In line with other examples – like Merksplas in Belgium – they expanded their reformative scope towards the domestication of large-scale territories. Their scope was also extended in time, planned as they were to develop over two stages: after the initial colonisation and land reclaim, civilians were meant to take over the colonies and their territory and turn them into modern agrarian settlements. The colonies of Castiadas and Cuguttu-Tramariglio are particularly explicative of this staged process. The first, built in 1875 on wetland affected

by malaria, was implemented as a civilian settlement under Fascism and through the agrarian reforms of the post war democratic state. Cuguttu (1864) was followed by a more elaborate architectural project – the settlement of Porto Conte-Tramariglio (1938), an instance of Italian architectural rationalism of the 1930s – to kick-start the fascist agrarian ambitions of a territorial system of farms and urban settlements. My paper will provide an analysis of the two colonies framing them within similar experiences in Europe, and will elaborate on the role that large-scale spatial reasoning played at some crucial moments of political transition in Italy.

'Only Human Tirelessness Built on Science can Conquer the Desert': Planned Agricultural Communities in Early Nineteenth Century Hungary

Kristof Fatsar, Writtle University College

A dominant economical and political theme in late eighteenth and early nineteenth century Hungary was the colonization of its southern and largely infertile regions. This was in large part due to the earlier Ottoman occupation of the central parts of the country, a historic circumstance which had still not been overcome by centrally organized systematic colonization, mostly by German-speaking settlers, as late as a hundred years later. Another factor in the slow development of the southern regions was the unfavourable soil conditions, namely the drifting sand. One of those who seriously thought about remedying this situation was the almost entirely forgotten Coblenz-born engineer and landscape designer, Rudolph Witsch. He had been experimenting with dune control in Hungary when creating a public park in the city of Pest in 1799, and was later employed by the military that governed the southern strip of the country after its reconquest. He wrote a treatise on the subject that was not only concerned about turning the region to profitable agriculture, but also proposing the layout of an ideal village as the core of the newly acquired agricultural lands. His proposal was not in the genre of Ledoux's utopian industrial (at Chaux) or agricultural (at Mauperthuis) settlements of grandeur. Rather, it followed Rudolf Eickemeyer's (1787) very utilitarian approach to planning villages.

His ideas to colonize the infertile southern ends of the country with land melioration methods and planned villages was eventually undertaken, although it is yet unclear whether his publications played a role in this process at all. This paper investigates the international context of Witsch's theoretical work and reflects on the contemporary success of many Hungarian landowners to turn barren lands to fruitful agricultural estates around their country houses and naturalistic gardens, some of which were designed by Witsch himself.

THE ARCHITECTURE OF THE ORIENT BEFORE ORIENTALISM

Session chair:
Anne-Françoise Morel, KU Leuven

This session seeks to create a new understanding of the visualization and conceptualization of the architecture of the Orient and its introduction in architectural theory and practice in the late seventeenth and eighteenth centuries, before the era that architectural historiography traditionally associates with Orientalism. The aim of this session is to improve our understanding of the ways in which eastern architecture was perceived, historicized, and conceptualized before a more generalized (if always problematic) notion of ‘oriental’ architecture emerged.

We are interested in the different channels through which knowledge of eastern architecture was obtained, communicated, and conceptualized (travelogues, diaries, collections of engravings, etc.). From the early eighteenth century onwards, the Grand Tour became more accessible to an ever larger group of travellers. Its circuit expanded beyond the Mediterranean, opening up a new world of architectural forms. This expansion coincided with a renewed critical scrutiny of the canon, and the introduction of new aesthetic notions such as ‘taste’ in the architectural debate.

This session seeks to investigate if, how, and why the Early Modern imagination of the Orient transformed into an architectural imagery that would resonate with contemporary architectural debates, and eventually stimulate the emergence of Orientalism. Particular attention is due to the ways in which

eighteenth-century sources associated eastern architecture with moral connotations, and construed its relation with European architecture: between assimilation into a general architectural history (with emerging notions of the oriental origins of the Gothic) and the definition of a distinct ‘otherness’ (i.e. non-western, non-classical, non-Christian) of eastern architecture.

The questions we wish to raise include:

- In what terms were the non-classical architectural forms described, and what referents were used?
- How exactly did the acquaintance with eastern architecture affect the interpretation of the Greco-Roman canon?
- How was oriental architecture defined, characterized, or categorized?
- How did new knowledge of eastern architecture recast deeply engrained Early Modern notions of the Orient as the site of architectural opulence and wonder, vanity and idolatry?
- Where and how did new notions of oriental architecture emerge, and how were they communicated?
- What exactly was the role of descriptions by travellers?
- How did travelogues filter moral, religious, and political connotations?
- How were their architectural descriptions mediated in design?
- Did the description of eastern architecture coincide with a renewed architectural attention for medieval architecture?
- What was the role of the emerging bourgeois class in making a supposedly ‘barbaric’ style socially acceptable?
- Which buildings and architects adopted or pioneered forms taken from oriental architecture before the emergence of Orientalism?

Spatial Narratives on Ottoman Architecture: Aegean Port Cities through the Eyes of Western TravellersÇağla Caner Yüksel, Başkent University
Ceren Katipoğlu Özmen, Çankaya University

This paper aims to discuss spatial narratives on Aegean ports by European travellers during the seventeenth century. The seventeenth century was a significant time period, particularly with the Treaty of Karlowitz in 1699, which was a turning point in Ottoman history. The geographical focus of this study comprises the Western Anatolian territories of that time period, including newly developing and favoured settlements, as well as gradually abandoned former settlements. For instance, İzmir was a newly emerging overseas port accommodating noteworthy trade activities, which, in turn, had an influence on the shaping of the architecture of the city. In contrast to İzmir, ancient Ephesus, the once-proud hub of the Aegean and later the holy centre for Christians and a significant port of the Middle Ages, had shrunk into a deprived village by the seventeenth century, as has been revealed by travel accounts depicting these cities.

Among these accounts were those of French botanist Joseph Pitton de Tournefort, French traveler Jean Thévenot, British clergyman and scientist John Covel, and Armenian priest Simeon of Poland, who passed through Western Anatolia and are some of the names this paper will address.

This study attempts to understand how the architecture of the seventeenth century Ottoman port cities along the Aegean Sea was mentioned, defined, and characterized by the western travellers through their textual and visual depictions. In the end, it questions whether it is possible to detect any architectural imageries relating to the soon-rising 'oriental image' in the multiple narratives of the travellers.

The Spectator and the Orient: The Case of William Chambers

Sigrid de Jong, Leiden University

'I cannot conceive why it should be criminal in a traveller to give an account of what he has seen worthy of notice in China, any more than in Italy, France, or any other country; nor do I think it possible that any man should be so void

of reason as to infer that an Architect is ignorant in his profession, merely from his having published designs of Chinese buildings.'

William Chambers, while writing these words in his *Designs of Chinese Buildings* (1757), was well aware of the problematic nature of publishing on oriental architecture. In a period when the Orient was seen as inferior to classical architecture, while at the same time offering tantalizing new visions for contemporary building projects, Chambers was the first European architect to travel to China, return with measured drawings, and publish his findings. His publications reveal, however, a paradoxical approach to the Orient.

My paper proposes an exploration of this paradoxical attitude in Chambers' treatment of the Orient, in his publications, and in his unpublished lecture notes for the Royal Academy of Arts. It analyses how Chambers, while judging the architectural language of China as second-rate to the classical, exposes a fascination for the way the Chinese orchestrate their gardens, and the buildings situated in it, as spectacles. His fascination extended to the implementation of his ideas in stone, in his major building, Somerset House in London. The designs for this building, at first sight merely influenced by classical architecture, reveal the complex process of appropriating elements of Oriental architecture and culture. I argue that this can only be understood when analysing Chambers' writings and designs from the viewpoint of his focus on a moving spectator. The paper aims thus to expose the multifaceted dynamics of appropriating the Orient in both text and design.

Reception and Dissemination of Oriental Imagery in the Eighteenth Century through Fischer von Erlach and Piranesi Architectural Plates

Elisa Boerie, Politecnico di Milano

When, in 1757, William Chambers designed his *Alhambra* with the pagoda and mosque for Kew Gardens, he knew very well the architectural drawings of Fischer von Erlach's *Entwurff einer historischen Architektur* (1721). The first study of world architecture entirely made by images, the *Entwurff* included several buildings belonging to the imagination of the

oriental and Islamic world, which were mostly unknown in Europe at that time. The book's architecture, which included Arabic, Turkish, Persian, Egyptian, Chinese, and Japanese examples, circulate in the cabinets of artists and architects, as well as among collectors. Together with the *Diverse maniere d'adornare i cammini* – Giovanni Battista Piranesi's neo-Egyptian engravings – Fischer's plates contrast the totalistic adherence to hellenistic cult suggested by Johann Joachim Winckelmann.

This paper aims to examine that particular historical moment in which oriental architecture, narrated and imagined, became an ideal world of 'purity' for European architects intent on achieving their architectural visions. With particular reference to the work of Jean Jacques Lequeu in the revolutionary years, we will analyse the connections between some drawings inspired by the plates of Fischer and Piranesi (eg. the *Indian Pagoda*, the *Turkish house*, the *Orangerie of delights*, the *Gothic House*) and other references belonging to the literary world. Among them is *Séthos, histoire ou vie tirée des monuments et anecdotes de l'ancienne Egypte*, written in 1731 by Abbé Jean Terrasson. It was the source of inspiration for more than one architectural composition in Lequeu's *Architecture Civile*, which saw in oriental architecture's forms an initiatory path for the salvation of The Modern Man, morally corrupted in the years of Revolutionary Terror.

Shifting Perceptions of the Orient: Pococke, Dalton, and Hope
Lobke Geurs, KU Leuven

In the eighteenth century, the Grand Tour guided travellers through Europe culminating in a sojourn in Rome. Few, however, extended their Tours beyond the beaten path. Exceptions were Richard Pococke (1704–1765), Richard Dalton (c. 1715–1791), and Thomas Hope (1769–1831). They widened their scope and included the Ottoman Empire and were, moreover, connected to architects/craftsmen/designers. Current research has mostly consisted of gathering data on and completing the biographies of these explorers. However, the impact of their encounters with 'modern' Greece and the Ottoman Empire on the formation of architectural taste in England has been neglected.

Through a comparative analysis of the drawings by Pococke, Dalton, and Hope, I show the evolution in the perception of Greece/Egypt: from motives to uncover the region's ancient past (Pococke and Dalton) to the re-evaluation of the Ottoman Empire as a gateway to the remains of ancient Greece/Egypt (Hope). Pococke, guided by personal motives, was one of the earliest travellers to the Middle East. He published his travels in two volumes. Instigated by the Society of Dilettanti, James Caulfeild (Earl of Charlemont), and Richard Dalton (draughtsman-engraver), Pococke embarked in 1749 on a Tour of Greece/Egypt. Both Pococke and Dalton had an 'antiquarian-archaeological' approach towards Greece/Egypt and paid only marginally attention to the culture/architecture of the Ottoman Empire. At the end of the century, Thomas Hope ventured into Greece/Egypt. Although inspired by earlier travelogues, he displays a different approach, leaving antiquarian attitudes aside and paying particular attention towards the influence of the Ottoman Empire on ancient Greece/Egypt.

The drawings made by Pococke, Dalton, and Hope will be (a) part of a comparative analysis on style, representation, and themes, (b) connected to the narratives constructed through the travelogues and letters, and (c) evaluated with regard to the architectural production in England.

Egypt and the Interior: Thomas Hope and 'Interior Decoration'

Tim Anstey, Oslo School of Architecture and Design

The interior, as a conceptual category applied to architecture, can be seen as an emergent feature of early nineteenth century European culture. After 1800, in England and in France, interior/intérieur began to be used to describe the domestic spaces inside buildings where society was performed. During the same period, however, interior had another significance. From the 1780s, interior was used to denote the geographical expanse of a country that lay inside its well charted coastline. This geopolitical interior represented the unseen and partially known; a space removed from the realm of the domestic. These simultaneous new significances for the interior seem paradoxical.

Resonant with the idea of wide spaces of geopolitical significance partially known, the interior began to be associated with small spaces of social significance that could be wholly known. This paper considers how the spatial conceptualisation of the geopolitical interior was implicated in this development of the interior as an architectural category.

The paper considers Thomas Hope's Household Furniture and Interior Decoration, published in London in 1807. The architectural interiors described in that text, designed for Hope's own house, can be mapped onto the geography of his own travels. Focussing particularly on his encounter with Egypt and the interior of Africa, the paper reveals how Hope characterised rooms through objects and designs plucked from this geopolitical space, highlighting parallels between Hope's habits of representation and those used to communicate geopolitical interiors to domestic audiences during the first years of the nineteenth century. Further, the paper considers how Thomas Hope's activities as a collector and designer were financed by a spectacular series of trades involving geopolitical interiors, including the orchestration by Hope and Barings banks of the Louisiana Purchase during 1803. Such transactions indicate that the significance of the geopolitical interior was itself interiorised in Hope's close family context.

THE ARCHITECTURE OF THE ORIENT BEFORE ORIENTALISM

REFORM: ARCHITECTURE AS PROCESS, 1870–1920

Session chair:
Leslie Topp, Birkbeck, University of London

The period 1870 to 1920 was marked by both rapid change and a deep ambivalence towards that change. Large-scale urbanisation, mass migration, mass movements in politics, shifting gender and class identity, expansion of empire and national consolidation and aspiration – all these phenomena of the years around 1900 were confronted, embraced and reformulated by architectural culture.

Pevsner's argument in *Pioneers of the Modern Movement* (1936), was that the period was important for a handful of figures who foreshadowed interwar modernism. This reading was challenged beginning in the 1990s, resulting in three main shifts: Art Nouveau, Jugendstil and Secessionism were recast as rich conceptual seams worth exploring in their own terms; the modernism of Pevsner's pioneers was understood to be much more complicated than had previously been acknowledged; and architecture was shown to have played an innovating role in the nationalist movements of the period. But since these scholarly advances were made, the study of the period has slowed.

This session aims to revitalise the study of this period by refocusing on two key concepts.

Reform, a term used across the applied arts in this period, signals a rethinking and reinvigoration that is more open-ended and less anachronistic than 'modernism'. It also transcends restrictive stylistic categories such as Art Nouveau or National Romanticism. It was a term used in a wide international context.

REFORM: ARCHITECTURE AS PROCESS, 1870–1920

It meant an opening up to new audiences and new forms of producer, a reconnection with ‘life’ and ‘reality’, a desire both for order and for emancipation, and the impulse towards a heightening of meaning. It indicated both a desire for change and a critique of modernisation.

The linking of architecture to reform points to architecture’s mutability in this period and highlights the importance of process. The sense that each new design – built or unbuilt – was an intervention into a developing and mutating world was unavoidable. Even when an architect sought to provide rootedness and stability, he/she was driven by an acute sensitivity to change. Process puts the emphasis on debate, disagreement, connection and contention.

Art historical periodisation defines 1890–1914 as a distinct period. Rethinking the period’s parameters as 1870 to 1920 brings phenomena sharing the qualities above into the frame from outside the period as it has traditionally been conceived, opening up new connections and destabilising fixed assumptions.

Exhibitions, Audiences and the Contradictions of Architectural Reform

Wallis Miller, University of Kentucky

Nikolaus Pevsner never would have included Ludwig Hoffmann in his group of Modern Movement pioneers. Although Hoffmann made a significant contribution to the modernization of Berlin’s built landscape as the city’s longest serving Director of Architecture and Urban Planning, his work was never recognized as being ‘modern’ either during his career or, until the 1970s, in the historical literature. He was regularly criticized for his eclecticism, especially in comparison to Alfred Messel, his closest friend and colleague, whose work was consistently hailed as the best example of the new architecture.

But while Hoffmann maintained a conservative approach to form, he let his practice be shaped by the public, recognizing more clearly than his contemporaries a new constituency for architecture. Not only did he put a lot of energy into cultivating his relationship with journalists to ensure his successful communication with the public, he also put the public at the center of his architecture, using experience, in particular the ways people would see and use his buildings, to guide his design process.

Hoffmann’s engagement of the public was at the heart of his enormous 1901 exhibition of his vision for the city of Berlin. Since the 1870s, architects had held architecture exhibitions responsible for improving their public status. Hoffmann’s exhibition answered that call by using huge plaster models and mockups to emphasize the experience of his buildings. The critics responded accordingly, calling the exhibition’s resonance with the public a triumph even as they criticized Hoffmann’s designs for their formal anachronisms. Thought not a watershed in the history of architecture, the exhibition, particularly its contradictions, presented an important moment in the process of incremental change that would ultimately produce the exhibitions and the general attention to the public that shaped the new architecture, in all its complexity, during the 1920s.

Urban Reform and Mobilities of Knowledge: The Villa Medici and Ernest Hébrard’s Work in Greece

Kalliopi Amygdalou, Hellenic Foundation for European and Foreign Policy (ELIAMEP) / National Technical University of Athens

In the early twentieth century, a group of French Beaux-Arts graduates ‘took over’ the Villa Medici and pushed for a turn from the study of ancient columns to the study of the urban scale. Tony Garnier, Henri Prost, Ernest Hébrard, and other recipients of the prestigious *Prix-de-Rome* carried out a soft revolution against the academy by looking at ancient sites for answers to contemporary urban problems. This group was also involved in the reformist Musée Social (1895) and the Societé Française des Urbanistes (1913). Soon, they started implementing their ideas in colonial and non-colonial foreign contexts – like Greece and Turkey – with the ultimate dream of also implementing them at home.

The most successful international project of French urbanism outside the colonies was arguably the redesign of Thessaloniki, Greece, which burnt to the ground in 1917. The reformist Venizelos government set up a committee led by Ernest Hébrard that included English and Greek architects, with the aim of creating a modern city. However, these different stakeholders (professionals and politicians) had diverging agendas for the meaning and content of ‘reform’. How did different schools of thought (English and French) compete during the design process, while also accommodating Greek national aspirations?

Based on original research in the French and Greek archives and moving between Paris and Thessaloniki, this paper will show that the period 1870–1920 was neither a mere preparatory period for what was to follow in the discipline of urbanism, nor a period in which a reformist spirit had been fully established across architectural institutions. Rather, it was shaped by a group of architects who shared a strong vision, developed new tools, and tried them out abroad and at home, triggering a mobility of knowledge between metropolis and ‘periphery’ while establishing French urbanism along the way.

REFORM: ARCHITECTURE AS PROCESS, 1870–1920

REFORM: ARCHITECTURE AS PROCESS, 1870–1920

Shaping the World: The Document and the Architecture of Mondialité

Michael Faciejew, Princeton University

Between 1870 – when the French verb *documenter* ('to document') came into use to designate systematic techniques for furnishing documents – and the end of World War I – when these same techniques were adopted as the infrastructure for new institutions such as the League of Nations – European internationalists and intellectuals deployed reform as a global knowledge project. Thinkers such as the Belgian founder of documentation science Paul Otlet believed that a world blemished by the disintegration of the concert of Europe, the scramble for Africa, and unchecked industrial development could be reshaped only through new, 'neutral' channels of international intellectual cooperation. They advanced classification tables, halls filled with filing cabinets, and other modern spatial instruments to proliferate the idea that, in an era of '*mondialité*,' there was such a thing as global space, and that it was a continuum which could effectively be managed from a centralized position.

This paper examines how an architecture of paperwork was married to the bio-sociological approach to the human sciences which dominated turn-of-the-century Brussels to produce a conception of global civilization as a 'networked organism.' In the problematic context of King Leopold II's Belgium, projects such as Otlet's Institut International de Bibliographie and Constant Bosmans's and Henri Vandeveld's design for the Solvay Institute of Sociology – which blended classical notions of order, art nouveau flourishes, and bureaucratic modernism *avant la lettre* – were developed as laboratories where standardized techniques of intellectual labor would be used to mitigate the prevailing confusion about the shape the international community was taking. I argue that this architecture adopted as its basic unit not the biological 'cell' or the positivist 'fact,' but rather the standardized 'document,' an instrument whose claims to universality were founded on the notion that to organize information was to organize the world.

From 'Reform' to 'Revolutionary' Thinking in Ottoman Palestine's Settlements, 1870–1920

Marina Epstein-Pliouchtch, Western Galilee Academic College

Talia Abramovich, Technion – Israel Institute of Technology

The settlements created in Palestine in the nineteenth to early twentieth centuries were subjected to the forces of modernization: the Industrial Revolution's impact, political and cultural developments under Ottoman rule, and social transformations wrought by World War I. Like many other settlements around the globe, they were influenced by war damage, massive immigration, and concepts of the garden city and social utopias.

The history of modernity in Palestine can be plotted on an axis between two poles, defined as 'reform' and 'revolution'. At one end was the *moshava*, the Jewish colony, founded in 1878 through the philanthropy of Baron Edmond de Rothschild, which exemplified reform thought regarding the traditional village. At the other end were the collective 'Zionist settlements' known as *kibbutz*, first established in 1910, and the *moshav*, dating from 1921, which both realized radical revolutionary concepts.

One fundamental way to interpret these two different types of modernity is to regard them as the product of a dialectical process, an exchange between 'reform' and 'revolution' thinking. These terms represent opposing ethical positions. 'Reform' is based on tradition, with its cultural relativism, regionalism, and passion. 'Revolution' is an ideology of the Enlightenment, of universalism and rationalism. This reform/revolution dichotomy may have been manifest in an array of other dichotomies or conflicts: East/West, religious/secular, ethnic/national. In this paper, we will reevaluate the history of architectural modernity as an ethical dialectic, embodied in fifty years of Ottoman Palestine's Jewish settlements, and examine how it was reflected in local architecture through case studies of the *moshava*, *kibbutz*, and *moshav*.

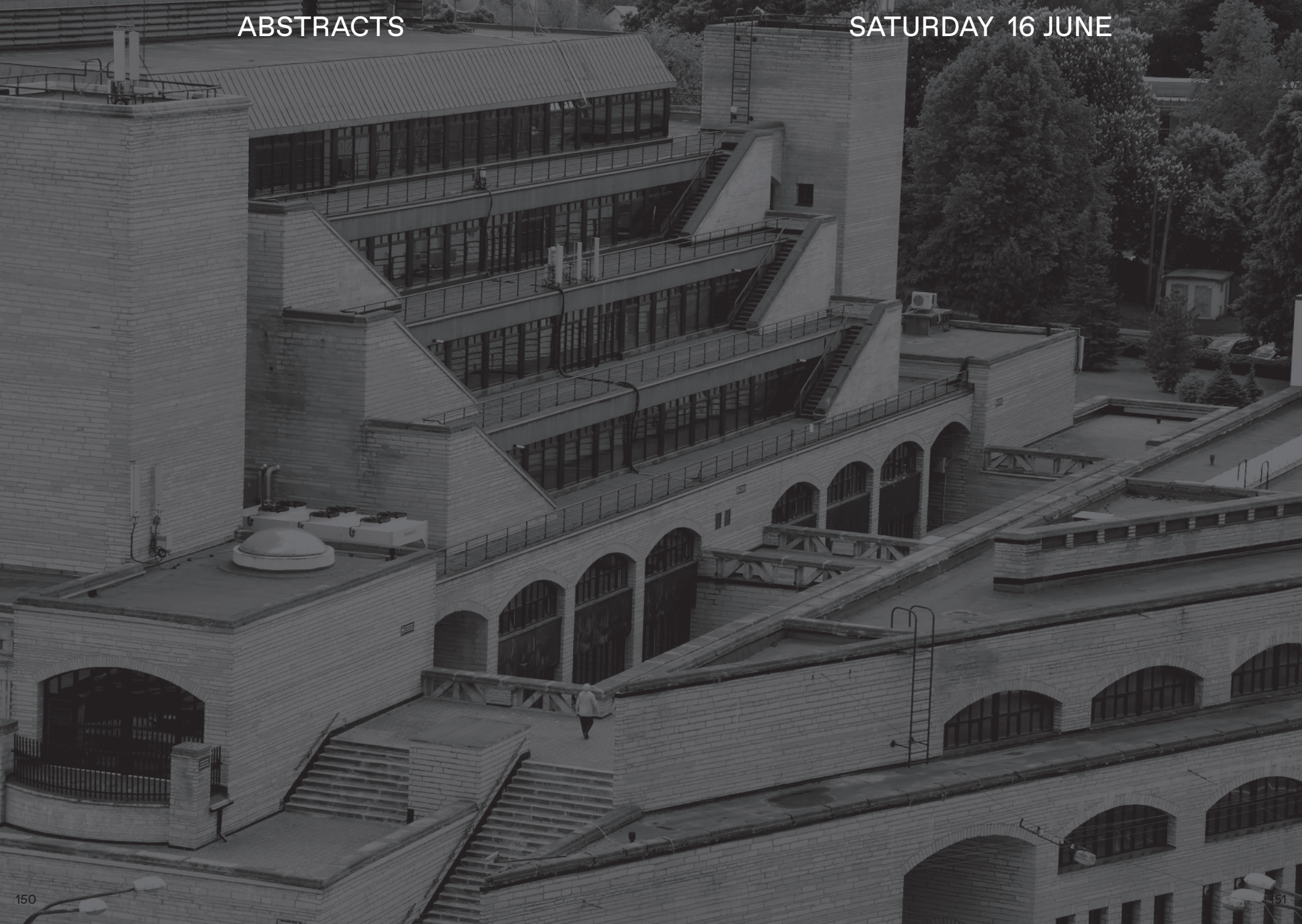
Processes of Reform Photography

Peter Sealy, University of Toronto

Nowhere was photography's capacity to furnish images in the service of reform agendas more forcefully deployed than

between 1870 and 1920. Jacob Riis' flash-powered muck-raking photojournalism joined the photographs in John Spargo's *The Bitter Cry of Children* (1906) in exemplifying the camera's utility as an agent of (bourgeois) reform. Within the realms of architecture and urbanism, Charles Marville's earlier photographs in support of Haussmannization, Thomas Annan's depictions of Glasgow's slums, and James Burgoyne's views of central Birmingham use the built environment – as opposed to its downtrodden inhabitants – as a metonym for the general health of the polity.

I will present two readings of 'process' latent in 'reform' architectural and urban photography. The first is cumulative: the meaning of Marville, Annan and Burgoyne's serial images unfolds in time and space (an effect only magnified by 'before' and 'after' photographs.) From 1870, serial imagery became increasingly common as architectural representation sought to record spatial experience, dissolving the architectural or urban object into moments of heightened visual interest. Secondly, whether with disdain (Marville) or nostalgia (Annan), the 'reform' photograph inevitably records a condition, a 'this-has-been' in Roland Barthes' formulation, which cannot endure. While received as a frozen moment in space and time (what Robin Kelsey has termed images' 'click' and 'crop'), the catastrophe of an anterior future haunts every photograph. For the portrait, this spectre is death. In the architectural view, it is the inevitability of change. Against the Ruskinian view of the photograph as an agent for arresting change, the mere attempt to record an existing condition inevitably sets in motion its transformation, a power which reformers have productively, if dangerously, harnessed across time.



9.00–11.45

FIFTH
PAPER SESSIONCOMING BACK TO
HAUNT YOU:
THE HISTORY OF
REJECTING HISTORY
IN ARCHITECTURE

Session chair:

Mari Hvattum, Oslo School of Architecture and Design

At least since the mid-nineteenth century, architects and architectural theorists have routinely rejected history. From Heinrich Hübsch's insistence on a contemporary style to Le Corbusier's fantasies about the tabula rasa, the idea of architecture's absolute contemporaneity has long been something of a commonplace. And yet, history crops up in surprising ways in the midst of attempts to exorcise it. Alois Riegl, for one, while insisting that art and architecture belongs to its time, also conceded that no time could reach 'aesthetic fulfilment' by its own means alone. Riegl's argument is intriguing. The past, by virtue of its otherness, provides something that contemporary culture, with its seamless conformity to the Zeitgeist, is incapable of providing. The present, it seems, needs history to constitute itself qua contemporaneity.

The involuntary presence of history in nineteenth- and twentieth-century architecture is the topic of this session. Studying the history of history's rejection, we invite scholars to explore the multifarious ways the past comes back to haunt any attempt to reject it. The spectre takes many forms. Karl Bötticher, for instance, was one of the many nineteenth-century architects who insisted that architecture had to respond strictly to the conditions of the present. In an interesting twist, however,

Bötticher included the past – its beliefs, material culture, and accumulated experience – as a constituent factor of the contemporary era, thus smuggling history back into the equation. The insistence on contemporaneity, then, comes with its own particular historicity, like the way James Joyce made Leopold Bloom’s day into a vehicle of history or T.S. Eliot insisted on tradition as the very precondition for the modernist break with the past.

The Great Labyrinth: Schinkel’s Struggles Against History

Emma Letizia Jones, ETH Zürich

Between the 1820s and early 1830s, the Prussian architect Karl Friedrich Schinkel made several attempts to produce a tectonic ideal born of an architecture without any ‘style’. These attempts, according to Schinkel’s own assessment, were all failures. Around 1835, he produced a piece of writing intended for publication in an architectural textbook for students, but which remained only in the pages of his notebook. This text contains one of the most candid confessions in architectural literature, for it not only highlights the deep insecurities of an architect assumed to be at the peak of his career, but also reveals his fraught relationship to the question of history. Schinkel’s philosophical position laid out in the text leads him to seek new expressions of form that can reflect absolute, Idealist principles. But in conflating ideal architecture with its historical referents, Schinkel inadvertently traps himself in a double bind, in which history presents itself at every turn in the futile search for the new and the universal.

This paper investigates Schinkel’s text as an expression of his imprisonment in the ‘labyrinth’ (as he called it) of style: his attempt, first, to escape it, and then – as he felt this was impossible – his resignation toward historicism in later projects, and his disowning of his own radical earlier work (‘I fell into the error of pure radical abstraction’). It will also touch on the emancipation from historicism of Schinkel’s own pupils, who were ironically liberated in their search for the ‘new’ by technological advancements beyond their control: a luxury never afforded to Schinkel himself.

The paper juxtaposes Schinkel’s unpublished text with his built works and works on paper, as a means of exposing both the discrepancies between the architect’s theory and his practice. These oppositions not only highlight Schinkel’s unresolved confrontations with the labyrinth of style, but also serve to position the quest for the ‘new’ in architecture as a central concern of Schinkel and his Idealist contemporaries in early nineteenth century Berlin. Yet, as will be shown, the attempt to liberate form from its historically established incarnations

remained for Schinkel beset by the intrusion of pre-established historical narratives; a feedback loop only to be repeated by the early twentieth century modernists in their own attempts at a similar kind of emancipation.

The Modernity of Rejecting Modernity in Architecture

Richard Wittman, University of California at Santa Barbara

This paper presents an inverted example of the phenomenon described in the panel brief; one in which it was modernity that was rejected in favour of history, but in which the modern stubbornly returns as the foil that allows the historical to constitute itself as such. This example thereby illuminates the deeper phenomenon at work in the dynamic described in the brief, namely, the mutual reinforcement of past and present in the historicist perspective.

The example concerns the initiatives to highlight Rome’s Christian material heritage launched by Pope Pius IX upon his return to the city following the suppression of the 1848–1849 Republican uprising. Aimed at reconfirming Rome’s providential Christian status, this work involved several major church restorations, particularly targeting Paleochristian and medieval buildings, as well as the foundation of a Commission of Sacred Archaeology charged with excavating and publicizing Christian antiquities. Ostensibly rooted in the antipathy of the Catholic leadership towards the social, political, and philosophical developments of the previous half-century, this concerted emphasis on the Christian past presented itself as drawing a veil of oblivion over a modernity that it implicitly locates elsewhere. Yet as these various initiatives unfolded after 1850, the problem of how to handle the new elements associated with these works was consistently resolved in favour of a modern treatment. This was true for architectural elements and for the frescos that sometimes replaced unsalvagable old ones, as well as for the shelters built to protect newly excavated ancient Christian sites. This paper will argue that the evident modernity of these new elements was necessary to heighten the historical ‘depth of field’

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in which the ancient features adjacent to them were seen, illuminating their present relevance with a clarity often lacking in the Romantic historicizing frames typically deployed in such situations in the 1820s or 1830s.

Riegl's Untimely Walls

Lucia Allais, Princeton University

Every time Alois Riegl's work is re-examined, his argument about the multiple temporalities of aesthetic modernity is illustrated with a new set of artefacts. Piranesi's etchings of overgrown Roman ruins dominated the pages of the English translation of his 'Modern Cult of Monuments' in 1982. More recent commentaries have featured fragments of ancient Greece, or the remnants of recent monument wars. Yet even as all the minor genres that Riegl studied have been unearthed – from Dutch group portraits to belt buckles, from baroque cupolas to Assyrian bas-reliefs – one kind of artefact in the Riegl catalogue has remained stubbornly untimely: the wall. Painted and sculpted walls, and in particular late-medieval mural paintings and late-Roman bas-reliefs, were crucial support for Riegl's ideas. Yet they have fallen through the cracks between his two historiographic personas. In architecture Riegl is a prophet of monumental values, and of their spatialization in twentieth century architecture. In art history Riegl is a prophet of visibility whose analyses prefigured the cerebral, relational, structured, or patterned qualities of modern art.

In this paper I address Riegl's walls as hybrid and untimely media. I focus on the walls Riegl visited as an inspector for the Austro-Hungarian empire in 1897–1903. These walls are hard for us to appreciate today because – to speak Riegl's language – their 'distance from our taste' has remained so vast. Yet by encountering their shallow murality, and their shifting dimensions of illusionistic depth, we find Riegl's definition of aesthetic modernity: a condition where sensorial distance vis-a-vis an artefact is not only a perceptive factor in its formal appreciation, but a position from which the epistemology of multiple temporalities is made available.

Collage/Camouflage: Mies's and Reich's Strategies to Engage the Past

Laura Martínez de Guereñu, IE School of Architecture and Design, Madrid-Segovia

When Mies selected the site for the German Pavilion at the International Exposition of Barcelona (September 1928), the eight Ionic columns framing it across the Plaza de Bellos Oficios were not yet there. They would not be placed there until December 1928, after Mies had already been working on the Pavilion project for three months. Mies responded to the enfilade of classical columns by incorporating them as architectural signs of the past and composing a collage with the Pavilion's modern architectural elements (free-standing metalwork screens, cruciform chrome plated columns, an empty display case). During its ephemeral existence of eight months (May 1929–January 1930), the Pavilion would be seen across the eight Ionic columns, completely transforming the boundaries between its interior and exterior. Mies and Reich designed another 16,000 square metres of exhibition spaces to accommodate the products of 350 German industries, inside the eight Noucentista Palaces that Spain had made available to Germany free of charge. In these interiors, which Mies knew well from his first visit to Barcelona in June 1928, Mies and Reich camouflaged the columns and entablatures of historical styles and transformed the Noucentista spaces into modern, unadorned, and consistent environments full of chromed display cases.

This paper will explore and compare the two different reactions that Mies and Reich had to the unexpected presence of history, both in the form of the eight Ionic columns framing the Pavilion site (collage) and the Noucentista spaces (camouflage). It will reveal what the narrow lens of tabula rasa modernism has impeded us from understanding: that Mies and Reich's free-plan layout and abstract architectural elements emerged in an engaged conversation with the past.

Specters of Modernism

Mari Lending, Oslo School of Architecture and Design

Jacques Derrida's 1993 book on hauntology, *Specters of Marx*, was also an enlightenment-

inspired political meditation on loss and mourning. This paper will revisit Derrida's theory on spectral moments with an eye to architectural historiography, taking as its point of departure a plaster cast drama that unfolded at Yale University in the mid-twentieth century.

'Too much history leaves little room for work', Josef Albers claimed in the essay 'Historisch oder Jetztig?' ('Historical or Contemporary?'), published in 1924 while he was still teaching in Weimar. Traditional art and architecture education was 'at least three hundred years behind the times', all about 'note-taking and copying', while the Bauhaus aimed at reintegrating art education and practical action 'into harmony with the actual demands of contemporary life'. This neat teleology Albers would rehearse and refine inexorably, yet his revulsion with 'retrospection' and 'backward-looking' reached its most dramatic expression when he, in 1950, in person, exorcised the biggest collection of plaster cast at any American university. A decade later, Paul Rudolph came across 200 casts that had survived Albers' iconoclasm, and mounted these exquisite nineteenth-century objects across his 1963 Art & Architecture Building at Yale University, creating an unforeseen constellation of cast concrete and plaster casts, and not least a striking chronotope and a ghostly polychronic spectacle.

Ghosts are characterized by being out of place, as well as by distorting conventional conceptions of time. Ghosts haunt, in a Derridean mannerism, by being a 'non-contemporaneity with itself of the living present', producing movements that rely on disjuncting, disjunction, and disproportion. Furtive and untimely, the apparition of the specter evokes discourses of violence, melancholy, and fantasies about the future that have also left their mark on the history of architectural modernism.

BUILDING FOR PROSPERITY: PRIVATE DEVELOPERS AND THE WESTERN-EUROPEAN WELFARE STATE

Session chairs:

Tim Verlaan, University of Amsterdam

Alistair Kefford, University of Leicester

The period from the 1950s to the 1980s was one of unprecedented urban expansion and renewal in Western Europe, conducted under the aegis of the new social democratic welfare state. Established urban centres were remodeled and redeveloped, while new, planned settlements took shape in satellite and New Towns, and in urban peripheries. The public planning and politics of this wave of post-war urban renewal has been relatively well-documented, but the involvement of private developers in building this ‘brave new world’ has hardly been addressed. Yet developers played crucial and instrumental roles in the design, financing, construction, and realization of urban renewal projects. In the process they developed lucrative new strategies of urban wealth-creation, produced dramatic new urban forms and structures, and left their own indelible mark upon post-war urbanism, politics and experience. Research into private enterprise in the field of architecture and urban planning has hitherto been left to a small number of real estate experts – whose focus is often restricted to legal contexts

and business strategies – or to urban political geographers – whose work tends to assume that private sector involvement in urban redevelopment is a product of post-1980s ‘neoliberal’ urbanism.

This session aims to embed private sector development and construction firmly within our wider narratives and understandings of post-war urban and architectural history, and does so for a number of reasons. The expertise and financial strength of private developers proved decisive for the execution of development schemes across numerous Western-European towns and cities. A substantial part of the modern built environment has been (co)produced by developers, and this demands more recognition within our treatments of post-war urbanism. Further, as many private developers operated globally, they undoubtedly played an important role in the dissemination of ideas on architecture, planning, and urban form, alongside those more widely-recognized channels of knowledge transfer such as international conferences and academic and professional journals. Finally, government bodies, independent architects and the private sector were heavily reliant on each other, forging powerful public-private partnerships to get building projects of the ground. Examining these hybrid governmental forms and practices allows us to develop more nuanced understandings of the nature and operation of post-war welfare states, and the ways in which they conceived of and provided for the social democratic citizen, while also shedding new light on recent phenomena of internationalization, outsourcing, and privatization of urban planning efforts.

'Uneasy Bedfellows' Conceiving Urban Megastructures: Breeding Consumer-Citizens in British New Towns

Janina Gosseye, University of Queensland

From its inception, the European welfare state was a contract between three partners: the state, civic society and the private sector. And yet, in most studies on the architecture and urbanism of the European welfare state, the role of the private sector is overlooked, as emphasis is commonly placed on governmental building initiatives and the effects that these had on post-war civic society. An excellent example is Andrew Saint's study of British post-war school building, which – Saint claims – was 'the fullest expression of the movement for a social architecture in Britain [that] ... found its outlet in the service of the post-war welfare state.' However, apart from the public sector, also the private sector played a key role in designing 'social architecture' that shaped post-war civic society. New towns in particular were sites of experiment. Here, public-private-partnerships forged novel collective spaces, which were hybrid in character and which challenged and redefined precisely what constituted the civic realm. This paper will focus on one such novel type of collective space: the megastructural 'heart' of post-war British New Towns. Combining mass consumption with administrative and civic functions, thereby blending the concepts of 'shopping centre' and 'city centre', these structures perfectly embodied the welfare state's belief that capitalism could neither live with nor without the existence of a pervasive welfare system and vice versa. Individual consumers were seen as a force inimical to totalitarianism and the consumer-citizen, many believed, held the key to the formation of a new post-war society that was devoid of totalitarian overtones. Through the analysis of three New Town megastructures – Cumbernauld Centre, Runcorn Centre and Irvine Centre – this paper will highlight the key role that the private sector played in the development of a novel civic realm, which sought to shape 'consumer-citizens' and (thus) a new post-war society.

Welfare as Consumption: The Role of the Private Sector in the Development of Oslo Satellite Town Centres

Guttorm Ruud, Oslo School of Architecture and Design

In 1950, *Generalplanen for Oslo* (The Oslo Masterplan) established the planning framework for the future expansion of the city as a system of satellite towns containing housing areas and sub-centres. The architects in charge of the planning of the satellite towns were connected to the political power structure of the governing *Arbeiderpartiet* (the Labour Party). A production system of affordable housing for all was already in place, arranging land acquisition, technical infrastructure provision, rent regulations, standards, financing, distribution, and tenure. However, the construction of sub-centres was not secured through a system comparable to that of housing. *Generalplanen for Oslo* left much of the design, construction, and financing of these new urban community centres to market forces and private initiatives, such as the Swedish shopping centre company EPA which had a Scandinavian field of operation, providing affordable shopping in Sweden, Denmark, and Norway in the post-war period. Arguably, EPA can be construed as the mass consumption model for what Esping-Andersen categorized as the social-democratic welfare state.

In Norway, this Swedish company was one of the stakeholders at *Linderud*, Norway's first car-based shopping centre, and *Tveita*, Norway's first closed shopping centre. These centres are instances of the EPA model, but also outcomes from the interactions between private developers, entrepreneurs, market-minded architects, and the politically anchored planners of Norwegian welfare state production, each with different international influences and goals. The paper describes the diverging interests of the public, civic, and private sectors in the construction of Oslo sub-centres, and theorizes how the private sectors influenced the development of welfare as consumption.

Negotiating the Post-War Italian City: Developers' Strategies, Models, and Visions for the Design of the Ordinary City

Gaia Caramellino, Politecnico di Milano

The modernization of post-war Italy has mainly been observed through the lens of

popular classes and public initiative. However, private developers were the main protagonists of the massive building expansion that altered the structure of Italian cities between the 1950s and 1970s. While the construction of Italian cities has been portrayed as the result of one unique project (the city plan), post-war urban development was the result of a fragmented growth and negotiation processes, in which private initiative and forms of public intervention continuously intersected. The 'ordinary' city, made of private buildings and private houses, was built through the stratification of processes, spatial forms, and actors whose relations have rarely been explored. Moreover, architectural historians carefully studied public housing programmes and residential solutions elaborated by a few outstanding architects, while the 'average' residential production has been considered as the product of a speculation culture, which preferred quantity to quality.

Comparing the strategies, structure, and operating methods of two major Italian developers (INA Assicurazioni and Società Generale Immobiliare), the paper investigates their post-war residential programmes as sites of experimentation, codification, and dissemination of planning and services policies, urban visions, housing codes, residential solutions, building techniques, lifestyles, and social models for the production and use of spaces. Using a number of case studies in Turin, Milan, and Rome, the paper will consider the mutual influence between architectural forms and the dynamics of the building sector in an important moment of its growth, linking the managerial, material, and financial aspects of residential property developments to its qualitative and symbolic aspects. It will contribute to a more nuanced narrative of the forms and phases of urban growth and a more structured view of the boom of Italy, challenging monographic and local historiography, as well as the dichotomy between public and private initiatives, which appear increasingly blurred.

A Trojan Horse for Private Investment: The Manhattan Plan for Brussels, 1962–1967

Sven Sterken, KU Leuven

In the 1960s, Brussels became the capital of the European Community, host of NATO, and the seat of many international companies.

By consequence, the city transformed very rapidly from a rather provincial town into a small metropolis. Due to its scale and suddenness, the impact of the corresponding building boom was dramatic and long-lasting. Up to the present day, scholars and writers invariably discuss the large-scale urban interventions of that time as failures and scars that need to be repaired. By contrast, this paper states that fifty years later, the time has come to reassess the planning culture of that period by looking into its original intentions rather than its (indeed often catastrophic) outcome.

As a case in point, we focus on the emblematic so-called 'Manhattan Plan' for the area around the North Station. The brainchild of a tripartite between a powerful local politician (Paul Vanden Boeynants), a ruthless developer (Charly De Pauw), and the then-largest architectural practice in the country (Groupe Structures), it aimed at realizing a state-of-the-art business district that would confirm Brussels in its international status. A genuine urban renewal operation initiated by the public authorities at the onset, the plan quickly became a Trojan horse for the private sector in its search for lucrative real estate opportunities.

This paper seeks to untangle this process of degradation of the Manhattan Plan by looking closely into the agendas of the three aforementioned parties and assessing how their (often conflicting) interests impacted the goals and intentions of the original project. In this manner, we will shed a clearer light on the role of private investment in such large-scale operations and nuance the current perception of the Manhattan Plan as a capitalist conspiracy at the expense of the area's original inhabitants.

Changing the Skyline: How a Network of Developers, Private Enterprises, and Housing Companies Contributed to the Realization of an Architect's Vision of the City: The Case of Léon Stynen (1899–1990)

Bart Tritsmans, Flanders Architecture Institute

Bruno Notteboom, KU Leuven

Léon Stynen was one of the most productive, versatile modernist architects in Belgium. After the Second World War, Stynen's practice (together with his associate Paul De Meyer)

developed into one of the most important players in the field. During his career of more than half a century, reaching from the 1920s to the 1970s, Stynen changed the Belgian urbanized landscape with hundreds of architectural designs for houses, shops, office buildings, cinemas, and cultural centres. However, Stynen's vision of the city was more important than the separate buildings. He considered the city, in Geert Bekaert's words, 'as a beautiful image, a magnificent décor'. Stynen aspired to create skylines and to influence the landscape of the modern city. The case study of the city of Antwerp understands Stynen as a city architect *avant la lettre*, but more importantly, it shows the indispensability of a strong network of private companies, developers, and housing companies.

This paper investigates how the cooperation with a professional network of private developers, government bodies, and housing companies enabled Léon Stynen to influence the urban landscape beginning in his early career. This paper therefore will not only focus on the involvement of private real estate developers in the shaping of the (post-war) city, but also on commercial companies, such as clothing chain C&A, BNP Paribas bank, and British Petroleum, who had a strong presence in the city, often on key sites. It will investigate how Stynen's predilection to create urban ensembles was reflected in his professional network, and to what extent his emphasis on rationality, rigorous proportions, and a bold choice of materials was influenced by the expertise and collaboration with the private sector.

OPEN SESSION: SOCIALIST BLOCK

Session chair:

Mart Kalm, Estonian Academy of Arts

National in Content, International in Form: Soviet Modernism and National Constructs in the Soviet Socialist Republics of Belarus and Lithuania

Oxana Gourinovitch, TU Berlin

The efforts to centralize the construction sector of the Soviet Union marked Soviet building policies from the very beginning. It was, though, not until the late 1950s that they brought accountable, holistic results. The reforms set off by Khrushchev succeeded in reorganizing the architectural institutions, scattered between multitudinous commissariats, soviets, and city councils, into a centralized system of design institutes. The reforms united planning and construction industries under the administration of one specific Ministry of Architecture and Construction, specified a general building code (SNiP), and extended and unified the architectural informational influx via a centrally controlled publishing system. Such centralizing measures made the large-scale industrialization and standardization feasible – ‘new advanced methods of construction and of production of building materials’ in specialized factories allowed the construction to ‘be increasingly transformed into the assembly of building components’, – which Khrushchev highlighted in a memorable speech in December 1956.

Within the same reformatory framework, though, a decree from 1954 granted unprecedented planning sovereignty to the national republics, delegating the planning decisions to local administrations. The first generation of national specialists, graduating from the newly opened local architectural departments of the national educational institutions, followed soon after. Already before 1960, many national republics saw the last non-locally designed buildings completed: the projects by architects from Moscow and Leningrad vanished from their capital cities as Socialist Realism did. Internationally-inclined Soviet modernism was to become far more accommodating for the national constructs than its ‘national in form’ predecessor.

The paper studies this ambiguous transition, focusing on the cases of two national republics representing the extremities of the multifarious Soviet spectrum: the Lithuanian Soviet Socialist Republic with strong nationalist tendencies,

articulated through all social strata, and the Belorussian SSR, distinguished by an eclipse of the nationalist sentiment.

Invisible Theory of Praxis? Centralized Architectural Theory in the GDR

Kathrin Siebert, ETH Zürich

Between 1965 and 1967, on behalf of the German Academy of Architecture (Deutsche Bauakademie) of the German Democratic Republic (GDR), an authors’ group under the guidance of the Swiss architect Hans Schmidt (1893–1972) developed a comprehensive initial proposal for a marxist architectural theory. The 261 pages that made up the *Contributions to Architectural Theory Research (Beiträge zur architekturtheoretischen Forschung)* were completed in 1967. Within ten thematic essays, six architects developed fundamental and current questions of architectural theory, such as concept, subject, and method, the relationship between architecture and society, as well as principles and conditions for creativity. The basic principle was a concept of architecture that covered all different scales of space, from the single apartment to urban development. In their opinion, architectural theory research should be based on knowledge and methods of cultural theory, sociology, psychology, cybernetics, and semiotics. However, the compendium circulated only in an edition of 200 copies. In my contribution, I will examine the production of architectural theory under centralized conditions. I’d like to show that in the GDR, there was not only concentration on economy but also on architectural theory for a particular moment in time. What kind of circumstances made this happen? Who was involved in the process? And what about the results? What exactly was the critical potential of the mentioned text? Why was the publication of this fundamental research officially prohibited, although principles of architectural theory had been so urgently demanded? What were the factors that made it unacceptable?

Travelling Influences from East to West and Back: The Case of Finland and Soviet EstoniaLaura Berger, Aalto University
Sampo Ruoppila, University of Turku

Our paper focuses on the knowledge transfer between Finland and Soviet Estonia during

the 1960s and 1970s. As populations, Finns and Estonians have long historical and cultural contacts, aided by the similarity of the languages. After the inward turning period during Stalin’s rule, the Khrushchev thaw marks the re-establishment of contacts during the 1960s. The architectural historian Mart Kalm has argued that within the entire Eastern Bloc, the direct and significant Scandinavian influence on Estonia during the Soviet years was unique. In this context, it was most of all Finland where it came to be possible to travel and sustain contacts. Thus, we argue that the special relationship between Finland and Soviet Estonia offers a most intriguing point of contacts to explore in detail.

We identify three consequential modes of exchange, in each of which images play a seminal role: (1) travels including official excursions but often also accompanied or followed by exchange between private persons, (2) the spread of publications, and (3) exhibitions, where projects were displayed if not even canonized as known examples to the wider architectural community. Accordingly, the relevant materials come from travel accounts, epoch periodicals, and exhibition catalogues. The specific example is two Finnish housing estates which came to dominate the Estonian narrative: These are the first post-war, truly modernist residential areas of Tapiola (1954–late 1960s) and Pihlajamäki (1959–1965), which were the first Finnish examples where prefabricated elements were used to a large extent. Among masses of housing being constructed during these decades, it is images of Tapiola and Pihlajamäki which continued to be disseminated as the ideal examples long after their completion.

Nordic-Baltic Architecture Triennials as the Meeting Grounds of Late Socialist and Late Capitalist Postmodernisms

Ingrid Ruudi, Estonian Academy of Arts

What kind of a dialogue could take place between the ideals and ideologies of late socialist and late capitalist architects and theoreticians in the era of transition that shook Eastern Europe from the last years of the 1980s to the first years of the 1990s? What kinds of shifts of meanings and (mis) translations happened in communicating the

beliefs and values of practitioners of the both sides? What were the political connotations of different architectures, and what was at stake for both sides in the attempt to establish an institutional platform for facilitating such a dialogue?

These issues are well illustrated by the case of the audacious undertaking of organizing the Nordic-Baltic Architecture Triennial (NBAT) in 1990 in Tallinn as a platform for high-level international cooperation and the exchange of ideas, decades before the biennial boom spread from the art world to architecture. The event featured representations of Finnish, Swedish, Norwegian, Danish, Icelandic, Faroese, Estonian, Latvian, and Lithuanian architecture. With a two-day conference, a major exhibition, and a student workshop, the event was a success featuring international stars like Aldo van Eyck, Peter Wilson, Sverre Fehn, Henning Larsen, Juhani Pallasmaa, and others, in addition to the most celebrated architects from the Baltics. The theme – *Metropolism and Provincialism* – was ambitiously global and in tune with postmodern regionalism yet not without a touch of self-irony and a critical stance. The equally representative follow-up in 1993, titled *Architecture and Individuality*, demonstrated more complicated communication issues, with Western European architects like Günther Behnisch, Willem Jan Neutelings, Snøhetta, and others discarding the formal issues of postmodernism as individualistic expression and Baltic architects somewhat losing their ground due to the harsh reality of the first years of cowboy capitalism. In addition to analysing the shifting focus between late/post/socialist and late capitalist contexts, it is possible to observe changes happening within those three years as well.

The paper is based on archival material, contemporary reviews in Estonian and international media, and interviews with the organizers and the participants from Nordic and Baltic countries.

REDISCOVERING THE REDISCOVERY OF ANTIQUITY: NEW SOURCES AND NEW INTERPRETATIONS OF OLD ONES

Session chair:

Bernd Kulawik, Independent researcher

If we understand the Renaissance as the rebirth of Roman antiquity, then especially our built environment is still the best place outside of museums to study its consequences: from Brunelleschi to postmodernism, Roman architecture served as a template for studies or a background for critical, even ironical, remarks in built form. Therefore, we find citations from antiquity almost everywhere. While the main directions of this development have been described and the best known examples of studies have attracted researchers' interests since the beginnings of architectural history, many such studies have not even been examined, let alone edited. This is true for the largest surviving group of architectural surveys and studies ('Baufnahmen') from the sixteenth century, centred around the so-called Codex Destailleur D at the Berlin Kunstbibliothek and comprising some 850 sheets with more than 3,500 single drawings – most of them more precise than anything made before or later, and many showing buildings or details that disappeared already in the *Cinquecento*. But these drawings by anonymous (mostly French) draughtsmen were only one part of the far larger project by the (erroneously) so-called Accademia della Virtù or Vitruviana to document and study every Roman

artefact related to architecture: buildings and parts of them, inscriptions, coins, reliefs, statues, vases, ornaments, paintings, etc., and, of course: Vitruvius' *Ten Books*. While it was always thought that this project (described in Claudio Tolomei's famous letter to Agostino de'Landi from 1542) never achieved any state of realization, it can now be said that – on the contrary – it was almost completely executed. The high documentary standard, equalling later research at least up to the nineteenth century, led Theodor Mommsen to use Jean Matal's collection of inscriptions (now in the Vatican) as the starting point for the *Corpus Inscriptionum Latinarum*. For all the other sources, something similar still remains to be done. In addition, many important architectural books of the time (by Philandrier, Vignola, Labacco, Barbaro, Palladio) seem to be closely related to this project.

The aim of the session is to bring together researchers working on the rediscovery of this and other related materials from the sixteenth century and their (possible) later reception and who are interested in its contextualization within the large interdisciplinary, international network of archaeological research active in Rome between c. 1537 and 1555. The understudied materials presented in here have the potential to change our image of the rediscovery of ancient Roman architecture in the Renaissance.

Mapping Across Space and Time: Renaissance Views of Ancient Rome

Flavia Marcello, Swinburne University of Technology

Rome is a city of ancient and Christian monuments where architectures from juxtaposed pasts stand out like stars or signposts against a compact array of streets, palazzi, houses, and open spaces. Its maps capture the city's different cultural, archaeological, and architectural strata across space and time to give an integrated image of how the Renaissance viewed antiquity. As *fons et origo* of the Roman past, the city yielded its many layers to scholars in the sixteenth century who documented objects, artefacts, inscriptions, and fragments in order to gain a more complete understanding of the many architectural remains that still stood half-buried, half-standing, or incorporated into the city's contemporary urban reality.

The 1570s also saw a rising interest in archeology and ancient topography based on the work of the Accademia and thanks to the important discovery of the third century marble Forma Urbis. Cartographers worked alongside antiquarians and architects like Ligorio and Vignola to give the ancient fragments an urban dimension by representing them within actual and imagined contexts. They either represented Rome's ancient monuments in their present state within the urban fabric of the sixteenth century *Roma nova* or as more or less fanciful reconstructions of an unspecified *Urbs antiqua*. But Étienne Dupérac and his rival Mario Cartaro did something rather unusual: they each created a map of an imagined past from the time of the emperors (*descriptio*) and they each drew up a spatially accurate urban present (*delineatio*) that foretold a future transformation under Gregory XIII (1572–1585) and Sixtus V (1585–1590). A comparative analysis of the maps by Dupérac and Cartaro will show the centrality of the city's ancient past for two popes intensely involved with their own political present and the urban future which would become the splendour of Baroque Rome.

Antiquated Antiquarianism and Enduring Invented Antiquities in the Sixteenth Century

Michael J. Waters, Columbia University

The archeological investigation and graphic reconstruction of the architecture of antiquity has traditionally been understood as progressing teleologically from inventive fifteenth-century all'antica drawings to precise, analytical mid-sixteenth-century studies. This overarching narrative of antiquarian progress has been revised to some extent in recent years, nevertheless it is widely accepted that the visualization of antiquity in the Renaissance progressively moved towards veristic representation. Consequently, few studies have examined how sixteenth-century draftsmen continued to reproduce seemingly antiquated reconstructions and even create newly invented antiquities. This paper seeks to begin to correct this lacuna by exploring how both of these phenomena transpired at the same time artists, architects, and scholars engaged in the vast archeological project this session seeks to understand. Specifically, this study will discuss how so-called Roma Antica drawings of fantastic church-like temples continued to be copied and reinvented in the sixteenth century. It will also investigate the propagation of a variety of invented centrally-planned temples and how this various material came to circulate along with highly accurate drawings of known monuments. Through their transmission and replication, the fictitious and authentic became part of an undifferentiated continuum in which ancient architecture was rendered progressively fungible. This process even continued into print with Jacques Androuet du Cerceau, who in 1550 celebrated finding some of these very same 'models of temples built in the ancient manner' which he 'reproduced with the most possible fidelity and truth,' while also 'adding others, drawn freely, without any model'. Thus, this paper aims to shed light on how the increasingly scientific study of antiquity had to contend with the continual creation, replication, and circulation of antiquated reconstructions and invented ancient buildings. In a culture steadily inundated with drawn and printed visual imagery, ancient architecture remained constantly in a state of graphic flux during the sixteenth century.

Palladio and the Knowledge of the Antique, c. 1550

David Hemsoll, University of Birmingham

While it seems that the Renaissance architects' studies of ancient Roman architecture have been the subject of already far too many studies themselves, the opposite seems to be true if we look closer into special cases. Michelangelo's reception of antiquity is characterized by the rather creative approach of an artist. Antonio da Sangallo the Younger tended to be a hyper-critical follower of Vitruvius and criticized or even corrected ancient buildings like the Pantheon. While even these pictures may not fully reflect the attitudes of these architects in all their complexity, the case of Palladio is even more confusing: He seems to be the most 'classicistic' architect – the forerunner of any classicist revival in architectural history – but his many surviving studies of ancient architecture, though looking very precise at first sight, show many differences in comparison to the buildings.

Even though Palladio's works have been studied, described, and copied many times, the same cannot be said about his studies of ancient architecture. It is not even known, for example, when exactly and how he took the measurements from which his later drawings derive. Surely, this happened during the 1540s while Palladio was in Rome for several months, accompanying his mentor Trissino who was an active member of Tolomei's circle. Therefore, it is no wonder (and has been observed by Heinz Spielmann already in 1966) that many of his studies closely resemble those in the Berlin Codex Destailleur D – but they are not identical. And this poses questions not only about Palladio's relation to the Roman circle, but also about the special interest he – as an becoming architect and not an antiquarian – had in Rome's architecture. That book IV of his *Quattro Libri* and Barbaro's edition of Vitruvius (to which he contributed not only the illustrations) seem to fit into the list of books announced by Tolomei makes his case even more interesting.

THE ARCHITECTURES OF CREATIVITY

Session chairs:

Richard J. Williams, University of Edinburgh

Edward Hollis, University of Edinburgh

Since the early 2000s, the concept of ‘creativity’ has had immense political traction in the most developed parts of the world, and it has led to the production of new forms of architectural space: creative hubs, incubators, live/work spaces, ‘labs’, and office buildings that seem to be entirely devoted to play.

The forms of these spaces are perhaps best developed in the workspaces for the technology sector, whether it is for software and social media oriented corporations such as Google, or those more concerned with hardware, like Apple: all have invested publicly in ‘creative’ architecture. The news media, and increasingly, education are also major clients. But so far the architectures and interiors of creativity exist in a curious condition: widespread, and well-known, they have been produced in a largely unreflective way, with remarkably little sense of their own history.

This session tackles precisely the question of history. It asks when, and where, and how did ‘creativity’ become a concern in architecture? What architectural forms and typologies have been said to represent creativity over the years? What have been the lived experiences of these architectures of creativity? How have such architectures been represented in the arts, particularly in film and television? What have architects had to say about creativity? And how have anti-architectural discourses figured in the understanding of architecture and creativity? (for example, around MIT’s Building 20, the legendary precursor to so much ‘creative’ space).

The architectures of creativity take many forms. Examples might include the cabinets, bottege and studioli that appear repeatedly in Renaissance painting; art school design from the nineteenth century to the present day; the Bauhaus and other modernist experiments in designing creative space; the re-use of industrial buildings for creative purposes; the new designs for creativity commissioned by Apple and other technology companies. We need to reference the place of interior design too, for example the manifestoes for the creative office produced by design agencies like Herman Miller. The session might also productively address the discourses of creativity in the international architectural journals.

While the session asks that presenters address as precisely as possible the concept of creativity, it leaves deliberately undefined the historical and geographical limits, in order to allow transhistorical and transcultural comparisons. It actively welcomes submissions that broaden our understanding of creativity and architecture’s place within it. Above all, it aims to establish through the study of architecture and design, a sense of creativity’s long history, largely missing from contemporary discourses on the subject.

Ivory Towers as Creative Refuges for Writers: Architectural Models Since the Nineteenth Century

Jesús A. Sánchez-García, University of Santiago de Compostela

In August 1907, the Spanish writer Emilia Pardo Bazán took up residence at *Las Torres de Meirás*, even as the finishing touches were still being put on the new abode. Thirteen years on from laying the first stone, the famous author was anxious to install herself in the studio on the top floor of La Torre de la Quimera, a room identifiable on the outside by the so-called Balcony of Muses. Designed by her own hand, the stone reliefs of the muses were accompanied by portraits of her favourite writers and the titles of their most treasured works. As someone who had either visited or was familiar with the houses of Alexandre Dumas, Victor Hugo, Edmond de Goncourt, and Émile Zola, Pardo Bazán thus fulfilled her dream of having a refuge where she could hide away and find the inspiration to write.

In the nineteenth century, the distinction that came with living in a castle, in the style of Walter Scott's *Abbotsford*, was allied in the case of some writers with a predilection for towers as creative havens. Coined by the critic Sainte-Beuve to describe the lack of social engagement in the literary output of Alfred de Vigny at his *Château de Le Maine-Giraud* (*Pensées d'Aout*, 1837), the 'ivory tower' and the image it created spawned numerous descendants, such as Alexandre Dumas' *Château de Monte-Cristo*, Émile Zola's *Château de Médan* and Pardo Bazán's *Torres de Meirás*. In the spread of the phenomenon from Great Britain and, above all, France to Spain, isolation was not only expressed as a reaction to the overexposure to urban life, as denounced by Goncourt ('La vie menace de devenir publique', *Journal des Goncourt*, Vol. I, 1891). The intense physical relationship with remote locations that enhanced the powers of concentration led to eminent writers becoming singularly involved in the design and decoration of their residences. The nineteenth century's tried and tested models of spatial organization would remain influential through to the twentieth century, even in the most hostile urban environments. In assessing the conditions in which an author could give free

rein to their creative energy and embrace a number of artistic fields – literature, architecture, interior decoration, garden design – these ivory towers can be seen as ideal places for the creation of words and images that were designed to endure.

How Modernist Architects' Studios Reflected and Supported Their Design Paradigms

Rachel Simmonds, University of Edinburgh

There has been much published on the work of key modernist architects Le Corbusier, Ray and Charles Eames, Paul Rudolph and Alvar Aalto. However, there is one key area of their creative output that has not been so focused on – their own workspaces. Books and images have concentrated on the famous buildings, whilst the interior spaces in which these edifices were created have been overlooked. Their influence on the work produced has not been investigated, or the importance of these environments in supporting the creative visions has not been analysed. Historically, architects tended to have studios that were more centred on being a place to work, and their interior did not directly reflect the style of architecture produce, such as Lutyens at 7 Appletree Yard and his designs for New Delhi. Architects that came after have much more connection between their architectural style and their own workplace environment, such as Foster and the sleek regimented interior of his Riverside HQ in London.

Whilst there has been some writing on them there has been very little research done on how the interior design of the studios of these modernist architects represented their design ethos, and indeed may have influenced it. Through analysis of photographs and, in some cases, reflections from actual visits, this paper aims to investigate these spaces to show that in the modernist period there was a shift in the design and engagement by architects with their own workspaces that has influenced not just those of future architects, but the wider workplace interior. It will demonstrate that the creative architecture of these interiors looked beyond a responsive design to how we work and that the influence of the interior workspace and design style of these architects influenced each other in a as yet undefined paradigm.

The Art of Work: Bürolandschaft and the Aesthetics of Bureaucracy

Joseph L. Clarke, University of Toronto

The Bürolandschaft method of office design developed in the 1950s was rooted in German cyberneticists' belief that computers and automation would soon hasten humans from mechanical drudgery to more creative and collaborative forms of work. It was the brainchild of the Quickborner Team, the consulting business of Wolfgang and Eberhard Schnelle. Offices such as the Buch und Ton headquarters (1961) were based on radically open plans that presented the appearance of chaos but were actually derived from careful study of firms' decision-making structures. The Bürolandschaft went on to influence international office designers including Robert Propst, Francis Duffy, and Herman Hertzberger, who followed the Schnelle brothers in endeavoring to reshape spaces of intellectual labour around new patterns of communication and 'knowledge work'. Appropriately, Quickborner drove home the premise of its designs by founding its own press, which pumped out books on its architectural and social vision.

This paper focuses on the role of aesthetic research in the Schnelle brothers' design agenda. They argued that because knowledge work demanded creativity, office planning should itself be viewed as an artistic problem. Among Quickborner's publications, consequently, were a series of books on cybernetics and art. For instance, a 1962 volume by Kurd Alsleben, a Quickborner-affiliated theorist and later a pioneer of computer art, investigated techniques of formal 'dispersion' in works by Jackson Pollock and Victor Vasarely. By analysing these systems of visual and spatial organization, Alsleben's book helped construct a cultural argument for the distributed architectural fabric and hidden formal structures of Bürolandschaft offices. This paper traces how technical and social thinking were constantly in dialogue with aesthetics in the early work of the Quickborner Team. The aim is to show how Quickborner designers cultivated a particular ideal of creativity as both the end and the means of office design.

Play Hard, Play Fair, Nobody Hurt: Corporate Spaces of Play

Joachim Hackl, Columbia University

This paper traces contemporary reverberations of the New Games movement's ideas and propositions, inaugurated at the 1973 New Games Tournament in the San Francisco Bay Area. The play-in, facilitated by an unlikely coalition of people with seemingly disparate backgrounds and agendas – counter-cultural figures such as Stewart Brand, educators, preservationists, as well as the U.S. Army – provided a platform to propagate noncompetitive games and creative play as a means of appropriating space, community building, belonging, and self-awareness. Getting loose and becoming more expressive meant breaking with the rules and routine of a more conventional life, and bodies were no longer a functional instrument of the military-industrial complex but a medium of insurrection against the predominant lifestyle and the compulsion to work and be functional.

I argue that, in turning away from the world of their parents, War Resisters and the New Gamesters who followed them, in fact embraced their world view. They performed not just their mission to collectively save the world, but their ancestors' authority to rule. Attention centres on the body, which is manipulated and shaped, and which responds, obeys, and becomes skilful, hence increasing its forces. The docile body is the object and target of power, well trained and ranked within a system of gratification and inter-subjective control. More importantly, since self-identification with a certain norm is chaperoned by othering, this system was built on mechanisms of exclusion. Hence, participation depended on initiation rituals and rites of passage, as did advancing within the hierarchy of the foundation. Building on Fred Turner's argument, the paper concludes with the re-emergence of discussions that were the original incitement for New Games as a soft-toned political movement and their translation into what we now experience in physical education or, more importantly, as corporate culture's core values.

**Transient Computational Designed Boundaries
Enhancing Creativity in Workspaces**
Laurence Kimmel, University of New South
Wales

Until Artificial Intelligence will be able to surpass humans in creativity, the creativity of one human brain will be at the core of architectural innovation. That said, in a modern context where one needs to be connected to others (and other disciplines) to be up-to-date to work on complex multidisciplinary projects, the creative individual cannot stay isolated. Therefore, the individual needs a creative workplace to achieve the coexistence and/or succession of time and space of group work, and time and space for individual work. Both work environments need to be expanded through possibilities of computers. This article questions the architectural tools developed by computational design that enable the transformation from collective workspace to individual workspace in the same space. Two reasons underpin the fact that both alternate or coexist in the same space: price of working space; but mainly the fact that transformable architectural features affect directly the perception of the persons working by evocating transformation, affecting the sense, and thus enhancing creativity.

Computational design technologies enable the shaping of complex transformative boundaries. There is a difference between pure transformation enabled by technique and a 'creative' architectural boundary which is, according to French philosopher Mehdi Belhaj Kacem, linked with the creation of affect and concept. Following his theory of affect, a transformable architectural boundary needs to keep gradients or intensities of spaces in order to create affect (in opposition to homogeneous space of continuous transformation). Also, evocating creativity through an architectural boundary would mean focusing on a system that follows theories of 'emergence', developed in similarity to creative emergences in natural environments. The way parameters and algorithms could be set to function in this model is theoretically feasible in the future according to theories of 'emergence'. Analysis of Google workspaces will show the gap between their present realisations and the possibilities of computer technologies.

Roundtable

BEYOND INSTRUMENTALITY: ENVIRONMENTAL HISTORIES OF ARCHITECTURE

Chair:
Daniel A. Barber, University of Pennsylvania

Respondent:
Sophie Hochhäusl, University of Pennsylvania

Against the backdrop of contemporary environmental challenges, Anthropocene debates have prompted interdisciplinary and transdisciplinary forms of scholarly inquiry, giving rise to the environmental humanities. Insights from this capacious field have informed architectural scholarship methodologically, thematically, and discursively, and have encouraged understanding the past and envisioning environmental futures that exceed the familiar trope of the technological fix.

Architectural history has produced fruitful modes of inquiry that are specific to the historical and theoretical study of the built environment. Scholarship has focused on, for example, material and immaterial resource histories and landscapes of extraction (Di Palma, Ferng, Massey, TenHoor); forms of media generated by scientific disciplinary and institutional formations in biology, geography, climatology, and anthropology (Cheng,

THE ARCHITECTURES OF CREATIVITY

ROUNDTABLE: BEYOND INSTRUMENTALITY

Haney, Barber); and their embeddedness in colonial, imperial, and capitalist apparatuses of power (Chang, King, Cupers, Pyla, Scott). Scholars have also engaged how architecture’s own modes of production – from its rootedness in the history of art to the production of drawings, models, and computer renderings – have held ramification for environmental thought particularly in the nineteenth and twentieth centuries (Coen, Narath, Lystra). Finally, architectural historians have gestured at the relationship between the history of environmental ideas in spatial disciplines and the contemporary challenges we face today (Graham et al., Martin, Sickells).

In this roundtable, we aim to discuss the methodological challenges faced by the environmental history of architecture. We seek contributions that focus on methodological developments in architectural history that are sensitive to contemporary environmental pressures, and which foster new directions and potentials for research in the field. In keeping with the interdisciplinary nature of this inquiry, we are interested in proposals that implement and rethink concepts in science and technology studies and environmental history and/or introduce them to architectural history. Moreover, we welcome essays that engage previous revisionist impulses, in particular relative to post-colonial and gender studies. We equally encourage proposals that re-interrogate architectural history’s own disciplinary fascination with formal and aesthetic analysis. We are particularly concerned with architectural history’s use of drawings, images, and multiple media as forms of conveying environmental knowledge. Finally, we are also interested in methodological approaches that examine the political histories of environment in architecture that have been engaged in both enclosing and opening up spaces of engagement for activists, experts, and citizens.

Narrating Modern Architecture and Economic Growth
Manuel Shvartzberg Carrió, Columbia University

What is the most appropriate political-philosophical framework for historicizing ‘environment’ in modern architecture? In the context of anthropogenic climate change, this question must be framed around the problem of resource-intensive growth paradigmatic of modernity. How should the modern imperative of economic growth be explained, analyzed, narrated – and how can architecture aid in this task?

We might distinguish three key approaches for tackling this problem: the critique of ideology, of geopolitics, and of biopolitics. Ideology concerns how a determinate structure of production mystifies its own violence and expropriation, widening class distinctions. Geopolitics suggests there is an inherent disjunction between nation-state jurisdiction and the global dynamics of capital, generating disruptive crises, nationalisms, wars, and other power-political asymmetries. Biopolitics offers a framework for thinking power-knowledge in terms of discourses over the government of life, from the conduct of conduct to the configuration of the managerial sciences of the state.

In this paper, I would like to suggest that critical histories of environment must necessarily narrate the connection between economic growth and modern architecture through a combination of the above approaches, qualified as follows. First, architecture must be understood as a managerial technology for mechanizing and automating labor-power. Second, it must be framed in the context of modern jurisdictional competition and warfare, not only between classes, social groups, and professions, but between political-economic units at all scales (persons, corporations, regions, states, sectors, etc). And third, it must be understood as a techno-discursive apparatus essential for upholding the modern distinction between work and leisure (or utility and culture, necessity and freedom, civilization and barbarism, etc).

Yet, attempting to understand the cultural and material effects of modern economic growth – re-examining structural accounts of global capitalism and imperialism since

the early twentieth century, from Hobson to Arrighi – also necessarily requires attempting to translate them through the situated ecological histories, legal frameworks, and onto-epistemologies of indigenous, decolonial movements. As an example, I propose to consider the modern architecture of Palm Springs, California – quintessential environment of the work-leisure and national growth imaginaries, and built in the desert through the displacement and dispossession of a Native American tribe.

Architects and the Circular Economy: Knud Lönberg-Holm, Buckminster Fuller, and the Structural Study Associates
Suzanne Strum, American University of Sharjah

This position considers the role played by architects in theorizing regenerative fabrication – a critical concern for building in the Anthropocene. The idea of Spaceship Earth, popularized by Fuller and the economist Kenneth E. Boulding in the 1960s, inspired the fields of industrial metabolism, energy accounting, and cradle-to-cradle, or what is now called the circular economy. But Boulding’s contemplation of the input and output of energy, matter, and information within the ecosphere was already essential to the SSA, a coalition of architects allied to Fuller during the Depression. Their unique cybernetic, ecological, and systemic vision of buildings as transformers of energy and transmitters of information allied them to Lewis Mumford, the economist Stuart Chase, and to other technocratic thinkers, who scrutinized the impact of machine production on labor and natural systems. By introducing resource chart-making that took into account the energy cost of fabrication and the problems of waste and obsolescence, these groups prophesied a vital standard for the consumer as producer. Moreover, Lönberg-Holm – a pioneering figure of the new objectivity and an SSA member – translated the biological functionalism and energetics of international constructivism to the question of performative shelter, by working in unrecognized spheres of practice at F. W. Dodge Corporation and as a CIAM delegate.

These sources of sustainable architecture – which have been obscured by prevailing ecological paradigms, received histories of the

international style, and scholarship on Fuller – can be uncovered through a deep reading of concepts that emerged in technocratic circles in the 1930s when environmentalism, rather than challenging large-scale industrialization as in the 1960s, sought a confluence of the natural and technological. Social theories of technology offer tools for looking beyond conventional notions of design practice, by considering the role of micro-actors and day-to-day work in modifying practice, rather than great paradigm shifts. In formulating novel inscriptional methodologies for design cycles from research to renewal, Lönberg-Holm's vision of building as a form of environmental control transcends its apparently instrumental origins to offer a historic case of architects in the circular economy.

How Did It Fail? Considering the Decline of Environmental Experiments

Paul Bouet, École nationale supérieure d'Architecture de Marne-la-Vallée

A growing amount of research underlies the way environmental concerns have proceeded through architectural history in various manners and epochs. They show renewable energy experiments in buildings and methods of design concerned with climate. But current environmental alerts forcefully highlighted by the Anthropocene concept should also lead us to consider the reasons why these experiments didn't succeed and managed to impose themselves, thus contributing to the present situation. By which mechanisms did they decline and often sink into oblivion (before being sometimes rediscovered)? And how can we integrate such considerations on failure and marginalization in the way we compose architectural history?

Answers can be found in the fields of the history and sociology of science and technology, which have addressed such issues and contributed to place them within the scope of environmental humanities. In his in-depth analysis of a technological failure, *Aramis, or the Love of Technology*, Bruno Latour invites us to be aware of simplistic frameworks focused on the efficiency of a given experiment, and instead to investigate the dynamics of social actors and cultural factors which tie around innovations and make their success or failure. Enlarging the perspective, Jean-Baptiste Fressoz proposes

to consider how the rise of environmental awareness has been bound to its opposite throughout modernity: a symmetrical process of 'disinhibition' by which forms of government chose to marginalize and bypass the alerts (*L'Apocalypse joyeuse*).

But if these frameworks can help us to analyse key moments of environmental concerns – especially the 1970s 'turn' – methodological obstacles also emerge when considering failure within architectural history: the importance of positive models in the history of art, the lack of archives documenting decline, the writing of narratives underpinned by unsuccess, etc. Nonetheless, overcoming such obstacles seems of primary importance to understand not only how environmental awareness emerged within architecture, but also how it failed to fulfill itself.

Why We Must Destroy the Environment

Ingrid Halland, University of Oslo

At the 1970 International Design Conference in Aspen, sociologist Jean Baudrillard warned about the concept of environmental protection. The theme of the conference – Environment and Design – had brought together environmental collectives and radical architects, and a French delegation of designers and sociologists. In the conference postscript, Baudrillard wrote a striking criticism of the discourse on the 'environment', which he believed was a symptom of late-capitalist forces. 'This holy union created in the name of environment', he wrote, 'is nothing but the holy union of the ruling classes of rich nations.' He called for an alternative way of thinking about ecology and the environment. Environmental protection, he wrote, was an indicator of control of the ecological system, and further, it transported natural resources like air and water into the 'field of value' – that is, into the late-capitalist market circulation. 'Aspen is the Disneyland of Environment and Design', Baudrillard concluded, 'but the real problem is far beyond Aspen – it is the entire theory of Design and Environment itself, which constitutes a generalized Utopia; Utopia produced by a Capitalist system.'

Recent radical developments in the humanities, especially within environmental history and continental philosophy, argue

that we must rethink the concept of 'the environment'. If this term is understood as today's totality of our present conditions, it might be clear that our present conditions are not really something we must strive to protect. Scholars such as Timothy Morton and Catherine Malabou argue that global warming and capitalist globalization has created an environment that we cannot escape, that we cannot change. They argue that we need to rethink how we can 'think outside' global warming and capitalist globalization – that is, how we can think outside the inescapable environment. What these scholars suggest we must do in order to escape the inescapable environment is to conceptually destroy it.

This paper aims to critically rethink the concept of 'the environment', starting with Baudrillard's criticism of the 1970 Aspen conference. Further, the aim is to show that there is a conceptual genealogy between his criticism and the present-day radical methodologies within the fields of environmental history and continental philosophy. This approach will highlight the architectural discourse's multifaceted engagement with the concept of 'the environment' and introduce an alternative way of thinking about it.

Oil Spaces: The Global Petroleumscape in the Rotterdam/The Hague Area

Carola Hein, TU Delft

Architectural and urban history have a unique opportunity to investigate the spatial impact of petroleum and its products. To gain insights into the ways in which petroleum has shaped the built environment through its physical and financial flows, as well as through its depiction in corporate, public, and independent media in globally interconnected ways, I have proposed the concept of the *palimpsestic global petroleumscape*. The feedback loop between diverse spaces of oil, their selective representation, and the ways in which these uses influence the minds of citizens in their everyday lives, has links to Henri Lefebvre's theory of everyday life and his understanding of space as socially produced and then appropriated by the powerful as a tool.

This contribution will expand on the methodological approach of the petroleumscape and its implications for cross-cultural, networked, and balanced research.

To illustrate the concept and the feedback loops in the petroleumscape, the second part of the article uses the Rotterdam/The Hague area, part of Amsterdam-Rotterdam-Antwerp (ARA) (the biggest petrochemical hub after Houston), as a case study. To better understand the ways in which the concept of the petroleumscape elucidates themes of power, class, and space relationship, the contribution finally discusses opportunities to engage the general public in visualizing the role of oil in creating our built environment through an open access webpage (oilscapes.nl) and an interactive augmented reality tool (AR Black Gold).

In conclusion, the contribution argues that only in appreciating the power and extent of oil in shaping the built environment can we engage with the complex challenges of sustainable architectural and urban design and policymaking, develop heritage concepts, and meaningfully imagine future-built environments beyond oil.

The Air-Conditioning Complex: Toward a Global Historiography of Environmental Technology, Architecture, and Society

Jiat-Hwee Chang, National University of Singapore

This paper posits that the history of air-conditioning and the built environment in Singapore and Doha – exemplifying cases of the hot and humid tropical climate of Southeast Asia, and the hot and dry desert climate of the Arabian Gulf region – challenges certain underlying assumptions in global environmental and architectural histories. First, this history does not fall neatly into what Ramachandra Guha and Joan Martinez-Alier characterize as bourgeois environmentalism or environmentalism of the poor. Not only do Singapore and Qatar defy easy categorization as either developed or developing countries, air-conditioning blurs the boundary between luxury and necessity in an age of climate change. Second, actually existing designs and practices of air-conditioning and the built environment in these two places problematize two prevailing theories in architectural history: a technophobic theory of air-conditioning as a universal technique that produces placelessness and an optimistic theory of air-conditioning as a form of techno-fix in geographies and climatic conditions that

purportedly inhibit capitalist development.

Against such constructions of the developed/developing and global/local binaries, and assumptions about causality and correlation between environmental technology, architecture, and society, this paper puts forward an alternative framework with its attendant methodology for understanding the environmental history of air-conditioning and the built environment in the global South. Through examples drawn from Singapore and Doha during the key historical moments of transiting between the various phases of air-conditioning dependency, I argue that air-conditioning and the built environment should be understood as a socio-technical and material assemblage I call the 'air-conditioning complex'.

I argue that that the relationships between environmental technology, architecture, and society should best be understood as convergence and divergence, territorialization and deterritorialization of heterogeneous components through which hybrid formations – beyond the binary of air-conditioning or non-air-conditioning – have previously coalesced, and similar alternative futures of post-air-conditioning could still emerge.

15.00–16.00 Closing Keynote

Reinhold Martin, Columbia University

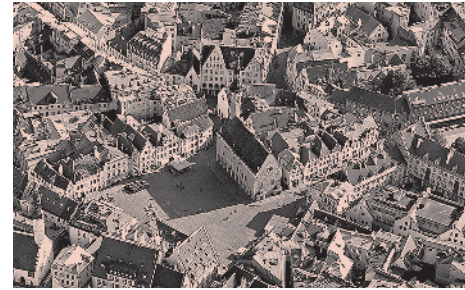
Reinhold Martin is Professor of Architecture in the Graduate School of Architecture, Planning, and Preservation at Columbia University, where he directs the Temple Hoyne Buell Center for the Study of American Architecture. At Columbia, Martin also chairs the Society of Fellows in the Humanities, and is a member of the Committee on Global Thought as well as the Institute for Comparative Literature and Society. A founding co-editor of the journal *Grey Room*, Martin's books include *The Organizational Complex: Architecture, Media, and Corporate Space* (MIT, 2003), *Utopia's Ghost: Architecture and Postmodernism, Again* (Minnesota, 2010), and *The Urban Apparatus: Mediapolitics and the City* (Minnesota, 2016). He is currently working on a history of the American university as a media complex.



LUNCH TOURS

Lunch tours will take place on all conference days and will last for approximately two hours. The tours are either by foot or by bus and will leave from the conference venue at the National Library (Tõnismägi 2).

Lunch tours are free to attend, but need to be booked in advance and are subject to minimum numbers. On Friday (15 June 2018) and Saturday (16 June 2018) you will be provided with a packed lunch which you may bring with you on the tour.



Thursday, 14 June

**12.45–14.30 WALKING TOUR:
Medieval Town Hall and Square**

Guide: Carl-Dag Lige
(Museum of Estonian Architecture)

The Town Hall Square has been the hub of Tallinn Old Town for the last eight centuries. The Town Hall on its southern side is the oldest surviving structure of its kind in the Baltic countries and Scandinavia. Its building history goes back to the thirteenth century. In its present form, it was completed in 1404 when Tallinn was a flourishing Hanseatic city. The interior décor and details that date back to different periods include Gothic wooden benches, lunette paintings and carved wooden friezes from the seventeenth century, as well as delicate but intricate interior design from the 1970s. Another notable building in the square is the Town Hall Pharmacy (first mentioned in 1422), as it is the oldest in Europe that has continually operated in the same premises.



Thursday, 14 June

**12.45–14.30 Bus Tour:
The Tallinn Seafront and Kalamaja
(Nineteenth and Twentieth Century)**

Guide: Mihkel Karu (Estonian Maritime Museum)

The Tallinn Seafront is known for its industrial and military complexes built in the nineteenth and early twentieth centuries in order to secure the western part of the Russian Empire. The oldest one is the Patarei fortification complex (1840) that, due to the changed warfare strategy, was never used for its intended purpose and instead served from 1920 to 2002 as a prison. Located next to it are the Seaplane Hangars (by Danish engineering office Christiani & Nielsen, completed 1917) that were the world's first large-scale reinforced concrete shell structures. The structures were renovated in 2012 and today house the Estonian Maritime Museum. The neighbouring Noblessner Shipyard is one of the three large shipyards in Tallinn that the Russian Empire built in the early twentieth century to develop its battle fleet. Right next to the old military harbour area is the Kalamaja district, which was the largest suburb of Tallinn in the fourteenth century. Most of the dwellings in Kalamaja date from the time of rapid industrial growth in the late nineteenth and early twentieth centuries. Today, it is one of the best preserved wooden housing areas in Tallinn, with constantly rising real estate prices.

LUNCH TOURS



Thursday, 14 June

**12.45–14.30 Bus Tour:
Soviet Mass Housing Estates – Mustamäe and Väike-Õismäe**

Guide, bus 1: Triini Ojari
(Museum of Estonian Architecture)
Guide, bus 2: Andres Kurg
(Estonian Academy of Arts)

Mustamäe (planned 1958–1959, built 1962–1970s) was the first modernist mass housing estate built in Estonia during the Soviet period. It was intended for 60,000 inhabitants and built on an empty sand-covered plot, following the principles of free plan and functional zoning. The entire area consists of nine smaller micro-districts (*mikrorayon*) with a separate road network, schools, kindergartens and local centres. Mustamäe consists mostly of five- or nine-storey prefabricated panel dwellings that were designed following all-Soviet housing regulations and examples. Väike-Õismäe (planned 1968, built 1973–1984) for 45,000 residents is rather compact, as there are no *mikrorayons*. The underlying idea behind the planning was that of a circular town based around a central round pond. As an embodiment of urban utopia – the city as a perfect diagram – Väike-Õismäe today literally looks like ‘a future city from the past’.



Friday, 15 June

**13.00–15.00 Walking Tour:
Dome Church and Eighteenth / Nineteenth Century Dwellings in Toompea**

Guide: Hilkka Hiiop
(Estonian Academy of Arts)

For centuries, Toompea – or the Upper Old Town – was the stronghold of local nobility which consisted mostly of German and Swedish knights’ families. The most influential of them were buried in the Cathedral of Saint Mary the Virgin or the Dome Church. The stone church was established sometime before 1233 and has been repeatedly rebuilt since. The vaulted main body of the present church dates to the fourteenth century, while its Baroque tower is an addition from the late 1770s. The interior of the medieval building also belongs to the Baroque era, with the high altar (1696) and the pulpit (1686) made by woodcarver Christian Ackermann. The church is filled with elaborate coats of arms from the seventeenth to the twentieth centuries, as well as burial stones from the thirteenth to the eighteenth centuries. In 1684, Toompea suffered the most devastating fire in its history. This and several other fires are the reason why Toompea, with its eighteenth and nineteenth century representative dwellings of noble families, looks architecturally different and newer compared to the Lower Old Town.

LUNCH TOURS



Friday, 15 June

**13.00–15.00 Walking Tour:
Toompea Castle and the Estonian Parliament Building (1920–1922)**

Guide: Mart Kalm
(Estonian Academy of Arts)

The building of the Estonian parliament (architects Eugen Habermann, Herbert Johanson, 1920–1922), constructed on the ruins of the medieval convent in the courtyard of the Toompea castle, was the first major public building in the newly established republic. The eastern wing of Toompea castle is the former provincial government building from the eighteenth century. The architecturally forward-looking parliament building has simple expressionist detailing in the exterior facade that contrasts with the ultramarine walls and folded yellow ceiling of the main hall.
NB! Tour participants need to present a valid ID at the entrance of the building.



Friday, 15 June

**13.00–15.00 Bus Tour:
Highlights of Soviet Modernism in Tallinn**

Guide, bus 1: Karen Jagodin
(Estonian Maritime Museum)
Guide, bus 2: Epp Lankots
(Estonian Academy of Arts)

After the bombing by the Soviet Air Force in 1944, the new plan for Tallinn was drawn in 1945 and envisioned a new city centre in the Socialist Realist style. Only fragments of the plan were realized, yet there are numerous buildings from that time that demonstrate how Socialist Realism was interpreted in the Estonian context. By the late 1950s the neoclassical principles of design were cast aside and modernism was introduced in the City Centre, in buildings like the library of the Academy of Sciences (1957–1963), the Communist Party Central Committee building (1964–1968) and the ‘Intourist’ hotel Viru (1964–1972) that was provocatively erected in the vicinity of the Old Town. The tour also visits three major post-war public buildings. The Song Festival Stage (architects Alar Kotli, Henno Sepmann, Uno Tõlpus, 1957–1960), that represents the famous Estonian tradition of choral song festivals, was designed to accommodate 30,000 singers. The Flower Pavilion (built 1957–1960) by Valve Pormeister is notable for its sensitive approach to the landscape. The Olympic Yachting Centre was the main location for the sailing regatta of the 1980 Moscow Olympic Games. It is one of the first extensive structures heralding the late-modernist changes in architecture, emphasizing the idea of a building as a complicated system.

LUNCH TOURS



Friday, 15 June

13.00–15.00 Bus Tour:
The Pirita Convent
Guide: Anneli Randla
(Estonian Academy of Arts)

The history of the St. Bridget's Convent in Tallinn – the Pirita Convent – dates back to the fifteenth century when Tallinn was at its economic peak. The Convent that operated for over 150 years used to be the largest nunnery in Livonia (present-day Estonia and Latvia). Being only partly built upon St. Bridget's rules, the architecture of the convent church displayed local features. The Convent was destroyed in the 1570s. Since the 1970s, extensive excavation and conservation projects have taken place on the premises of the convent. The massive walls of the church, unearthed parts of claustral buildings on both sides of the church and the graveyard have survived. Today, the ensemble of ruins, a popular concert venue in the summer, is managed by the sisters of the Bridgettine Order.



Friday, 15 June

13.00–15.00 Bus Tour:
Interwar Modernism in Nõmme, the Garden City
Guide: Mait Väljas
(Museum of Estonian Architecture)

Nõmme, the former nineteenth century summerhouse district that was an independent municipality during the interwar years, became a popular area to build modern private villas as well as small apartment houses. During the 1930s, together with a relatively small number of representatives of the wealthy elite, the middle class became the primary group of clients interested in functionalist architecture. As building in masonry (bricks, limestone, concrete) and steel was still relatively expensive, a large number of functionalist private dwellings were built of wood.

LUNCH TOURS



Saturday, 16 June

11.45–13.30 Walking Tour:
Dwellings in Tallinn Old Town
Guides: Krista Kodres and Hilka Hiiop
(Estonian Academy of Arts)

Medieval merchants' dwellings are considered to be representative of Tallinn Old Town. The dwellings changed remarkably after the golden era of the Hanseatic League in fifteenth century Tallinn. New windows were carved into the pointed gables, and modern colourful details were added and facades remodelled by several wealthy townsmen. The most radical changes were made in the sixteenth to eighteenth centuries in the courtyards and in the interior of the dwellings: the living quarters were made wider by adding rooms towards the street and the courtyard, the entire living space became more functional, the rooms became lighter, more comfortable, beautiful and richly furnished. The city was constantly changing through its buildings, even though the street network largely remained the same. The tour focuses on the most notable and well-preserved dwellings of wealthy citizens of Tallinn in the fifteenth to eighteenth centuries.



Saturday, 16 June

11.45–13.30 Walking Tour:
Three Churches in Tallinn Old Town
Guide: Anneli Randla
(Estonian Academy of Arts)

This tour will focus on three churches representing the different periods and social strata in Tallinn Old Town. The Church of the Holy Spirit was first recorded in 1319 and originally founded as part of the neighbouring Holy Spirit Almshouse. The two-aisled church is small compared to other medieval churches in Tallinn, and throughout medieval times it remained the primary church of the common folk. The most noteworthy detail in the exterior is the finely carved clock by Christian Ackermann (1684). The treasures inside include the carved and painted winged altarpiece (1483) by Berndt Notke, the pulpit (1597) and the paintings on the galleries (seventeenth–eighteenth c.).

St. Olaf's Church was first recorded in its present location in 1330, and the present shape and size probably date from the fifteenth century. The interior is significant for the great height of the nave (31 m) and the stellar vaults of the chancel. The historicist interior decoration that followed the old Gothic style dates back to the restoration of 1820–1840, following the fire of 1820 that devastated the church. The original building on the site of the present-day Church of the Transfiguration of Our Lord (1732) was built in the thirteenth century and was a part of medieval Cistercian St. Michael's Abbey for nuns that closed in 1629. After the Northern War, the church served as the cathedral of the Russian Orthodox denomination from 1716 until the Alexander Nevsky Cathedral was built in Toompea in 1900. The icon screen – iconostasis – from 1732 by Ivan Zarudny is one of the oldest extant iconostases in the country.

LUNCH TOURS



Saturday, 16 June

11.45–13.30 Bus Tour:
Soviet Postmodernism: Linnahall Concert Hall and the Small Coastal Gate Bastion
Guide: Andres Kurg
(Estonian Academy of Arts)

The tour focuses on two different unusual structures – artificial landscapes rather than buildings – built in Tallinn in the late 1970s and 1980s. Both represent the specific features of local postmodern architecture that emerged in contact with Tallinn Old Town. The Linnahall Concert Hall (architects Raine Karp, Riina Altmäe, built 1975–1980) on the seafront was built for the 1980 Moscow Olympic Yachting Regatta in Tallinn. Although monumental in scale, the building was kept low to allow for the views that open from Tallinn bay to the Old Town. The roof of Linnahall functioned as a public space, enabling access to the seafront, which had been a closed area in central Tallinn for most of the Soviet period.

The reconstruction (architect Kalle Rõõmus, built 1979–1986) of the seventeenth century Small Coastal Gate Bastion that was demolished in 1867 represents the retrospective face of postmodern architecture. Built for the Tallinn Old Town Housing Authority, the complex contains administrative rooms, as well as workshops and a sports centre. Its inner courtyard with neo-historicist and playful symbols is masked on the outside as a bastion with blind limestone walls and a grass roof.



Saturday, 16 June

11.45–13.30 Bus Tour:
The Kopli Peninsula and Russian Baltic Shipyard (1913)
Guide: Oliver Orro
(Estonian Academy of Arts)

The Russo-Baltic Shipyard (architect Aleksandr Dmitriyev, 1913) on the Kopli peninsula is a remarkable industrial complex of the early twentieth century. In addition to immense docks and shipbuilding basins, a number of production buildings, the main building and an extensive factory settlement for the members of management as well as workers was constructed together with a service network (hospital, fire department, police station, church). In the 1920s and 1930s, efforts were made to turn the workers' residential area into a contemporary, well-ordered district. Kopli gained a modern community centre and a school. Today, the original, integrally planned structure of the factory settlement is decaying to a great extent.

LUNCH TOURS



Saturday, 16 June

11.45–13.30 Bus Tour:
Kadriorg Palace (1718–1725) and Park
Guide: Kadi Polli
(Kumu Art Museum)

The construction of the Kadriorg Palace was started by Tsar Peter the Great of Russia in 1718. It was named Kadriorg (Catharinenthal) in honour of his wife, Catherine I. The palace was designed by the Italian architect Nicola Michetti, and its abundantly decorated main hall is one of the best-known examples of Baroque architecture in Estonia. In the 1930s, the palace was the residence of the Head of State of the Estonian Republic. During that period, extensions to the palace were added, such as the banquet hall and orangery, and many rooms were redecorated. The palace served as the main building of the Art Museum of Estonia from 1946–1991. After thorough restoration works, the palace was re-opened in 2000 as the Kadriorg Art Museum, which displays old Russian and Western European art.

POST-CONFERENCE TOURS

Post-Conference tours will take place on Sunday, 17 June 2018 with an option to choose from a half day tour (9.00–15.00) and a full day tour (9.00–19.00).

All Post-Conference tours include packed lunch and entrance fees to museums and/or heritage sites. Post-Conference tours need to be booked in advance and are subject to minimum numbers.



Sunday, 17 June

9.00–15.00

North Estonian Manors

Guides: Linda Kaljundi and Ulrike Plath
(Tallinn University)

The tour visits three remarkable manors in Northern Estonia: Palmse and Sagadi manors with late eighteenth century main buildings and Vihula manor that was built during the nineteenth century as it now appears. There are hundreds of preserved historical manors in Estonia that were built after the Livonian War in the sixteenth century left the medieval strongholds in ruins. Most of the manors were knight manors (*Rittergut*) of Baltic German nobility who kept their rights and privileges after the Russians conquered Estonian territory in the Northern War in 1710. The eighteenth and nineteenth centuries were the heyday of manors in Estonia. One of the reasons behind the growth of manors was distilling, as it became one of the prime sectors of manor economy when the Russian market was opened in 1766. In the Soviet period, the study of manorial ensembles in Estonia became an extensive area of research and one of the main domains of restoration activity in the 1970s and 1980s. Postmodernist nostalgia for the past favoured a reconstruction boom. Palmse and Sagadi manors are particularly good examples of heritage practices of the late Soviet period that, in addition to documented studies and conservation projects, used analogy and fantasy as methods.



Sunday, 17 June

9.00–15.00

Rural Modernism: Soviet Collective Farm Settlements

Guide: Epp Lankots
(Estonian Academy of Arts)

From the 1950s–1980s, several hundred cooperative farms – *kolkhozes* and *sokvkhozes* – were built across Estonia, introducing an urban-like lifestyle to the countryside. This was enabled by large-scale collective agricultural production that turned out to be a rather successful industry in Estonia. There was more money available for developing wealthy collective farms than in the cities, which boosted a kind of architectural competitiveness between different collective farms from the 1960s onwards. As a result, Estonian collective farm architecture developed into a unique phenomenon in the former USSR with outstanding administrative buildings and modern dwellings, including Scandinavian-influenced row-houses and private houses for the technocratic elite in which life took on an almost petit-bourgeois form. The tour visits well-preserved examples of collective farm settlements near Tallinn, like the Kurtna Experimental Poultry Farm (1965–1966) and the settlement of the Agricultural Research Institute in Saku, as well as the building of the Rapla Collective Farm Construction Office (built 1971–1977).



Sunday, 17 June

9.00–19.00

Pärnu: Interwar Functionalism and Soviet Modernism

Guide: Mart Kalm
(Estonian Academy of Arts)

Pärnu, on the southwestern coast of Estonia, has been one of the popular resort towns in the Baltic countries since the nineteenth century. During the interwar independence years, the former wealthy German, Jewish and Russian vacationers were replaced by the rising Estonian middle class, while also attracting tourists from Finland and Sweden. The next important milestone was the era of being a Soviet health resort town, also in high demand among intelligentsia from Leningrad (present-day St. Petersburg) and Moscow. A number of iconic buildings are located in Pärnu. Ammende Villa (Mieritz and Gerassimov, 1904) is an example of Belgian- and Austrian-influenced Art Nouveau, with its colourful ceramic tiles and fold iron details. Pärnu is closely connected with the name of the architect Olev Siinmaa, whose white functionalist villas, including his own house (1931) as well as the Beach Hotel (1935) and Beach Café (1938) with its mushroom-shaped concrete balcony, are the finest examples of the modern movement in Estonia. From the Soviet period, the sanatorium Tervis (Health) is noteworthy for its Miesian curtain wall aesthetic (1966) and the neo-functionalism of its new wing (1976). The settlement of the Pärnu KEK (Pärnu Collective Farm Construction Office, 1969) is not tied to resort history, but it is a residential showpiece of a large Soviet organization embodying a utopia of communal living. The most outstanding part of the settlement is the 700m long multi-unit apartment building, Kuldne Kodu (Golden Home).

SATELLITE AND LUNCH EVENTS



Friday, 15 June 20.00–21.00
Sunday, 17 June 11.00–12.00

Visit to Flo Kasearu House Museum Pebre 8

Contemporary artist Flo Kasearu (1985) works through video, photography, painting and installation. Her works deal with a variety of topics such as freedom, patriotism, nationalism, gentrification, and domestic violence. She opened her self-named House Museum during 2013, which is located in the property where she currently lives, as a thematic exhibition. In this space, she has created many site-specific works, which deal with the issues of being a landlady and its accompanying problems, including the works 'Nightmares of House Owner' (2013) and 'Ars Longa Vita Brevis' (2013). While conducting guided tours in her own home, Flo tests the boundaries between private and public space. This theme continues within such works as 'Party Next Door' (2014), and 'Members Only' (2017) shown at the Performa biennial, New York.

Flo Kasearu studied painting and liberal arts at the Estonian Academy of Arts and video and performance art at the Universität der Künste, Berlin in the multimedia studio of Rebecca Horn. She won the Independent Performing Arts Award (2016), Köler Prize grand prix (2012), and Young Artist's award (2008).

Please register for the artist-led tour at the conference reception desk. Meet Flo in front of her house at Pebre 8. Ticket 6 EUR.

www.flokasearu.eu/muuseum/



Friday, 15 June 21.00–00.00

After-Party at the Contemporary Art Museum of Estonia (EKKM) Põhja puistee 35

Founded in 2006, on the site of an ex-squat, located within the abandoned office buildings of a former heating plant, EKKM is a non-profit initiative situated somewhere between Tallinn's established state-run institutions and more do-it-yourself artist-organised venues. It works towards producing, exhibiting, collecting and promoting local and international contemporary art whilst aiming to alter the prevailing work practice of established art institutions. It also functions as a supportive platform for new generation artists, curators and students, and as such, in 2011 EKKM initiated its own contemporary art prize, the Köler Prize, that is accompanied by an exhibition of five nominees. In 2013 LUGEMIK Bookshop was opened next to the museum, a year later ISFAG, a student gallery and project-space, and EKKM's cafe also arrived. The museum is run by a six-member board and with an executive staff of four.

www.eekm.ee

For the after-party, please bring your conference name tag.

Thursday, 14 June – Saturday, 16 June

Screening National Library Foyer

Histories in Conflict Alona Nitzan-Shifftan and Panayiota Pyla

During the Tallinn conference we will screen selected videos from the EAHN thematic conference, 'Histories in Conflict: Cities, Buildings, Landscapes' that was held in Jerusalem in June 2017. The conference interrogated the inextricable ties between the history of cities and urban conflict by questioning the purpose of writing such histories. How and why should we make a distinction between scholarship and activism? What is the agency and civic responsibility of scholarship and can it form a platform for negotiating urban justice and democracy? How do we build the archive of restricted sites and validate our sources?

Saturday, 16 June

13.30–14.00 Book launch Small Conference Hall

The Printed and the Built: Architecture, Print Culture and Public Debate in the Nineteenth Century Edited by Mari Hvattum, Anne Hultzsch

The Printed and the Built features five in-depth thematic essays accompanied by 25 short pieces, each examining a particular printed form to illustrate how new genres communicated architecture to a mass audience.

Mediated Messages: Periodicals, Exhibitions and the Shaping of Postmodern Architecture Edited by Véronique Patteeuw, Léa-Catherine Szacka

Mediated Messages' chapters and case-studies look at a range of contemporary periodicals and exhibitions to explore their role in the postmodern – covering the thematic areas: images; international postmodernisms; high and low culture; and postmodern architectures as theorists.

Drinks will be served. Books will be available at a special discount price.

Saturday, 16 June

13.30–14.00 Exhibition presentation 6th floor Exhibition Hall

Architecture of Optimism: The Kaunas Phenomenon, 1918–1940

Curators: Marija Drėmaitė, Giedrė Jankevičiūtė, Vaidas Petruolis
 Design: Ieva Cicėnaitė, Matas Šiupšinskas,
 Linas Gliudelis

The modernist architecture of Kaunas is a reflection of the optimistic political, social, economic and cultural ideals of the 1920s and 1930s, when the city served as the provisional capital of the newly restored independent Republic of Lithuania. The city's metamorphosis during this period was nothing short of a miracle. Kaunas radically changed its identity: in less than twenty years, residents built more than 12,000 buildings and transformed Kaunas into a modern, elegant European capital city. After World War II and throughout the Soviet occupation that followed, Kaunas' heritage of pre-war modernist architecture served as a vivid memory of former statehood, a symbolic window to the West, and a benchmark for architectural excellence for Soviet-era architects. For Kaunas today, that heritage has become the foundation of the city's identity and an expression of its genius loci. This exhibition is more than just the story of one city. It speaks to the perpetual birth and collapse of dreams, about creative endeavours and the appeal of rewarding optimism, and about the migration, locality and commonality of ideas and forms.

Organised by the Lithuanian National Commission for UNESCO. Funded by the Ministry of Culture of the Republic of Lithuania. Strategic Partner – The Ministry of Foreign Affairs of the Republic of Lithuania. Partner – Kaunas 2022 European Cultural Capital.

CONFERENCE VENUES



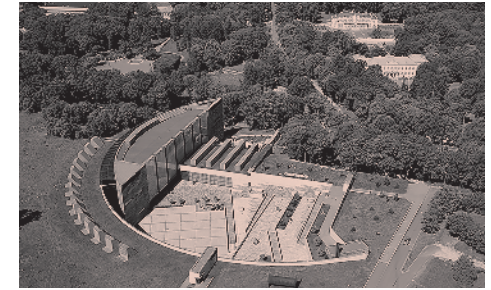
The National Library of Estonia
Tõnismägi 2

The building of the National Library was designed in 1984 by architect Raine Karp, whose winning entry was submitted within a public competition (initially for a different site). The building opened to readers in 1992 in already changed political circumstances. Situated on Tõnismägi hill, its façade was turned towards a Soviet-era monument and eternal flame commemorating World War II (now removed).

The building houses reading rooms and two underground storage floors within its main volume, a conference hall at the beginning of Tõnismägi Street, and library office spaces which run alongside the ascending Endla Street. The different units are interconnected with a system of galleries and roof terraces which serve to extend access from the street in front across the top of the building to the park behind. In the five-story high central foyer, a monumental open staircase provides access to the reading areas whilst on the opposite wall a cloister-like gallery leads to the offices of the library administration.

If the building's monumental form and limestone finishing reference the nineteenth century Kaarli church across the hill, and the neighboring medieval old town, then its scale and complex system of rooms and terraces could be seen to represent the spatial logic of the Socialist period. The library's long building process itself became a site of political struggle when, in the late 1980s, the pro-*Perestroika* National Front organized a public work day, joined by hundreds of volunteers, to speed up its construction.

www.nlib.ee



Kumu Art Museum
Weizenbergi 34

The new national art museum was built according to Finnish architect Pekka Vapaavuori's winning entry to the international competition hosted in 1994. After a long design and construction process the building opened its doors in 2006. Bordering a Soviet-period mass housing district to the East and the eighteenth-century Kadriorg park to the west, it uses the existing elevation in the landscape to visually reduce its main volume. The building is divided into a narrow curving five-storey section which houses the museum's permanent exhibition halls, and a space for temporary exhibitions which is partly sunken into the hillside. Both these spaces open onto a semicircular terraced courtyard, which in turn is bordered by two-storey museum offices along its outer perimeter. The choice of polished limestone as a prominent construction material clearly references the building traditions in the old town, but also the Soviet-period monumental structures of Linnahall and the National Library which make use of the same material and finishing. The museum houses the permanent collection of Estonian art from the 1800s and organises temporary shows on historical as well as contemporary art.

kumu.ekm.ee

CONFERENCE VENUES



The Museum of Estonian Architecture
Ahtri 2

This limestone structure located in Tallinn's harbor area was built in 1908 (eng. Ernst Boustedt) as a storage facility for the salt used in Chr. B Rotermann's nearby bread factories. The low-vaulted basement was intended for storage, whilst the taller space above was used for processing the salt. The building was reconstructed in 1995 (architect Ülo Peil), keeping the original wooden beam structure under the roof, but adding two red steel girders to support a new first-floor gallery space. The Museum of Estonian Architecture (established in 1991) moved to this site in 1996, initially sharing the building with the Estonian Art Museum (till 2006). Nowadays the Architecture museum's archives, library and permanent exhibition of architectural models are housed on the ground floor, whilst the basement and first floor serve as temporary exhibition spaces.

www.arhitektuurimuuseum.ee



The House of the Brotherhood of the Blackheads
Pikk 26

The Brotherhood of the Blackheads was an organisation of young Tallinn merchants and ship owners of German, Dutch and Swedish origin, founded in 1399. The name of the brotherhood derived from its patron saint St Maurice, who featured on its coat of arms, building facade and furniture. The current building was bought by the brotherhood in the early sixteenth century; in the 1530s the existing structure was considerably enlarged, including the addition of a vaulted hall for festivities, supported by three central pillars. The current façade was built in 1597 by the Dutch stonemason Arent Passer. Its Renaissance decoration includes reliefs with images of the Blackheads, allegorical figures and portraits of the Polish-Swedish king and his wife. In 1908 the vaulted hall was turned into a large dance hall and the old pillars were used to support an orchestra balcony. The neighboring building of St. Olaf's Guild, whose interior architecture comes from the early 15th century, was joined to the Blackheads property in 1806. The brotherhood fled Estonia in 1940. In the Soviet period the building was used as a house of culture; presently it belongs to Tallinn municipality and is used as a concert space.

CONFERENCE VENUES

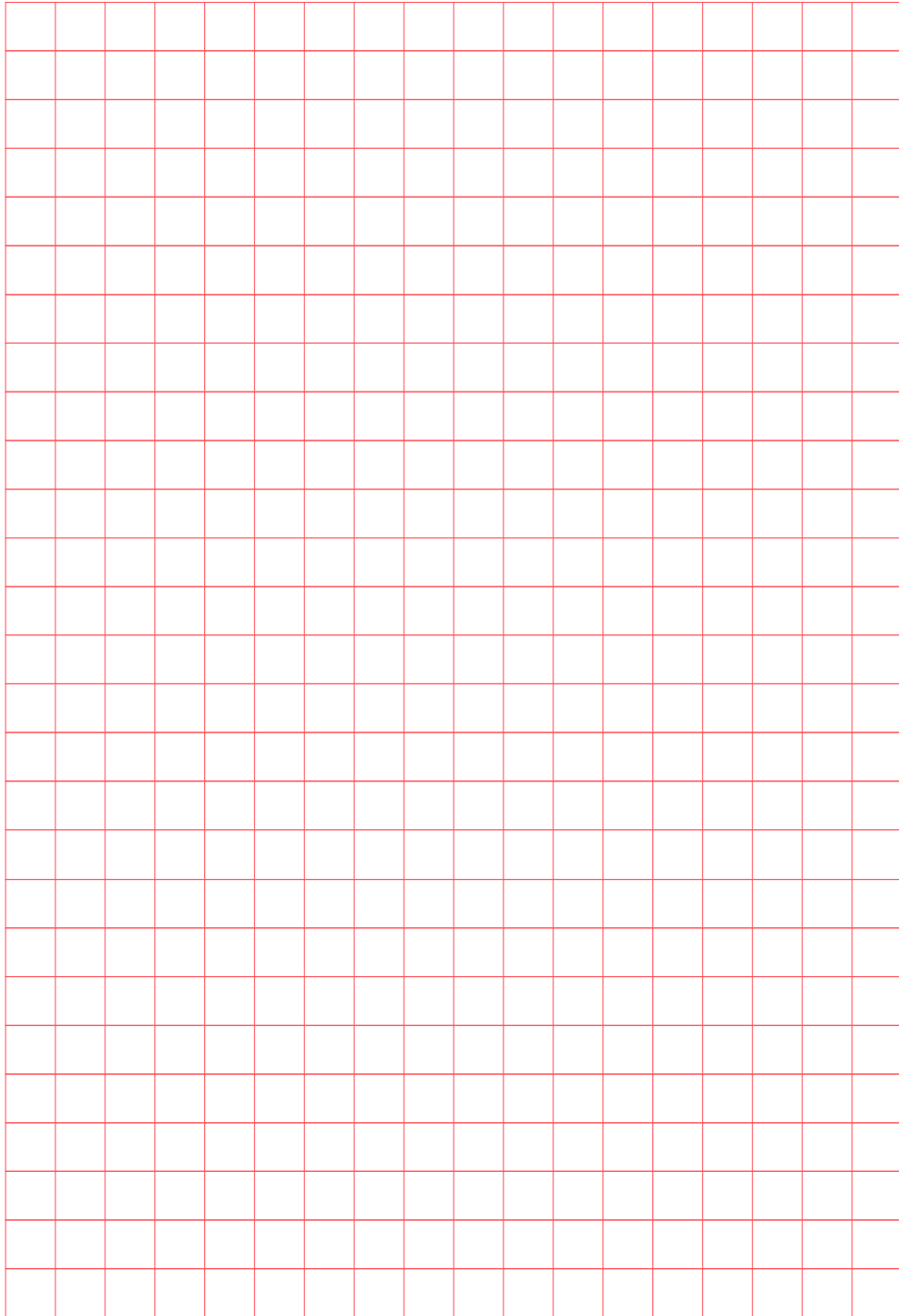


Estonian Academy of Sciences
Kohtu 6

The Baltic-German Ungern-Sternberg family residence, located on the edge of Toompea hill, was designed by German architect Martin Gropius in 1865; construction was finished in 1868. The facade, with its central balcony, was turned towards the lower town, with access from Kohtu street possible through the courtyard, and horse stables and carriage sheds arranged along its side wings. The walls are composed of limestone and brick, with rich neo-renaissance decor visible within its interior – notably the central hall and vestibule spaces.

The original design included two residential floors on top of the vaulted basement; however, in 1911, after being sold and turned into a Provincial Museum (mixing artworks, ethnographic and curiosity collections etc.), the room structure was significantly altered on the upper levels. From 1946-1991 it belonged to the Soviet Estonian Academy of Sciences.

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