

2ND SEARCC
SYMPOSIUM



MODERNITY'S
OTHER.
DISCLOSING SOUTHEAST ASIA'S BUILT ENVIRONMENT
ACROSS THE COLONIAL AND POSTCOLONIAL WORLDS

PROGRAMME AND ABSTRACTS
5 - 7 JANUARY 2017

National University of Singapore | Department of Architecture



MODERNITY'S 'OTHER'

DISCLOSING SOUTHEAST ASIA'S BUILT ENVIRONMENT ACROSS THE
COLONIAL AND POSTCOLONIAL WORLDS

SEAARC 2016

MODERNITY'S 'OTHER'

Disclosing Southeast Asia's Built Environment across the Colonial and Postcolonial Worlds

Convenors: Lee Kah-Wee, Chang Jiat-Hwee, Imran bin Tajudeen

Across various disciplines, attention on the category of the "Other" has shone light on women, minorities, the poor, profane, criminal and mundane. But what and where is the category of "Others" in architectural studies? Is it to be attached to the spaces and buildings associated with these marginalized social categories? Or are there intrinsically architectural "Others" – subjects within the discipline that undergird its internal discourse through contrast and opposition – that should be opened up to interdisciplinary scrutiny? Finally, what can Southeast Asia offer to the larger intellectual debates in which the category of the "Other" has played a critical role in the last few decades?

This series of questions forms the intellectual agenda of the Southeast Asia Architecture Research Collaborative (SEAARC) Symposium 2017. It is of course not new. One might say that the category of the 'Other' is inherent to every discipline's capacity to reflect on and renew itself. Its generative power lies in how it lends a critical and corrective perspective to the grand narratives of modernity and the internal structures of scholarly discourse. With the postmodern turn towards the everyday, for example, architectural studies have jettisoned the cathedral for the bicycle shed, giving rise to studies in vernacular architecture, counterculture and domestic environments. Studies into the relationship between nationalism and architecture shuttled between, on the one hand, an imperial imperative to establish architectural exemplars of new national identities and on the other, critical inquiries aimed at demystifying this will-to-essentialize by revealing its violence and contingencies. Post 1960s, anthropology, postcolonial and feminist theory, cultural studies and new historicism have all left an indelible imprint on the internal and external reorientation of architectural studies.

Nevertheless, this conference contends that more can be gained by interrogating the concept of the "Other". It asks not only that we broaden the types of buildings that merit serious scholarly interest, but to question if the field itself can be broadened - the range of discourses, settings, politics and practices wherein the built environment becomes a foil for understanding the hidden and suppressed aspects of societies. It seeks fresh collaboration with allied disciplines that might throw up promising directions in how one can theorize and analyze the "Other", as well as the challenges of such projects. And finally, by positioning the inquiry in Southeast Asia,

this conference takes the world-historical patterns of colonial and postcolonial development, nationalism, economic globalization and cultural change as the broad canvas on which the historical and contemporary transformations of this region are writ large.

The ambition of this conference extends from the first SEAARC symposium, "Questions in Southeast Asia's Architecture/Southeast Asia's Architecture in Question". We see this firstly as a stocktaking of current research on architecture and urbanism in Southeast Asia and secondly as an opportunity to provoke dialogue around an infamously (re)generative concept. We are especially interested in papers that address the following themes:

A. CHALLENGES OF THE ARCHIVE

In his latest edited volume, historian Gyanendra Pandey (2013) challenges us to think of two types of 'Others' – those excluded from the archive (the mad), and those exiled within it (the trifling). In architectural studies, both historical and contemporary, what constitutes our "archive" and how might one locate its silences? This fundamental question pertains to scholars who rely on, as their source of primary evidence, institutionalized archives, physical buildings, archaeological ruins, oral histories, ephemera and cultural media. The fact that architecture exists in many different forms and engages us in multiple ways – as environment, image, artefact and discourse – adds layers of complexity to this challenge.

We should also ask if our conventional methodologies serve us well in this endeavor. Can one employ the art-historical method of formal analysis on a monument the same way one might an insignificant hut? How about space syntax for an architectural idea that has no ichnographic representation? Or semiotic analysis on material fragments? This panel invites papers that reflect on the challenges of tracing the internal and external 'Others' of the archive and the promises of such projects.

B. TELEOLOGY FRACTURED AND ABANDONED

Of all the master concepts that run across the humanities and social

sciences, none is perhaps as vexing and contested as “modernity”. Rather than trying to pin down foundational definitions of what constitutes “modernity” in order to qualify Late or Post or Asian versions, this panel invites scholars who grapple with the situatedness of modernity, its embedded teleology and the forms of architectural imagination and production. While many scholars have shown how the teleology of progress is exhibited in or constitutive of the built environment, we are interested here in what happens when this teleology is fractured or abandoned, and how one might trace this through the built environment. This counter-pastoral dimension of modernity poses theoretical and empirical challenges and SE Asia, with its complex geopolitics and diversity of cultures and histories, provides a rich site to ponder on this question. Possible topics include, at the grand scale, architectural and urban projects associated with the failure of political unification and economic development, the ruins of war, monuments toppled and defaced, to something as mundane as the everyday environments of neglect, despair and vice.

C. ARCHITECTURE AND VIOLENCE

From the occupation of Suvarnabhumi airport in Bangkok to the street violence of post-1998 Indonesia, from the military geometries of cannon fire in British Malaya to the spatial tactics of urban guerillas in Cambodia, historical and recent events point to the continuing importance of architecture and the built environment as both theaters and catalysts of violence. A steady stream of scholarship in recent years continues to push this direction of investigation taking events like the 9/11 attack on the World Trade Center and the Arab Spring to argue that the built environment both shapes violence and conditions the possibilities of recovery and resistance (AlSayyad, 1992; Kusno, 2003; Smith, 2006, to name a few). Another area of inquiry asks how architecture serves as witness and evidence in the courts of law, thus transforming abstract concepts of legality and illegality into concrete durable form (Herscher and Wiezman, 2011). We seek papers that continue this rich area of research in the context of SE Asia, explicating both the different modes of violence - physical, symbolic, epistemic and embodied - in relation to the built environment as well as broader theoretical questions about space and power.

D. TYPES, MINOR TYPES AND NON-TYPES

In architectural history and studies, “type” remains an important analytic and classificatory device with which to cut deeply into the sociocultural, spatial, economic and political forces of a given moment in time (Rossi 1966; Pevsner 1976; Markus 1993 for example). Forty’s short critical review of the use of the concept of “type” in architectural discourse argues that the concept of type has been used for different purposes by different scholars and that “its appeal has in practice been less from an inherent strength of content of its own than from its value as a means of resistance to a variety of other ideas” (2000: 311). Thus, types exist in and produce certain hierarchies and oppositions, and certain types in turn become privileged as analogues of modernity – the shopping mall, the house, the skyscraper, the museum, the cinema and the library are amongst those that have received the most attention. This panel critically reflects on the category of “type” in architectural history and studies. At the epistemological level, it asks: how is the concept of ‘type’ used and how do certain types become more valid or significant than others in writing about architecture and cities? What assumptions do we bring into historiography through the category of “type”? It also seeks papers that empirically expand the field of privileged types of SE Asia by studying architectures that deviate from or are occluded by the typological group they are placed in (minor types) or architectures that defy any kind of typological classification (non-types).

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THURSDAY 5TH

0830 - 0900

Registration

0900 - 0910

Welcome Address
Head of Department, Wong Yunn Chii

0910 - 0915

Introduction to SEAARC
Lee Kah-Wee

0915 - 1015

KEYNOTE PRESENTATION

Opium, Drugs and Singapore's Modernity
Carl Trocki

1015 - 1215

SESSION 1: CHALLENGES OF THE ARCHIVE

Urban Others: Making Do with the Singapore Archives
Loh Kah Seng

The Other 'Other': Reframing and Defining Research on SEA
Colonial and Postcolonial Architecture and Urbanism
Pauline K.M. van Roosmalen

City of Water: Politics of Infrastructure in Phnom Penh
Shelby Elizabeth Doyle

The Coliseum Theatre as a 'Dream Palace' and
Site for Collective Engagement
Simone Chung

1215 - 1330

Lunch

1330 - 1500

SESSION 2: TELEOLOGY FRACTURED AND ABANDONED

Situated Identity and Negotiation of Space through
Suvarnabhumi Airport
Pat Seeumpornroj

Yangon's Modern Past: Tradition as an Elite and Imposed
Inheritance
Jayde Lin Roberts

Of Karsten and Concrete: Reclaiming Colonial Modernity
through Heritage Advocacy in Semarang, Indonesia
Lauren Yapp

1500 - 1530

Tea

1530 - 1700

SESSION 3: TELEOLOGY FRACTURED AND ABANDONED

Locating the Domestic in Vann Molyvann's National Sports
Complex
Roger Nelson

Cruising Sauna: Space and 'Gay' Male Sexuality in Bangkok
Brian Curtin

Window Displays and Movie Screens:
Architectural Interfaces and Media Ecologies of Capitalism in
1930s and 60s Metropolitan Manila
Elmo Gonzaga

1830 - 2000

Symposium Dinner at *Peranakan Petit*

FRIDAY 6TH

0900 - 1000

KEYNOTE PRESENTATION

The Almost The Same
Abidin Kusno

1000 - 1200

SESSION 4: TYPES, MINOR TYPES, AND NON-TYPES

The Floating Paradise: New Typologies of Lust and Mobility in
Cold War-era Bangkok
Lawrence Chua

Private Housing as Type in Singapore Architecture
Lai Chee Kien

Dato Fatimah in Chinese Bodies: A House Temple Typifying
Homely and Unhomely Presence
Simon Soon

Southeast Asia Lab: Mutating the Architectural Types of the
Global City
Cecilia Bischeri/Silvia Micheli

1200 - 1300

Lunch

1300 - 1430

SESSION 5: ARCHITECTURE AND VIOLENCE

States of Exception: Unlawful Violence and Dwelling in Private
Indonesian Detention Centres
Jennifer Ferng

Ultra-Thai Architecture after the 2006 Coup d'état
Chatri Prakitnonthakan

The Subversive Suburbs: Quezon City during the Marcos Era
Michael Pante

1430 - 1500

Tea

1500 - 1630

SESSION 6: ARCHITECTURE AND VIOLENCE

Southeast Asia as Imperial Border Region: a Carceral Geography of the Pacific War
Anoma Pieris

Mass Burial Site of Malaysia's May Thirteenth Victims in Sungai Buloh Leprosarium: Segregated Memories and Abandoned Monuments in the Othered Space
Por Heong Hong

Becoming the Other
Pedro Guedes

1630 - 1645

Break

1645 - 1800

ROUNDTABLE DISCUSSION

Abidin Kusno and Carl Trocki
Moderator: *Lee Kah-Wee*

SATURDAY 7TH

1000 - 1200

WALKING TOUR

"The Other Singapore at Little India"
Johannes Widodo



OPIUM, DRUGS AND SINGAPORE'S MODERNITY

KEYNOTE PRESENTATION 01

by Carl Trocki





CHALLENGES OF THE ARCHIVE

Chair: Imran bin Tajudeen
National University of Singapore

URBAN OTHERS: MAKING DO WITH THE SINGAPORE ARCHIVES

LOH KAH SENG
Independent Scholar

To write the social history of post-World War Two Singapore is to chart how urban planning by the state rendered squatters and slum dwellers into the 'urban others', who had to be rehoused in emergency public housing and socialised into model citizens. This history takes as its point of departure the social and mental worlds of the squatters, as well as the difficult and unequal real world they lived in. Yet, to write this social history is to tangle uncomfortably with issues stemming from the use of various archives: the documents of the colonial and postcolonial states obviously, but also what may be termed 'alternative archives': the oral histories of former squatters-turned-public housing owners. Researching the social history of the squatters is very much about 'making do' with these archives – reconciling with historiographical issues, dealing with presentist influences, and taking risks with the material. I was never entirely sure if I had failed to unpack the state's perspective somewhere, or to adequately acknowledge countervailing voices.

This paper makes three points. First, it argues that in the Singapore context, reading against the archival grain to write the social history of the squatters crucially extends our understanding of modern Singapore and takes our vantage point beyond the political and economic elites. Still, this venture simultaneously reveals the archives as a technology of rule, containing the concerns and policy actions of the authors who, concurrently as urban planners, criminalised the squatters and deprived them of their agency and modernity. As an archive, the records of these author-officials deleted the history of the squatters while demolishing their housing and transforming their way of life. Second, the paper highlights how, unlike the public archives in liberal democratic states, the Singapore archives are classified and open to access in unequal parts, which add to the difficulty of writing social history. In Singapore, the real archives are what already exists, or existed, in the public domain; archival sources are quite irrelevant to History. Finally, the paper considers how the social historian also has to make do with obtaining and using oral history, which although useful in important ways still bear the influence of the official narrative, *The Singapore Story*. Singapore oral history is in part a voice of the past, and in part a product of the past that continues to shape the history and identity of Singaporeans.

THE OTHER 'OTHER': REFRAMING AND DEFINING RESEARCH ON SOUTHEAST ASIAN COLONIAL AND POSTCOLONIAL ARCHITECTURE AND URBANISM

PAULINE K.M. VAN ROOSMALEN
Technische Universiteit Delft

My paper develops from four observations and their subsequent considerations. The first observation concerns the (justified) critique from Indonesian colleagues about the Eurocentric perspective of my research on late- and immediate post-colonial architecture and planning in Indonesia and the question why I, a non-Indonesian, study Indonesia's built heritage. The second observation is that many studies on colonial and post-colonial architecture and urbanism are 'nationalist' in nature. Although attempts at transnational research are being made, most studies continue to be bi-lateral at best: something between the former colonised and the former coloniser. The third observation is that while many Western architecture historians meticulously analyse and describe the history of European and North-American architecture and urbanism along national and cultural boundaries, these very same historians often conceive Asia as being one, or at best two entities: Asia, or East and Southeast Asia. The fourth and last observation is the crucial role of language in facilitating, sharing and exposing research and research findings.

As this conference aims to take stock of current research on architecture and urbanism in Southeast Asia and discuss 'the other', I think that, given my observations, there is a need to discuss the academic, socio-political and cultural considerations that generate, frame, steer, and ultimately disperse research and research findings on colonial and post-colonial architecture and urbanism in Southeast Asia.

Taking my observations as a point of departure and Gyanendra Pandey's 'excluded' and 'exiled within' as a reference, my paper will argue that rather than discussing the architecture historical research methodology, we need to discuss how research is directed and how research findings are shared. To achieve this, my paper will discuss the current state of research on colonial and post-colonial architecture and urbanism in Southeast Asia through an analysis of the frames and definitions that frame and define this research field.

CITY OF WATER: POLITICS OF INFRASTRUCTURE IN PHNOM PENH

SHELBY ELIZABETH DOYLE
Iowa State University



Figure 1: Street 154, afternoon flooding from monsoon rains Phnom Penh, Cambodia. (Photo by author, 2012)

Figure 2: Top Left: Prasat Angkor Wat, Siem Ream, 12th Century. Top Right: Typical stilted house in Kandal Province. Middle Left: Now paved French canal on Street 106. Middle Right: National Sports Complex 'Olympic Stadium', New Khmer Architecture, designed by Van Molyvann, Phnom Penh, 1963. Bottom Left: Khmer Rouge irrigation canals constructed northeast of Phnom Penh 1975-1979. Bottom Right: Infilled Boeung Kak Lake, 2012. (Photos by author, Map source: USGS Earthshots)

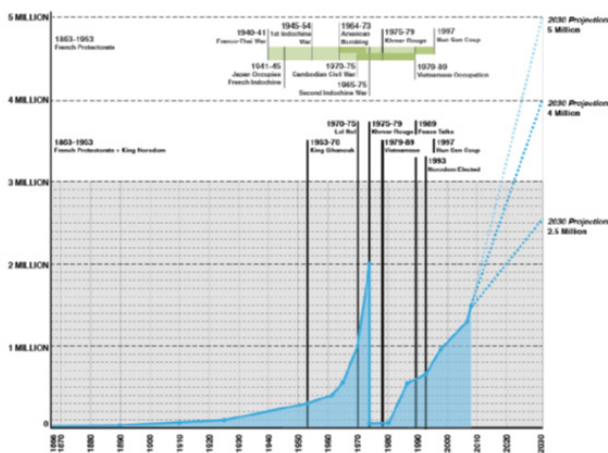


Figure 3: Y Axis: Population of Phnom Penh 0-5 million X Axis Top: Armed Conflict and Occupation in Cambodia by Year X Axis Middle: Governmental Administrations in Cambodia by Year X Axis Bottom: Dates 1866-Present Dates. Graph drawn by author.¹

The legacy of Cambodia's numerous political regimes reveals an evolving relationship with water and the politics of water control through urban design and planning policies. Located at the confluence of the Mekong, Tonlé Sap and Bassac rivers the city of Phnom Penh provides evidence of centuries of water control strategies. The urban record began with the twelfth-century Khmer capital of Angkor and accelerates in the mid-19th century when Cambodia becomes a French Protectorate, followed by a brief period of independence, and in rapid succession, the Second Indochine War to the east, a civil war within, the Khmer Rouge Regime, Vietnamese occupation, and the present-day autocracy of the Cambodian's People Party.

With little remaining historic record, (as a result of the Khmer Rouge's depredations of Cambodia's intellectual past), the city of Phnom Penh becomes the primary source for the nation's history: a medium for communicating the accretion of politics, economics, and environmental control acting upon the city since its inception as French capitol. Describing Phnom Penh begins as an intermediary task: a city in-between land and water, in-between architecture and landscape, in-between static and dynamic, mediating the cyclical floods that define the physical context and conceptual landscape of Phnom Penh. Through design analysis both contemporary and historic -- drawings, maps, photos and videos—the evolution of Phnom Penh is documented through its changing relationships to water as it relates to its political history. The drawings and text endeavor to cut through the skin of the of the city and to uncover how architecture and urban design serve as methods of governance from tools of nation-building to instruments of genocide. This record reconnects the city to its severed intellectual and creative past, as well as its history of designing and living with water.

THE COLISEUM THEATRE AS A 'DREAM PALACE' AND SITE FOR COLLECTIVE ENGAGEMENT

SIMONE CHUNG

National University of Singapore

Built in 1921, the Coliseum theatre has become the longest-running cinema in Malaysia. Located on the main thoroughfare of Tunku Abdul Rahman Road in Kuala Lumpur, it sat strategically on the territorial boundaries of the Indian Muslim textile trade, Chinese retail shops and neighbourhood mosques. Its endogenous neoclassical features signified a formal function that differed from the traditional trades in the area. Initially a theatre used for Bangsawan performances in the 1930s, it was leased through an unusual partnership between a management company and Cathay Organisation to screen Hindi and Malay films from 1947. Having borne witness to successive political transitions and triumphantly resisted large-scale commercial incursion as well as the threat of compulsory purchase from city council, it continues to thrive as an independently-owned cinema venue. Throughout its near centennial existence, the building and its compound have continuously served as a social hub, for the British officers who patronised its eponymous café during the colonial years, hosting street vendors and mobile eating stalls in its square in the mid-twentieth century to unsanctioned appropriation by skateboarding youths when the cinema was temporarily closed. The Coliseum's social history discloses its capacity to perform as a physical container showcasing the politics of accommodation and offers a counter-narrative to 'unassailable' official history.

Bruno (2008) views the cinema theatre as "a place of encounter where a community of strangers gathers to practise public intimacy". The configuration of cinema buildings was designed to spatially mediate the psychological transition from the realm of reality to one of escapism. It is unsurprising they were referred to as 'dream palaces' by interwar cinema-goers in Britain in the 1930s (Richards 2009). Furthermore, cinema space emancipates its audience from real time and the social reality outside its envelope and restructures qualitative time spent within differently, to the extent where social, racial and gender divisions could be temporarily suspended. Studies on the multi-ethnic audience composition of Malay films in the 1950s and 1960s evidenced an erosion of pluralism that is no longer as pronounced today. In the case of Coliseum cinema, this is made legible through oral history sources and grey literature from the period.

Cinemas are acknowledged hallmarks of modernity and a distinctly urban phenomenon. A figure-ground study of the Coliseum's full and partial façade isovists demonstrates how a building engages with the public on street level (see Hillier 1996): despite major adjustments to the area's urban morphology, it continues to exhibit a dominant street presence all the way to Jalan Raja Laut, another thoroughfare. Its visibility along main transport links allows the cinema to emanate a presence beyond its immediate surroundings. Conversely, its pronounced architecture remains an indispensable landmark during wayfinding for visitors within and outside the local community.

By considering the Coliseum's history and spatial analysis to illuminate implicit social and urban relationships alongside business decisions made by its owner to ensure economic survival, the case study adumbrates heterogeneous layers of unspoken tensions and sensitive negotiations to enrich our understanding of its *raison d'être* beyond the architectural fact.



TELEOLOGY FRACTURED AND ABANDONED

Chair: Anoma Pieris
University of Melbourne

SITUATED IDENTITY AND NEGOTIATION OF SPACE THROUGH SUVARNABHUMI AIRPORT

PAT SEEUMPORNROJ
Chulalongkorn University

This study examines the design of Suvarnabhumi International Airport as an exemplar of a city's and nation's "worlding" strategies to shape the global status of Bangkok and Thailand as part of the rising "global-city" competition (Sassen 2001, Roy and Ong 2011). Such strategies have resulted in the hiring of global architects to design high-technological airports in Asian cities at its height between the 1990s and 2000s. By taking into account the postcolonial critique of globalization discourse as a new mode of domination, I seek to expand the theoretical discussion about space and power (King 2004; AlSayyad 1992; Kusno 2000, among others), which provides a critical view to examine how architecture in the postcolonial period could achieve modernity and participate in global economy without falling back into the practices of "self-orientalization" (Ong 1999). Based on the case study of Suvarnabhumi Airport, I will present how national identity in the airport design by MJTA led by Helmut Jahn does not go beyond the stereotypical forms such as the traditional Thai artifact, pavilion and throne. I will propose my observation and interpretation of Thai identity in cultural practices situated at the airport as forms of resistance and negotiation of identity and space. I argue that the hiring of global architects as a city and nation strategy to achieve global status can be flawed, because the quest for global fame and prestige may undermine the cultural, economic and built environmental interests of the city and the nation itself.

YANGON'S MODERN PAST: TRADITION AS AN ELITE AND IMPOSED INHERITANCE

JAYDE LIN ROBERTS
University of Tasmania

Until recently, Myanmar and its former capital were rarely thought of outside of the country. Military rule from the early 1960s to 2011 and international sanctions after 1988 effectively closed off the country, resulting in a period of isolation that has been interpreted as an unfortunate interlude in the march toward modernity. However, national reform initiated in 2011, elicited global attention and development aid. The current reframing of the country through a neoliberal development agenda has represented it as: a virgin market with untapped resources; a nation needing capacity-building to fulfill its unmet potential; and a place as yet untainted by the homogenizing forces of globalization.

Such characterizations are typical of a well-worn trope about “developing” countries, which continues to be deployed despite the clearly unequal outcomes of and contradictions inherent in development discourse. In the case of Yangon, this trope has been adopted by Burmese elite as a useful, if willfully naive, tool to save the British-designed downtown. Colonial modernity can thus be claimed as a tradition to counter the post-2011 tide of globalized modernization.

Calling on the former modernity of Rangoon to save a modernizing Yangon is a laudable maneuver. It turns the linear liberatory discourse of modernity back on itself, rendering it cyclical and therefore more traditional. This paper examines the “tradition of modernity” in Yangon as an imposed and elite inheritance, which was first instigated by the English East India Company, and then perpetuated by the city's elite. In this retelling, modernity is both the past and the future of Yangon, while the present—often understood as not only the current period of transition from overt military rule to a civilian government but also the preceding five decades of decline—is shunted aside in favor of the teleology of progress.

OF KARSTEN AND CONCRETE: RE-CLAIMING COLONIAL MODERNITY THROUGH HERITAGE ADVOCACY IN SEMARANG, INDONESIA

LAUREN YAPP
Stanford University

On the evening of May 9th, 2015, Pasar Johar – hailed at its 1939 opening as the most state-of-the-art market in Southeast Asia – burnt nearly to the ground, leaving behind only the sagging concrete bones of the colonial architect Thomas Karsten’s monument of tropical modernism. Even before the smoke had cleared, this moment of destruction became a flashpoint for a broad range of activists, academics, and artists in the city of Semarang, who gathered to pressure municipal authorities to restore this bangunan cagar budaya, or heritage landmark, to its original form and function. Their successful use of the cause of heritage preservation as a tool for demanding that the government live up to its legal and moral responsibilities to the public (that is, in this case, not to simply demolish what was left of Pasar Johar, evict remaining traders, and sell the land to developers) was not a one-off campaign. In recent years, there have emerged an increasing number of publicized efforts to “save” Semarang’s historic sites, many of which have opened up fora for wider critiques of the city’s contemporary governance.

What is striking about this kind of heritage activism in Semarang is not only its growing popularity, but its primary focus: structures that once stood as conspicuous markers of colonial modernity in the final decades of the Dutch East Indies. Ageing train stations, abandoned company headquarters, half-buried tram lines, and various experiments in concrete even older than Karsten’s – all are today attracting local interest and debate as newfound “heritage” that requires recognition, explanation, and protection. Based on nearly two years of ethnographic fieldwork in Semarang, this paper explores the phenomenon of heritage activism that aims to celebrate and preserve the remains of late colonial modernity, as seen through the controversies that emerged over the fate of Pasar Johar and similar crumbling structures under threat of erasure elsewhere in the city. Responding to the second theme of the conference (teleology fractured and abandoned), this paper illustrates the ambiguity of these not-quite ruins within the wider cityscape, being simultaneously old (“heritage”) and new (“modern”), containing for some the potential to speak to a reimagined golden past of cosmopolitan Semarang, but equally to be a referent for the paranoias and exploitations of the colonial project in Indonesia. Such ambiguity, however, has prov-

en here to be productive, as it allows heritage activists to use the material remains of this century-old modernity as a means to express dissatisfaction with and expose the failures of the kinds of modernity promised by the city’s politicians, bureaucrats, and developers today. But while Semarang’s progressives have found in the buzzword of heritage and the charred remains of Pasar Johar an avenue to potentially discredit contemporary discourses of modernity in urban Indonesia as destructive and undemocratic, this paper proposes that this strategy also runs the risk of uncritically resurrecting and reifying the colonial-era narratives of “progress” that built such structures in the first place.



TELEOLOGY FRACTURED AND ABANDONED

Chair: Lee Kah Wee
National University of Singapore

LOCATING THE DOMESTIC IN VANN MOLYVANN'S NATIONAL SPORTS COMPLEX

ROGER NELSON
University of Melbourne

The proposed paper troubles established teleological accounts of 1960s Cambodian modernist architecture as an heroic progression from an idealized and monumentalized Angkorean past. It instead attends to the hitherto overlooked centrality of the domestic as a locus of meaning in the construction and interpretation of post-independence public works. Taking Vann Molyvann's National Sports Complex (completed 1964, Phnom Penh) as a case study, the proposed paper responds to the conference theme of "teleology fractured and abandoned" by arguing for the importance of the domestic as a counterpoint to the monumental, and thus as evidence of the primacy of coequality in constituting the (architecturally and spatially) modern in the Cambodian context. The argument is based both in analysis of built form (as considered through art-historical spatial and iconographic approaches, with a focus on the trope of references to the stilted wooden house in Molyvann's concrete structures) and consideration of the politico-cultural "Cold War" context of Sihanouk's neutralism (drawing on archival research in Cambodia and the United States, including attention to the project's unusual and previously undocumented funding source, and its multiple and transnational design contributions).

The reputation of Vann Molyvann (born 1926, Kampot, Cambodia) as an exemplary modernist architect has, in recent years, increasingly spread beyond Cambodia. Here, he has long been acclaimed as the nation's first Western-trained architect, and as embodying a polymathy that was typical of the Khmer nation-building project. He served not only as the chief state architect for Prince and Head of State Norodom Sihanouk, but also as his Minister of Culture, and in this capacity he oversaw ambitious cultural and artistic initiatives including the transformation of colonial institutions and their integration into regional networks.

Khmer and Anglophone scholarship on Molyvann's designs, and especially on the National Sports Complex, has consistently emphasized the numerous references to the temples of Angkor: iconographic, spatial, technical and rhetorical. Such an interpretation is in line with Molyvann's own nation-building rhetoric. This is articulated also in statements such as that "Modernity should not be inspired superficially by Western ideas that destroy all traces of the past. New building should bring tradition and heritage back to life." Such views teleologically posit

Khmer modernism as built on a foundation of Angkorean monumentality.

The proposed paper's attention to visual and spatial references to stilted wooden housing disrupts this historiographical consensus on progressivism, and pivots the interpretative method away from adherence to the architect's own views, toward a more contextually attuned approach, rooted in interdisciplinary archival work and visual-spatial analysis. A design vocabulary established in Molyvann's large-scale public projects, including the National Sports Stadium, is shared in anonymously authored private homes built in the same period. Such domestic echoes, viewed in light of the references to older forms of stilted wooden housing, are revealing of the multilayered coequalities that comprise the spatially modern in Cambodia.

CRUISING SAUNA: SPACE AND “GAY” MALE SEXUALITY IN BANG- KOK

BRIAN CURTIN
Chulalongkorn University

This article draws a portrait of Cruising Sauna, a venue occupying a shop-house in North Bangkok that is marketed towards “masculine”- identified men and used exclusively by cis-gendered men. Exploring theories of localized and autonomous gender and sexual identities in relation to the basic structure and space of the historically multivalent shop-house, the article considers a distinctive relationship in view of observed performances of sexual conduct within what is typically listed as a gay sauna. The author has been an irregular visitor to the venue since it first opened in 2002 and through an elaboration of both the normative management of special events (including regulated naked days and scheduled circle-jerks) and the general movement and interaction of visitors, the article examines a dynamic between the functional diversity of the space and yet discursively produced differences for interior areas (e.g. “public” and “intimate”). This dynamic informs an unpacking of “gay” and “queer” as such frameworks can reflect or complicate localized social mores.

The architecture of the Bangkok shop-house as the space of a gay male sauna may potentially figure a variety of meanings and possibilities, but its discursive and extant spatial relationships arguably imbricate bodies and spaces in ways that claim constraint on social transgression. Employing, in particular, Judith Halberstam’s and Sara Ahmed’s queer theories of space, time and phenomenology and also notions of worlding and counter-publics, the article ultimately pursues an insight into constraint that underlines a normalization of sexual conduct in Cruising Sauna, which in turn offers insights into autonomously “Thai” constructions of male gender and sexual identities. The article also aims to relatively complicate mythologies of western bathhouses as spaces of liberation and affirmative difference.

WINDOW DISPLAYS AND MOVIE SCREENS: ARCHITECTURAL IN- TERFACES AND MEDIA ECOLOGIES OF CAPITALISM IN 1930S AND 1960S METROPOLITAN MANILA

ELMO GONZAGA
Chinese University of Hong Kong

Looking into historical entanglements among the configurations and imaginings of modernity and capitalism in Southeast Asian cities, I start with the shopping mall, which has been described as the paradigmatic space of neoliberal capitalism. Among many critical theorists and cultural geographers (Baudrillard 1988; Goss 1993; Tolentino 2001; Chua 2003; Crawford 2004; Augé 2009), the default assumption is that the building type of the shopping mall engenders the docility and atomization typical of consumer society. I would argue that this conceptual model originates from scholarship rooted in the particular topographies of North America, where malls are located in sprawling suburban areas, unlike in Southeast Asia, where these enclosed retail structures form the hubs of social life in bustling city centers. Instead of regarding capitalist modernity as having a coherent teleological evolution, I am interested in tracing its circuitous and fragmented variations across different milieus and ecologies. Examining the characteristic logics, functions, and processes of the shopping mall, I uncover their emergence and alteration in the commercial and leisure spaces that preceded it. In my paper, I focus on Metropolitan Manila, where three of the ten largest shopping malls in the world can be found. Metro Manila is the capital of the Philippines, which has been described in the international press as one of the booming economies in Asia in recent years, despite the global recession, due to strong domestic consumption fueled by the salaries of call center agents and remittances of overseas migrant workers.

Applying transdisciplinary methods from diverse sub-fields such as Media Archeology, Cultural Anthropology, and New Film History to study of urban architecture, this paper will ask how the shift in Manila's main commercial street from Calle Escolta in the 1930s to Avenida Rizal in the 1960s corresponds with a transformation in the experience of capitalist modernity. Inquiring into the everyday practices of consumption and spectatorship in the typologies of the retail boutique and the movie theater, I analyze how technologies of commercial display and mass entertainment like the window display and the movie screen refashioned the prevalent modes of visual and spatial perception of local residents.

In terms of periodization, the 1930s and 1960s are important historical moments, whose constellations of social, political, and economic forces led to independence and dictatorship in the Philippines. In these periods, reconfigurations to the dominant architectural types and social practices were shaped by discourses and fantasies about the supposed failure of development amid the tentative promise of modernization. Previously embodied in the infrastructure, architecture, and technology of the cityscape, which only government and business were perceived as having the authority and resources to produce, modernity became transfigured as a dynamic force that ordinary Filipinos came to believe they could harness with their own autonomous capacities. Instead of treating the spatial and visual culture of capitalism as a dualistic terrain of domination and resistance, this paper will explore how the collective consumption of mass entertainment in commercial and leisure spaces can generate opportunities for negotiation, creativity, and self-transcendence.



THE ALMOST THE SAME

KEYNOTE PRESENTATION 02

by Abidin Kusno
Moderator: Johannes Widodo



TYPES, MINOR TYPES, AND NON-TYPES

Chair: Lilian Chee
National University of Singapore

THE FLOATING PARADISE: NEW TYPOLOGIES OF LUST AND MO- BILITY IN COLD WAR-ERA BANG- KOK

LAWRENCE CHUA
Syracuse University

This paper examines the impact of automobiles and consumer desire on the development of new urban typologies and public spaces in Bangkok by excavating elisions in official historical narratives of the city's development. As state-promoted tourism during the Vietnam War era resulted in an explosion of new hotels and the renovation of royal monuments for tourist consumption, the Thai capital saw the proliferation of the automobile as an indispensable part of daily life. Fuelled by foreign investment, urban development expanded well beyond the confines of the old city and the population of Bangkok exploded for the first time since the late 19th century. This time, it was not Chinese migrants that filled the demand for urban labor, but displaced Thai peasants. Rural Thailand had large reserves of underutilized labor that could be transferred into the capital without permanent migration due to an infrastructure of roads and railways that was built throughout the 20th century. A new culture of consumption and desire that took advantage of this mobile network of labor, materials, and ideas transformed the appearance and experience of the city.

This paper draws on archival and field research to argue that infrastructure space, architecture, and consumer culture reconfigured the capital into a playground that privileged individuation, consumption and mobility and contributed to the reproduction of the labor force, the expansion of roads, tourism development, and the development of large factory units on the city's perimeter. It reads architectural and urban design against representations of the city in both popular and tourist literature to tease out the voices of modern Bangkok's "Others": namely, the migrant laborers who fueled the city's post-World War II growth. It examines the proliferation of the "pull-curtain motel" or rong raem man rud, a type of short-stay motel used primarily for illicit trysts and built to accommodate automobile traffic. Users of these motels could drive into parking bays in front of their rooms; motel staff would then pull curtains around the bays so that the car's occupants could enter their room in privacy. It situates these hotels within the cultural context of Bangkok by reading graffiti on the Friendship Highway that connected remote US installations in the northeast of Thailand with the capital, lurid Ghost Guide novels which combined pornography and architectural history, and publications of the government's Tourist Authority against population and labor growth statistics.

PRIVATE HOUSING AS TYPE IN SINGAPORE ARCHITECTURE

LAI CHEE KIEN

Singapore University of Technology and Design

Any purveyors of “comfort-food” type architecture in Singapore would generally patronize its successful and politicized public housing, or its globalized skyscrapers surrounding the Marina Bay. If they look beneath that, they might find the still-largely-intact colonial architecture or perhaps those from the age of industrialization peeping from beneath the food trays and beyond the greens, some semblance of purported sustainable design. Private housing usually provides eye candy for most as they are regarded as the domain of the rich – beyond their reach and lubricating several layers of class divide.

In this paper, I would like to examine the private housing estates as a type that mainly started during the island’s post-war era. Though presently termed private housing estates, the developers sometimes represent co-operatives (e.g. Teachers’ Estate) and even government-related agencies. Alongside individual developers and larger organizations, I argue that such private estate developments provided housing for an increasing middle class in Singapore, at a time when public housing was in the ambit of the Singapore Improvement Trust until 1960. The developers opened up land in the suburbs and provided requisite drainage and sewage facilities and expanded roads to hitherto remote areas from the town and central regions. I also suggest that they became the satellites from which communities emerged.

DATO FATIMAH IN CHINESE BODIES: A HOUSE TEMPLE TYPIFYING HOMELY AND UNHOMELY PRESENCE

SIMON SOON
University of Malaya

In the worship of Malay genius loci (Datuk Gong) amongst the Chinese community of Malaysia, reverence paid to Dato Fatimah for the past century as a principal deity of a house temple in Klang, Malaysia, bears a number of unique characteristics. In iconographic form, Dato Fatimah is identifiable as a female figure who wears the hijab and conforms to the ideals of a pious Muslim woman even as she is invested with a crown that signifies her temporal sovereignty. Expositions on such forms of worship are often reduced to expressions of cultural hybridity. However, arguments can also proceed from a discourse of 'the other'. As suggested by this paper, it is by thinking through ritual possession as a lens to consider geographic and metaphysical spatial imaginations, that the religiously embodied 'other' complicates the modern narrative of a national multiracial citizenry.

Ritual possession brings into embodiment, metaphysical sentience that would otherwise remain otherworldly. In its ability to fulfil certain intercessory promises, the competence of mediumship also establishes the claim to a community. One could say that the ceremonial procedure is spatial in character since ritual action interacts within a set of geomantic principles that determines the arrangement of religious statues and objects. Moreover, such principles spell out the unresolved tension inherent to ritualised a form of communication such as mediumship, because the familiar domestic space is unsettled by the invitation of an entity that while associated with the temple, is also by its very supernatural nature, foreign to our cognition of physical reality.

How does a religious space that facilitates Chinese mediumship of this type sustain the tension between concepts of homeliness and its counterpoint? Often within such enactment of belonging, one also detects the anxiety of *unheimlich*, or the unhomely/uncanny. The power to revise existing prescription of race, gender, cultural boundaries, could be said to unmake certain assumptions about established customary conventions so that plaintive assertions can be heard. If as argued by surrealist poet Andre Breton in his *Haiti Lectures*, ritual possession intersects a number of disciplinary inquiry – namely politics, anthropology, art, history, psychology - the consideration of architectural type and function situates the inquiry of ritual

possession within a history of spatial politics.

Here the temple dedicated to Dato Fatimah, establishes royal feminine prestige as a cipher of autochthonous domesticity and serves as a double counterpoint to court and colonial histories. Through this example, I suggest that the house temple as a spatial type that accommodates the mediumship of a Malay female deity speaks of a desire for a form of atavistic allegiance that could be rooted in a certain claim of belonging at the same time as such desire is already checked by an ever-present political anxiety that threatens to thwart its fulfillment.

SOUTHEAST ASIA LAB: MUTATING THE ARCHITECTURAL TYPES OF THE GLOBAL CITY

CECILIA BISCHERI

Griffith University

SILVIA MICHELI

University of Queensland

Since the 1997 Asian economic crisis, Southeast Asian mega-cities have experienced acceleration in their urban growth, with the ambition of positioning themselves in the global network. Their main airports have become hubs (HKIA, Hong Kong and Changi Airport, Singapore) and their downtowns turned into plazas for international business, with a continuous flux of nouveaux globalisés. Strategic operations of city branding have secured their reputation as centres of progress and innovation. Sign of this trend is the appearance of panoramic wheels, glittering gears in the relentless urban engine of growth.

The urban environments of Southeast Asian cities have changed accordingly, architecture and urban infrastructure playing a major role in the definition of their global image. Despite what is considered the unregulated growth of their inner city redevelopments, the use of an updated urban vocabulary including distinctive types has created a recognizable urban formula for the Southeast Asian global city. Beyond the privileged types characteristic of global cities around the world – such as international airports, shopping malls and office towers – this paper will critically reflect upon 5 “emerging types” that have become components of the urban formula of Southeast Asian growing cities: the “wonderland-garden”, “iconic bridge”, “landmark high-rise”, “entertainment arena” and the “integrated resort casino”. These urban elements, often combined and strategically located, have proven to be key factors in conveying a persuasive image of a dynamic city, attracting international visitors, investors and traders.

These emerging types are modifications of more conventional types. For example, gardens are regarded as an essential escape from the congestion of any global city. And yet, Southeast Asia cities have started turning their gardens into something more than just green-lungs. They have become wonderland-gardens, where nature and artifice are combined to generate public leisure destinations, as the Gardens by the Bay (2012) in Singapore and the Perdana Botanical Garden (work in progress) in Kuala Lumpur demonstrate. The landmark high-rise is the evolution of the conventional type of the tower, traditionally positioned in the very centre of the city. Defying the idea of centrality, Cesar Pelli’s Petronas Towers (1996), a mega-scale “landmark high-rise” that combines two towers

linked by a sky-bridge, has reshaped Kuala Lumpur’s cityscape. Similarly, Moshe Safdie’s Marina Bay Sands (2010), with its 3 towers connected by a sculptural rooftop, has re-oriented Singapore urban development – in this case, height has become a secondary factor.

This paper aims to explore historically this new urban phenomenon through the comparison of three case studies: Singapore, Kuala Lumpur and Hong Kong. It will show the evolution of the types under consideration – the wonderland-garden, iconic bridge, landmark high-rise, arena and integrated resort casino. The paper will also focus on the similarities and differences of these cities’ emerging urban inventories, thus reflecting on the circulation of architectural ideas and strategies in the region. Eventually it will challenge the assumption that Southeast Asian global cities are architecturally dependent on a dominant Western image, arguing, on the contrary, that their urban landscapes have grown according to precise strategies based on the logic of leisurization.



ARCHITECTURE AND VIOLENCE

Chair: Chang Jiat-Hwee
National University of Singapore

STATES OF EXCEPTION: UNLAWFUL VIOLENCE AND DWELLING IN PRIVATE INDONESIAN DETENTION CENTRES

JENNIFER FERNG
University of Sydney

The plight of asylum seekers who languish in Australian offshore processing centres is quite well known, and in Indonesia, there exists a parallel, private network of detention centres in provinces like Lombok located next to Bali. Based on a case study of a hotel in Lombok, this paper highlights how asylum seekers and Indonesian business owners are entangled in a complex network of legal processes that involve local agencies, Indonesian citizens, and international organisations like the United Nations. I argue that this analogous network of detention centres operates outside of sovereign rules and in fact, acts as a shadow 'other' to the official jails and centres maintained by the Indonesian government. In this instance, hotels and other types of privately owned buildings are informally employed as detention centres for asylum seekers hailing from Afghanistan, Iraq, and Vietnam, who eventually try to arrive in Australia.

This paper proposes that Southeast Asian countries like Indonesia must resort to local citizens to set up additional housing for asylum seekers and refugees who remain in provinces outside city centres. Interestingly enough, incidents of undocumented violence between the hotel's inhabitants as well as basic living standards dictated by countries like Australia and the United States must be managed by individuals like the Lombok hotel's owner. What makes this particular example so compelling is the Lombok hotel's unsanctioned status as both a halfway house and a detention centre. This typology of an illegal detention centre signifies a loophole in the legislative processes endorsed by the Indonesian and Australian governments; buildings such as this ramshackle hotel are being used for substitutes for official housing, as an alternate pathway for asylum seekers seeking refugee status. The adoption and appropriation of other building types for detaining asylum seekers brings to light the difficulties of managing private spaces for government policy and the humanitarian challenges associated with housing illegal asylum seekers. I question how the contemporary politics in Indonesia surrounding migrants and refugees has given rise to these private detention centres as states of exception which transcend governance at the local, national, and international levels.

ULTRA-THAI ARCHITECTURE AFTER THE 2006 COUP D'ÉTAT

CHATRI PRAKITNONTHAKAN
Silpakorn University

The 2006 coup d'état was a milestone in the course of massive socio-political changes in contemporary Thailand. Architecture, as a product and a representation of society, could not escape the impact of this. Architectural projects launched by Thai state in the past 10 years, their concepts and architectural styles, are being built in association with this socio-political crisis. This paper aims to study Ultra-Thai Architecture, a new style of architecture emerging from the crisis. The paper looks at three case studies: the new parliament, the new Supreme Court, and the renovation of the Royal Field (Sanam Luang). The paper suggests that Ultra Thai Architecture is founded on hyper-royalist and Buddhist fundamentalist ideologies that attained significant prominence after the 2006 coup d'état, and even more so after the latest coup in 2014, strongly supported by the Thai junta and traditional elites. The architectural spaces and forms of state buildings are designed to buttress the political ideologies of the state, hyper-royalist and Buddhist fundamentalist ideologies, and to oppose the pro-democracy movement that has been noticeably growing for more than 10 years.

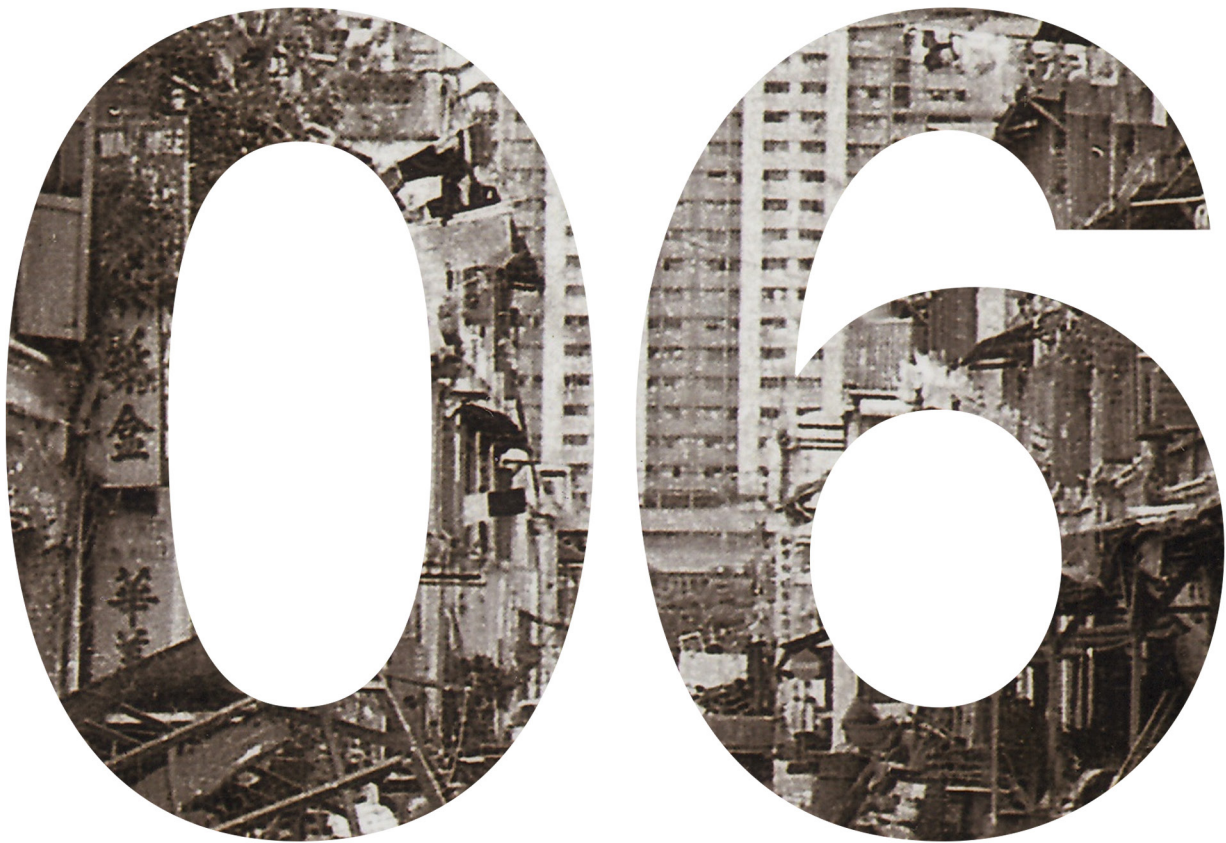
THE SUBVERSIVE SUBURBS: QUEZON CITY DURING THE MARCOS ERA

MICHAEL D. PANTE
Ateneo de Manila University

Right from the start, Quezon City was meant to be a space to serve the state. It was founded in 1939 as a purpose-built, planned settlement to relieve the housing congestion in the capital city of Manila, provide a new home for the state university, and serve as the future capital of the soon-to-be-independent, modern nation-state. Successive postcolonial regimes, however, saw the subversion of these objectives. Even Pres. Ferdinand Marcos's authoritarian rule could not reverse this development; in fact, it only heightened the antistate potentialities of Quezon City's built environment. Housing projects dominated Quezon City's landscape throughout its early history, but these projects were beyond the reach of those who badly needed them. Yet, as geographical fate would have it, the city became the home for thousands of income-poor households, including evicted squatters from Manila, migrant-refugees escaping from the ongoing insurgency in the countryside, and even former communist rebels. They disrupted the modernist fantasies endowed to the national capital and turned it into the country's premier slum hub, home to some of the most organized and militant urban poor organizations in the Philippines. The University of the Philippines campus in Diliman, Quezon City, was picked primarily because of its distance from the original site in Manila, away from the distractions of urban life. Nevertheless, the seclusion of the campus could not prevent it from becoming the bastion of anti-Marcos student activism, which Quezon City's slum communities nurtured through the years. The establishment of the Diliman Commune in 2

thus a space of contradictions. On the one hand, its suburban character made it a critical locus for the social reproduction of the dictatorship. Its upper- and middle-class residential areas and military camps were bases of support for the regime, while its civic architecture and commercial centers legitimized state claims to urban modernity. On the other hand, it was a subversive space that aided the rise of radicalized students, Church-based activists, urban poor groups, and even anti-dictatorship forces among the middle class. These groups would eventually coalesce in a mass uprising in Quezon City in February 1986, which led to Marcos's downfall.

1971 was one key episode that demonstrated the value of spatial politics (especially with regard to the use of barricades, a la Paris Commune) to student activists, who had to contend with state violence. Despite its status as capital city, which it gained in 1948, Quezon City remained a sleepy suburb of Manila with generic-looking homes, bereft of street action and urban activity. Nonetheless, it was this anonymity that made the city a refuge for anti-Marcos elements, including those who participated in the underground movement and armed struggle against the regime. Quezon City's convents and churches became oases for activists, while the numerous middle-class housing subdivisions made for perfect hideouts and headquarters for organizations with ties to the Communist Party of the Philippines. Quezon City in the Marcos era (1965–1986) was



ARCHITECTURE AND VIOLENCE

Chair: Lai Chee Kien
Singapore University of Technology and Design

SOUTHEAST ASIA AS IMPERIAL BORDER REGION: A CARCERAL GEOGRAPHY OF THE PACIFIC WAR

ANOMA PIERIS
University of Melbourne

Anglophone histories of the Pacific War are largely written as national projects, representing Allied perspectives. Counter narratives of the same period by postcolonial historians tend to offer multiple perspectives of diverse ethnic groups within national histories. Both approaches adopt epistemic structures conceived for national sovereignty after the war. Imperial/colonial power is taken for granted and race categories persist.

This paper offers a different reading of Southeast Asia as a contested border region within a Pacific geography, fought over by imperialists and defended by Britain's allies in a contest for European or Japanese political domination. It describes the emergence of a pervasive carceral archipelago of prisoner of war (POW) and internment camps in which power was inverted and colonisers became victims. This reversal of entitlements cast Europeans as "others" stripping them of property, status and political power. In these temporary spaces where their authority was suspended, colonials were made subalterns, were confined in places designed for containing colonised populations and made to suffer the indignities of subjugation. Prison buildings and military cantonments that had once signified British imperial cultural authority converted to perverse symbols of colonial political impotence and their inability to protect colonial subjects. Allied POWs were used as menial labourers across this newly forged territory. Military censorship restricted communications. Sedition was punishable by death. The war enlarged those features of colonial disciplinary power that when linked to military apparatuses and imperial ambitions convert to lethal weapons against political enemies. Former colonists and their defenders were the unwitting hostages of this uncanny cultural alterity.

This paper examines the affective impact of this suspended cultural alterity through an unusual collection of artefacts published by David Tett, and uses it to construct an alternative geography of the Pacific War. Titled, *A Postal History of the Prisoners of War and Civilian Internees in East Asia During World II*, the collection of five volumes describes the camps for Allied prisoners through a postal distribution network. Heavily censored letters sent from prisoners to their families criss-crossed the region leaving prohibited spaces and concealed locations. They made

these environments visible, highlighting key penal institutions and camp locations. The letters provides insights on how POWs and civilian internees negotiated incarceration across these subaltern spaces.

This paper theorises the prisoners' postal network through a form of archipelagic thinking that conjectures an episteme of diverse locations and cultures violently connected by imperial hostilities. The heterogeneous carceral environments that host these scenarios are presented as unstable border conditions and presentiments of the national boundaries that harden post war. The paper's main focus is the Changi Prison Camp as a nucleus in this distribution network, and a central feature in the imperial military contest. Anchored by such architectural artefacts, prison facilities and camps across Southeast Asia emerge as critical spaces for decolonising colonial subjectivity while providing containments for Japanese imperial sovereignty, racism and violence. The resultant realignment of imperial borders and political loyalties recast carceral sites as spaces for de-territorialising/re-territorialising power.

MASS BURIAL SITE OF MALAY- SIA'S MAY THIRTEENTH VICTIMS IN SUNGAI BULOH LEPROSARIUM: SEGREGATED MEMORIES AND ABANDONED MONUMENTS IN THE OTHERED SPACE

POR HEONG HONG
University of Malaya

This paper aims to untangle memories of the 1969 May Thirteenth riot in Malaysia by reading and studying the mass grave of the riot's victims, which is placed inside the Sungai Buloh Leprosy Settlement (SBLs), as an archive of the event. Contemporary Malaysia's politics have been profoundly shaped and overshadowed by the May Thirteenth riot, yet the public have been denied access to related archives, the mass grave thus constitutes an important source of information regarding the riot.

Located in Klang Valley, SBLs is not only home to those who are afflicted by leprosy and those who have survived the disease, it also houses burial sites for both the deceased leprosy patients and the political victims who died in the state sanctioned May Thirteenth riot in Malaysia in 1969. Historically speaking, leprosarium is a medically designed space for segregating the pathologized "others" in both colonial and postcolonial era, it was built as such so that those who lived inside were to be out of sight. The fact that the mass grave of political victims of the May Thirteenth riot, which was built "by the courtesy of the Malaysian government", is found in the same space, yet remains unknown to many, raises several questions: Why SBLs was chosen as a burial site for the bodies of May Thirteenth victims? What are the links between medically produced others and political others in such a space? If cemetery is meant to keep monuments of departed lives, so that the living ones can keep memory of the dead, does burying May Thirteenth victims in a segregated space like SBLs imply unannounced effort to keep this potential visual reminder of political memory out of public sight?

By using May Thirteenth mass grave as a case study, this paper attempts to tease out the relations between locality of cemetery, social taboo, memory and political violence. In addition to reading the architecture and the space of the mass grave, this paper will also include oral histories of the victims' families and the residents of the leprosarium. These interviews will reveal the challenges these families faced in finding out where their loved ones were buried after the riot, and how they relate the riot and their post-riot lives to the mass grave.

BECOMING THE OTHER

PEDRO GUEDES
The University of Queensland

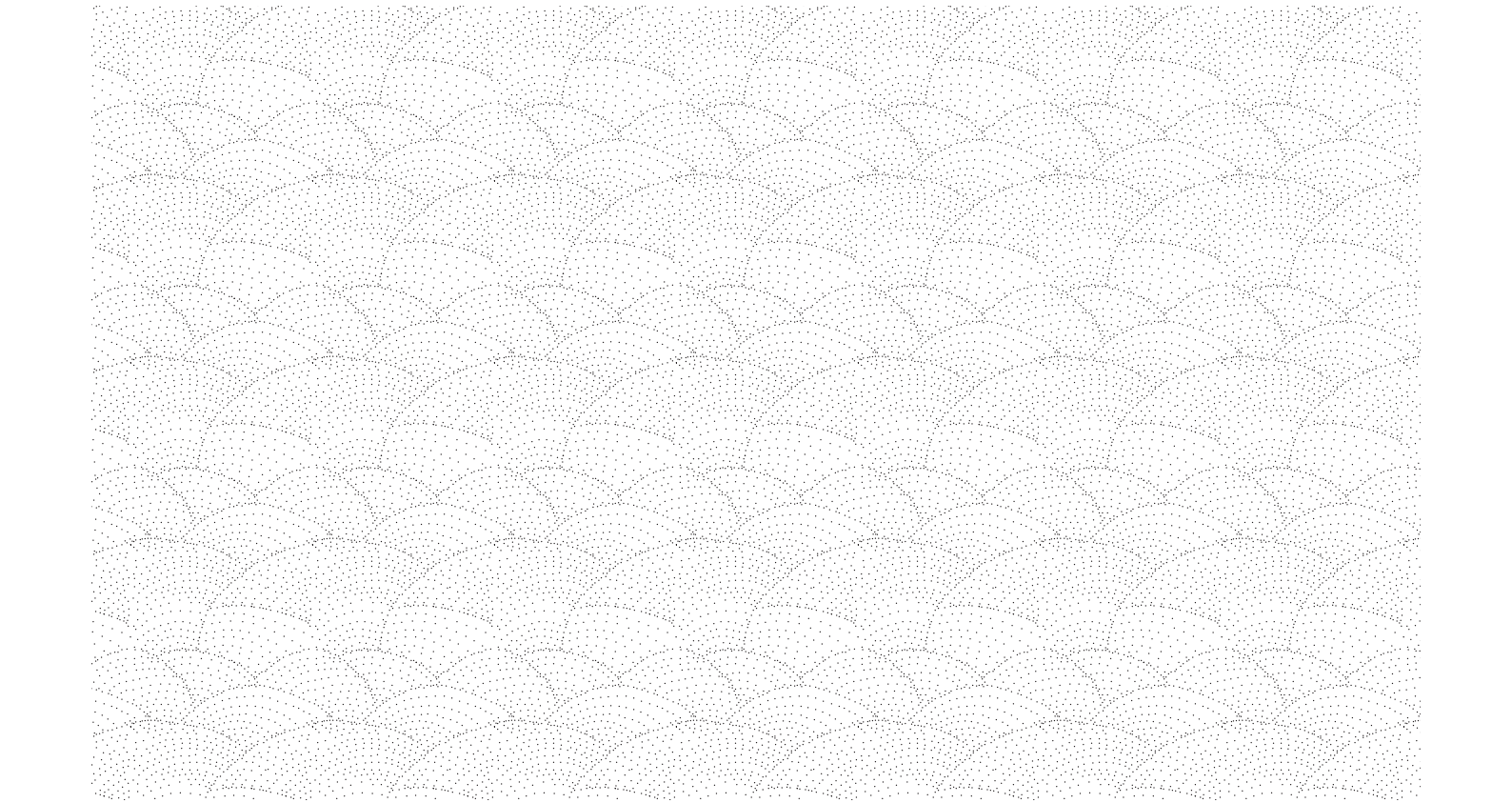
Malacca (Melaka) entered the modern age violently on July 1st, 1511, the Portuguese Governor of the Indies, Captain General Afonso de Albuquerque salvaged his guns as he blockaded the port. The siege was short and ruthless. Its success, gained by 900 Portuguese and 200 Hindu mercenaries from an armada of eighteen ships, surprised the locals, who thought the force puny compared to 20,000 men with 20 war elephants and an impressive arsenal of artillery ranged against them. Even though the Portuguese had only been in Asia for just over a decade, they had been quick to appreciate Malacca's strategic importance as a trading hub, for valuable cargoes from the archipelago to the South and Chinese ports to the East. It was located strategically between two legs of the monsoon trade cycles and controlled the Straits, this fell in with Albuquerque's ambition to regulate and tax all shipping by enforcing the use of safe-conduct 'cartazes' issued by the Portuguese who deemed the Indian Ocean and Asian seas their sovereign territory.

This paper will follow Malacca's evolution during the period until 1641, when the Dutch captured the city. The physical form that evolved in Malacca became the template for nearly every colonial city in the Asian littoral. 'Otherness' evolved with the Portuguese eventually finding their dominant position reversed in the shifting power hierarchies that developed with the ascendancy of Dutch.



ROUNDTABLE DISCUSSION

by Abidin Kusno and Carl Trocki
Moderator: Lee Kah Wee



POST-SYMPIOSIUM WALKING TOUR

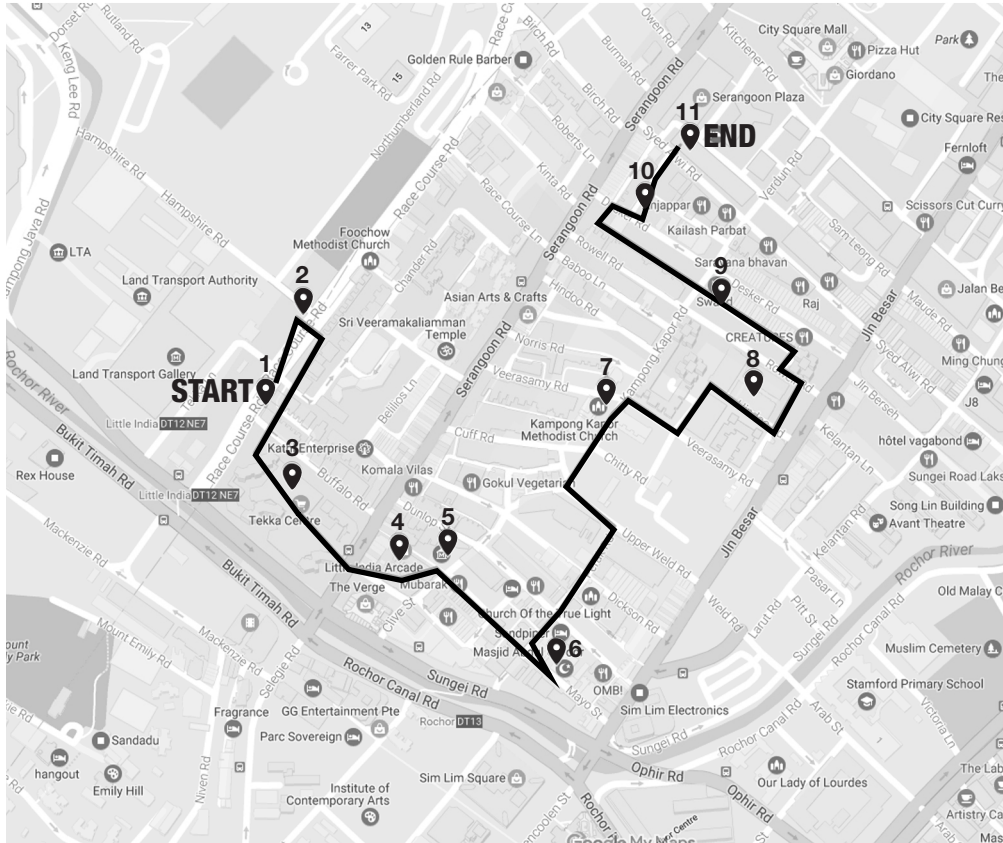
“The Other Singapore at Little India”

Saturday, 7 January 2017, 0900 - 1100

By Johannes Widodo

Complementing the theme of the symposium, this walking tour is intended to show the other side of the clean and orderly Singapore in a place called “Little India”. Serangoon Road was one of the earliest road built in Singapore, planned in 1822 and has been there since around 1828. The walk will be tracing the cosmopolitan layers of the area across historical time-line, passing through the swampy low ground, vegetable gardens, buffalo pens, horse race course, multi-racial settlements, multi-religious communities, former amusement park, various commercial activities, back-lanes, homeless gods, illegal gambling, pleasure lanes, etc. The walk starts from Little India MRT Exit E (Race Course Road & Buffalo Road crossing), and ends at Mustafa Centre.

LITTLE INDIA



- 1 Start
- 2 Little India Riot Site
- 3 Tekka Market
- 4 Little India Arcade
- 5 Indian Heritage Centre
- 6 Masjid Abdul Gafoor
- 7 Kampong Kapor Methodist Church
- 8 Hindoo Road Shophouses
- 9 Red Light District
- 10 Bangla Square
- 11 End

For more information, please visit <https://drive.google.com/open?id=14pV00bJlRfINOSdTLtwzqnBQ44I&usp=sharing>

BIOGRAPHIES

Cecilia BISCHERI (PhD, PoliMi, Milan) is a Lecturer in Architecture at Griffith University, Australia. Cecilia has been specialising in architectural design and its integration with the urban forms. She has been interested in developing this subject coupling theoretical and applied research. Her main areas of interest regard architectural projects that ground their strengths in connecting the technical requirements of large-scale projects with the provision of a societal dimension for the targeted community through high quality design. Currently, the research themes which are the target of her critical reflections are three. Firstly, mixed-use mega-scale intervention as catalyst of urban transformation. The second theme investigates the pressing issue of community resilience against natural disasters. The third theme investigate, the emergence of a new wave of concrete monumentality in the architecture of the tropics.

Lawrence CHUA is a historian of the global modern built environment with an emphasis on Asian architecture and urban culture. His current research excavates the historical relationship between modernism and fascism in the architecture of Thailand, a nation that was never colonized by an imperial power and which aligned itself politically and culturally with the Axis during World War II. Chua received his Ph.D. in the history of architecture and urban development at Cornell University in 2012. He was awarded an International Dissertation Research Fellowship from the Social Science Research Council for his dissertation, *Building Siam: Leisure, race, and nationalism in modern Thai architecture, 1910-1973* and was a Mellon Graduate Fellow at the Society for the Humanities at Cornell University.

Simone Shu-Yeng CHUNG is an Assistant Professor at the Department of Architecture in the National University of Singapore and formerly, postdoctoral research fellow at the Asia Research Institute, Singapore. She holds a PhD in Architecture and an MPhil in Screen Media and Cultures from the University of Cambridge, and recipient of the Rome Scholar in Architecture award to Italy as well as an AHRC-NIHU Fellowship to the Nichibunken in Kyoto. After completing her training at the Bartlett School of Architecture, UCL, and the Architectural Association in London, she practiced as a registered architect in London. Her research interests reside in the synergistic potential offered by the moving image medium to the discipline of architecture and urban studies.

Brian CURTIN is an Irish-born art critic, curator and lecturer based in Bangkok since 2000. He publishes in a variety of contexts and his methods are informed by queer and feminist

analysis, and their post-incarnations. Brian currently lectures on visual culture and art history in the Department of Communication Design of the Faculty of Architecture at Chulalongkorn University in Bangkok. He is completing a book on contemporary art in Thailand, due to be published with Reaktion Books in the UK; and directs H Project Space, an experimental venue for contemporary art.

Shelby Elizabeth DOYLE (AIA NCARB LEED AP) is an Assistant Professor of Architecture and co-founder of the ISU Computation + Construction Lab (www.ccl.iastate.edu). She holds a Master of Architecture degree from the Harvard Graduate School of Design and a Bachelor of Science in Architecture from the University of Virginia: (www.shelbydoyle.com). Doyle previously held a joint appoint at Louisiana State University as a Visiting Assistant Professor of Architecture and a Research Fellow in the LSU Coastal Sustainability Studio (<http://css.lsu.edu/>), an interdisciplinary think tank where she worked as a project lead on the upcoming Shifting Foundation exhibition (<http://www.shelbydoyle.com/portfolio/shifting-foundation-exhibit/>) and examined design methods for architecture in the Mississippi River Basin and Louisiana Gulf Coast through teaching and research. A summary of this work can be found at *Fabricating the Delta*: (www.fabricatingthedelta.wordpress.com). This outlook and process began as a Fulbright Research Fellowship in Phnom Penh, Cambodia, where Doyle spent fifteen months living, teaching, designing, and researching. The project is entitled *City of Water: Architecture, Infrastructure and the Floods of Phnom Penh*, documents the relationships between water, architecture, and infrastructure in Phnom Penh and can be found at (www.cityof-water.wordpress.com). The resulting research and design projects explore the nature and agency of design in relation to these topics, with a focus on education and public outreach as tools for engaging with Phnom Penh's urban transformation under the governance of an authoritarian regime.

Jennifer FERNG is Lecturer in Architecture at the University of Sydney. She received her PhD from the Massachusetts Institute of Technology, M.Arch from Princeton, and B.Arch from Rice University. Her research on Australasian detention centres has been published with *Architectural Theory Review*, *Journal of the Society of Architectural Historians*, and the *Museum of Modern Art* in New York. She plans to consolidate much of this ongoing fieldwork into a monograph entitled *States of Exception: Detention Centres and Neo-colonial Landscapes on the Pacific Rim*.

Elmo GONZAGA is Assistant Professor of Cultural Studies at

The Chinese University of Hong Kong. He obtained his Ph.D. from the University of California, Berkeley specializing in the Visual and Spatial Cultures of Southeast Asia and the Global South. His latest publication is a forthcoming essay in *Cinema Journal* on autoethnographic excess in the global culture industry of poverty porn.

Pedro D'Alpoim GUEDES is a Creole African Portuguese from Mozambique, which he left to avoid involvement in one of the last colonial wars. Guedes read Architecture at the University of Cambridge followed by private practice in London and teaching for many years as a Unit Master at the Architectural Association and Royal College of Art. Defeated by drizzle, he emigrated to Queensland in 1995, back to a familiar sub-tropical environment. Pedro lectures at the University of Queensland. His current research explores interactions between cultures in the development of building forms and settlements, since the end of the 15th century, when European merchants, conquerors, missionaries and settlers began to establish trading emporia, enclaves and colonies in Africa, Asia and the Americas. He brings to this study fluency in English, Portuguese, Spanish and French, first-hand knowledge of Southern and East Africa, Chile, Argentina, Brazil, India, Sri Lanka and Malaysia and familiarity with archives in former colonial outposts as well as those in Portugal, Spain, the Netherlands, Britain and France.

LAI Chee Kien is Adjunct Associate Professor at the Architecture and Sustainable Design Pillar, Singapore University of Technology and Design. He is a registered architect, and graduated from NUS with an M Arch. by research (1996), and a PhD in History of Architecture & Urban Design from the University of California, Berkeley (2005). He researches on histories of art, architecture, settlements, urbanism and landscapes in Southeast Asia. His publications include *Building Merdeka: Independence Architecture in Kuala Lumpur, 1957-1966* (2007) and *Recollections of Life in an Accidental Nation: Alfred Wong* (2016). His 2015 work, *Through the Lens of Lee Kip Lin: Photographs of Singapore 1965-1995* was awarded the Singapore Book Award for Best Non-Fiction Title in 2016.

Abidin KUSNO is Professor at the Faculty of Environmental Studies at York University where he also serves as president of Canadian Council for Southeast Asian Studies. His recent publications include: *Appearances of Memory* (2010), *After the New Order* (2013), and *The Visual Cultures of the Ethnic Chinese in Indonesia* (2016).

Jayde LIN ROBERTS is a spatial ethnographer and interdisciplinary scholar of the built environment. Her book, *Mapping Chinese Rangoon: Place and Nation among the Sino-Burmese*, was published by the University of Washington Press in June 2016. She is a tenured faculty member at the University of Tasmania and is currently a Fulbright US Scholar in Yangon, Myanmar. Her research in Yangon will examine the discourses of development as presented by the British colonial government, then the independent governments of Burma and finally the current representation that is strongly influenced by globalized standards and universalized expertise.

LOH Kah Seng is a historian whose research investigates the transnational and social history of Singapore and Southeast Asia after the Second World War. He is author or editor of six books, *Squatters into Citizens: The 1961 Bukit Ho Swee Fire and the Making of Modern Singapore* (NUS Press & ASAA 2013); *Oral History in Southeast Asia: Memories and Fragments* (co-edited, Palgrave Macmillan 2013); *Controversial History Education in Asian Contexts* (co-edited, Routledge 2013); *The University Socialist Club and the Contest for Malaya: Tangled Strands of Modernity* (co-authored, Amsterdam University Press & NUS Press 2012); *The Makers and Keepers of Singapore History* (co-edited, Ethos Books & Singapore Heritage Society 2010); and *Making and Unmaking the Asylum: Leprosy and Modernity in Singapore and Malaysia* (SIRD 2009). He was previously a school teacher and continues to speak to students, teachers and the public about the joys and challenges of studying the past.

Silvia MICHELI (PhD, IUAV, Venice) is Lecturer at The University of Queensland, Australia. Silvia's main research interest focuses on international influence and cross-cultural exchanges in the 20th and 21st century architectural context in Europe and the Asia Pacific region. Silvia has wide expertise in Postmodern and contemporary Italian architecture and Finnish modern architecture. In 2015 Silvia co-convened the seminar 'Aalto beyond Finland. Architecture and design' in Rovaniemi with the Alvar Aalto Academy, investigating Aalto's international network and his impact abroad. Her UQ Postdoctoral project investigated the historical roots of post-war regionalism in Australian architecture through the Scandinavian and Italian legacy. Among her books are: *Storia dell'architettura italiana 1985-2015*, Einaudi, 2013 (with M. Biraghi); Erik Bryggman (1891-1955). *Architettura moderna in Finlandia*, Gangemi, 2009 and *Lo spettacolo dell'architettura*. Profilo dell'archistar, Bruno Mondadori, 2003 (with G. Lo Ricco). Silvia has worked with international institutions, such as the Alvar Aalto Foundation (Helsinki), Vitra Design Museum

(Weil am Rhein), Centre Pompidou (Paris) and MAXXI Museum (Rome).

Roger NELSON is an art historian and independent curator based in Phnom Penh, and a PhD candidate at the University of Melbourne researching modernity and contemporaneity in “Cambodian arts.” He has contributed essays to scholarly journals including *Contemporaneity: Historical Presence in Visual Culture*, *Stedelijk Studies*, and *Udaya: Journal of Khmer Studies*, specialist art magazines including *ArtAsiaPacific*, as well as books and numerous exhibition catalogues. He has curated exhibitions and other projects in Australia, Cambodia, Singapore, Thailand and Vietnam. In 2015-16 Roger was a participating scholar in the Power Institute’s Ambitious Alignments: New Histories of Southeast Asian Art research program, funded through the Getty Foundation’s Connecting Art Histories initiative. He is also co-founding co-editor of a new scholarly journal titled *SOUTHEAST OF NOW: Directions in Contemporary and Modern Art in Asia*, which launches its first issue in January 2017, published by NUS Press.

Michael D. PANTE is an instructor in the Department of History of Ateneo de Manila University. He is also the associate editor of the journal *Philippine Studies: Historical and Ethnographic Viewpoints*. His research interests include urban studies, transportation history, and historiography.

Anoma PIERIS is an associate professor at the Faculty of Architecture, Building and Planning at the University of Melbourne. Her most recent publications include, *Hidden Hands and Divided Landscapes: A Penal History of Singapore’s Plural Society* (2009) and *Architecture and Nationalism in Sri Lanka: the Trouser under the Cloth* (2012).

POR Heong Hong graduated from the School of Social Sciences, Universiti Sains Malaysia (USM), Penang, in November 2014. Her dissertation, titled “Nation and Bodies Re-imagined: The Politics of Healthcare in Postwar Peninsular Malaysia, 1945-2012”, looks at the cultural politics of healthcare in post-World War II and post-independence with a special focus on the intersection of nation building ideology and healthcare. Her main research areas lie at the intersection of postcolonial inquiry and social and cultural studies of issues pertaining to health, illness, medicine, bodies and modernity. She also takes interest in the intersection between healthcare/medicine and space, especially through her engagement in an Australia Research Council funded research project on medical travelling and her participa-

tion in the preservation of Sungai Buloh Leprosy Settlement. She is currently a Research Fellow at the University of Malaya, Kuala Lumpur.

Chatri PRAKITNONTHAKAN is an Associate Professor and Department Chair of Architecture and Related Art at Faculty of Architecture, Silpakorn University, Bangkok, Thailand. He has been involved in researching architectural history, with a particular emphasis on politics in architecture. He has published many articles and books on political symbols in modern Thai architecture such as *Thai Architecture after Sept 2014’s Coup d’état* (2014) and *The Art and Architecture of the People’s Party: Political Symbols in Ideological Aspect* (2009). His current researches focus on historiography of Thai art and politics in conservation of the historic urban landscape of old Bangkok.

Pat SEEUMPORNROJ is a Lecturer in the Department of Architecture, Chulalongkorn University where she earned her Bachelor and Master of Architecture. She also graduated with a Master of Science in Historic Preservation from Columbia University, and a Ph.D. in Architecture with a concentration in History and Theory of Architecture and Urbanism from the University of California, Berkeley. Her research focuses on what she terms “architectural assemblages” that examine constellations between tradition, modernity and identity in the making of global forms in the architecture of modern Thai history from 1932 onwards.

Simon SOON is a researcher and senior lecturer in Southeast Asian Art History at the Visual Art Department of the Cultural Centre, University of Malaya. He completed his Ph.D. in Art History at the University of Sydney under an Australian Postgraduate Award scholarship. He has written on various topics related to twentieth-century art across Asia and occasionally curates exhibitions, most recently *Love Me in My Batik: Modern Batik Art from Malaysia and Beyond*. Together with Malaysia Design Archive, he is working on a crowd-sourced Jawi to Romanised script transliteration project of writings on art in the Malay language from the 1950s–1960s. He is also co-editor of *Narratives of Malaysian Art Vol. 4* and co-editor of *SOUTHEAST OF NOW: Directions in Contemporary and Modern Art*, a peer-reviewed journal to be published by NUS Press in March 2017.

Pauline K.M. van ROOSMALEN is a Dutch architectural historian specialising in Dutch colonial and post-colonial architecture in Indonesia. Her PhD looked at town planning in the Dutch East Indies (1905-1950) and was the first comprehensive analysis of the gradual development of town planning into an autonomous

discipline in the Dutch colony. Based on contemporary primary and secondary sources as well as a number of oral histories, the study is divided into thematic chapters describing the development and professionalization of town planning in the colony while simultaneously portraying the modernisation of the Dutch East Indies and the emergence of modern day Indonesia. All chapters are lavishly illustrated with contemporary maps and photographs. Van Roosmalen publishes on a variety of issues related to colonial and post) colonial built heritage in Indonesia. She also regularly lectures about these topics. Speaking engagements outside the Netherlands include the modern Asian Architecture Network, Bandung Institute of Technology, Surabaya Institute of Technology, Tarumanagara University, Gajah Mada University, Ghent University, French National Institute for Heritage, University of Leicester and University of Cambridge. Van Roosmalen peer reviews for various international journals and acts as guest lecturer at Delft University of Technology. At Delft, she initiated and managed the development of a repository for sources on European colonial architecture and town planning. For this project she gained significant funding. for the creation of a repository for digitised sources about European colonial architecture and town planning after c.1850. Van Roosmalen is the founder and director of PKMvR heritage research consultancy. PKMvR focuses on the many issues related to (colonial) built heritage: research, presentation, communication, preservation and development.

Carl A. TROCKI is a senior scholar of Southeast Asian history. He was born in Buffalo, New York and lived his early life on the shores of Lake Erie. He graduated from Cleveland State University and served in the U.S. Peace Corps in Sabah, Malaysia. He received the M.A. and Ph.D. from Cornell University. He has published widely on the history and politics of Singapore, Malaysia, Thailand, the Chinese diaspora, and the drug trade in Asia. He has held appointments at Georgetown University and the Queensland University of Technology. His recent books include *Opium, Empire and the Global Political Economy: A Study of the Asian Opium Trade, 1750-1950*, and *Singapore: Wealth, Power and the Culture of Control*, both by Routledge. He was also an editor of *Paths Not Taken: Political Pluralism in Postwar Singapore*. He is a member of the Australian Academy of the Humanities.

Lauren YAPP is a PhD candidate in the Anthropology Department at Stanford University. Her research explores manipulations of heritage, memory, and infrastructure within post-colonial urban landscapes. Her doctoral dissertation, based on exten-

sive ethnographic fieldwork in Semarang, Bandung, and Jakarta funded by the Fulbright Program, examines the growing phenomenon of heritage advocacy in Indonesia's urban centers and tracks the wide-ranging political, social, and material impacts of recent historical preservation projects in these cities.

CONVENORS

LEE Kah Wee is Assistant Professor at the National University of Singapore, Department of Architecture. His work examines the spatial history of the control of vice in the contexts of nationalism and colonialism. The manuscript-in-progress, titled “Las Vegas in Singapore”, explores how casino development in Singapore articulates the contradictions of nationalist modernity - it projects a city of progress, one that participates fully in the global diffusion of spectacles of high finance and culture and yet, in its shadows lurk a city of violence where the criminalising zeal of nation-building is hidden. He also continues to work on the politics of urban development and planning practice in Singapore and other parts of Asia, particularly in cities affected by large-scale casino development. Kah Wee’s research has been published in the *International Journal of Urban and Regional Research*, *Environment and Planning A and C*, *Geoforum*, the University of Las Vegas Centre for Gaming Research and local professional journals.

Jiat-Hwee CHANG is Assistant Professor at the Department of Architecture, National University of Singapore. Jiat-Hwee’s research focuses on three overlapping areas: (i) interdisciplinary architectural history and theory of British colonial architecture in the 19th to 20th C; (ii) architectural history and theory of modern architecture in Asia in the 20th C; and (iii) the socio-technical aspects of sustainability in the built environment. His research is widely published in peer-reviewed books and journals, professional and design magazines. His publications include a monograph *A Genealogy of Tropical Architecture: Colonial Networks, Nature and Technoscience* (2016) and a co-edited volume *Non West Modernist Past* (2011). He co-convened the inaugural SEAARC symposium in 2015. He is currently working on a co-edited volume on the histories and theories of modern architecture in Southeast Asia based on papers presented at the symposium. Jiat Hwee is also an editorial board member of *Architectural Histories* and a co-editor of *The Singapore Architect*.

Imran bin TAJUDEEN is Assistant Professor in the Department of Architecture, National University of Singapore. His research interests cover three interrelated foci from his doctoral dissertation on the condition of ‘hybridity’ and the terms of ‘vernacular urban heritage’ in the “Maritime Emporia of Nusantara” (National University of Singapore, 2009), which won the International Convention of Asia Scholars (ICAS) Book Prize for Best Ph.D., Social Sciences in 2011. The first concerns the contemporary reconstructions and accentuated representations of historicised built artefacts as ‘heritage’, particularly their ‘racialisation’ and entanglement with colonial and national epistemologies. Published works include an article (2007) in the *Traditional Dwellings and Settlements Review* which obtained the Jeffrey Cook Award for Best Student Paper in 2006, and a chapter each in an ICOMOS volume (2011) from an invited paper for the Quebec City summit of 2008, and in *Colonial Frames, National Histories* (Ashgate, 2012). The second interest deals with syncretism and the historiographical quandaries in maritime Southeast Asia between indigenous/Austronesian and Indic architecture, and between indigenous and Javanese-Indic traditions in early Islamic art and architecture. This body of work will appear as chapters in the *Cambridge World History of Religious Architecture*, in the *Blackwell Companion to Art*, and in a volume with the Nalanda-Srivijaya Centre at ISEAS, and has appeared in *Architecturalized Asia* (HKU Press, 2013). The third, on-going research focus concerns the intersection of vernacular and professional practice in early twentieth-century Malay- and Javanese-type bungalows in Southeast Asia. Imran has also published and conducted fieldwork on a number of historical sites in Singapore.

ABOUT SEAARC

The Southeast Asia Architecture Research Collaborative (SEAARC) is a group based at the Department of Architecture, National University of Singapore. SEAARC was founded by three faculty members - (in alphabetical order) Chang Jiat Hwee, Imran bin Tajudeen, Lee Kah Wee - to promote the teaching and research of the built environment in Southeast Asia.

The group's research and teaching activities focus broadly on the built environment of Southeast Asia with the following emphases:

SOUTHEAST ASIA IN THE WORLD

We see Southeast Asia not as an autonomous, clearly bounded geographical entity, nor as a homogenous one. Rather, we see Southeast Asia as a region inextricably connected to other socio-cultural and geopolitical regions of the world. We also see Southeast Asia as a complex region that defies some of the neat generalisations that currently characterise its study, is poised for tremendous growth both in built environment terms and in scholarship, and is simultaneously witnessing a heightened interest in knowledge relating to architectural and urban heritage, sociotechnical and cultural-environmental issues, and late capitalist development.

INTERDISCIPLINARY APPROACH

We take an interdisciplinary approach to our research of the built environment of Southeast Asia. While we maintain an architectural and urban focus, our theories and methodologies are influenced by various interdisciplinary approaches. Members of this group have published their work in journals and books affiliated with various fields of research - architectural history, urban studies, area studies, vernacular studies and heritage studies.

ACROSS DIFFERENT HISTORICAL PERIODS

We strongly believe that the present is shaped by the past and we are a group that is as interested in the study of architectural histories as we are in understanding the contemporary conditions of architectural production.

For more information about SEAARC, visit <http://blog.nus.edu.sg/seaarc>

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