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Susan Klaiber, independent scholar
Dietrich Neumann, Brown University
Edoardo Piccoli, Politecnico di Torino
Belgin Turan, METU Ankara
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Piet Lombaerde, Universiteit Antwerpen
Anne-Françoise Morel, UGent
Sven Sterken, St. Lucas
Francis Strauven, UGent
Koenraad Van Cleempoel, UHasselt
THURSDAY, 31 MAY 2012

13.30 - 14.30

welcome

14.30 - 15.30

Ákos Moravánszky
Teaching on the Peripheries. Charles Polónyi and the Lessons of Marginality

15.45 - 18.30

The Classical Urban Plan: Monumentality, Continuity and Change

Open Session Frutton

Trans of Men and Models: Interpreting, Collecting and Adapting

French Art and Architecture in Europe During the 17th and 18th Centuries

Regionalism Revisited: Do We Need a Clearer Look?

Postwar Instrumentalization of the Landscape in Europe and North America

Housing: the State and Society since World War II

FRIDAY, 1 JUNE 2012

9.00 - 11.45

Communicating Architecture: Working with Documents in Construction

Architecture and Territoriality in Medieval Europe

Memory, Identity, and Community in Architecture and Urbanism


Partnership and the Creation of Modern Professional Practices in Architecture and Planning

12.15 - 13.15

Maarten Delbeke
“title to be confirmed”

14.00 - 16.45

Court Residences in Early Modern Europe (1400-1700): Architecture, Ceremony and International Relations

Urban Representations of the Temporal

Worship, Liturgical Space and Church Building

Politics and Architecture: Definitions, Methods and Possibilities

Transformations of Sources and Models in Design and Communicative Practice

The Welfare State Project: Architectural Positions, Roles and Agencies

17.15 - 17.45

Giorgio Ciucci lecture in BOZAR

Giorgio Ciucci
“Title of lecture - to be confirmed”

wrap-up

17.45 - 18.45

Giorgio Ciucci lecture in BOZAR

Giorgio Ciucci
“Title of lecture - to be confirmed”

conference reception & dinner

FRIDAY, 1 JUNE 2012 (19.00 - ...)

Visit to the Palais des Académies
organized by Francis Strauven (max. number of participants: 30)

Fifties architecture for the Welfare State
organized by Rika Devos (max. number of participants: 25)

A visit through the Europe district
organized by Tom Vehoffstadt (max. number of participants: 30)

SATURDAY, 2 JUNE 2012

11.45 - 14.00

Albertina - Royal Library of Belgium
organized by Hannes Pieters  (max. number of participants: 25)

Brussels as Capital of a Nineteenth-Century Nation-State: The Creation of an Urban Axis Expressing Belgian Identity and Democratic Power
organized by Thomas Coomans (max. number of participants: 25)

Visit to the CIVA and Archives of the AAM
organized by Christophe Pourtois (max. number of participants: 25)

31 May - 3 June 2012

EUROPEAN ARCHITECTURAL HISTORY NETWORK
SECOND INTERNATIONAL MEETING
BRUSSELS, BELGIUM
lunch programme
The History of the Palais des Académies - short lecture followed by a limited visit

**Practicalities**
lecture & guided tour in the Palais des Académies / free tour

**Program**
After an introduction on the history of the building, the most important rooms of the building will be visited

**Description**
The Palace of the Academies is the seat of five Belgian royal academies: two academies of science and fine arts (the French-speaking ARB and the Dutch-speaking KVAB), two academies of medicine (the French-speaking ARMB and the Dutch-speaking KAGB) and the Royal Academy of French Language and Literature (ARLLFB).

Still, the palace was not designed as an Aedes Academiarum but as a princely residence. It was built for Prince William of Orange, the crown prince of the then Kingdom of the United Netherlands, a union of the Netherlands and Belgium which lasted from 1815 to 1830. The young prince had been an adjutant of Wellington, had distinguished himself by his heroic deeds in the English campaigns against the Napoleonic troops in Spain, and had played a crucial role in the Battle of Waterloo where Napoleon was finally defeated. With his cheerful character, he proved in many respects to be the opposite of his father, King William I, a rather dour, frugal and calculating ruler unliked by the Belgians.

The Belgians hinted that they would prefer to be ruled by the prince rather than his father and this desire found official expression in the proposal of the Belgian States General in 1815 to build a palace for the prince in Brussels, long before considering building a Royal Palace. William I was firmly opposed to this bill, rightly understanding that the initiative was aimed at installing his son as a kind of viceroy in Brussels. But after five years of resistance, the king eventually gave in. The project was entrusted to Charles Vander Straeten, an architect who had already built the Prince's country house in Tervuren. The palace was designed in 1821-23, and constructed from 1823-28.

Vander Straeten, an outstanding exponent of Belgian neoclassicism, produced one of the purest buildings of the late Empire period. Based on an axial plan, it can be considered a perfect application of J.N.L. Durand’s composition theory, but is by no means marked by Durand’s dry utilitarianism. Vander Straeten accommodated the palace to the extant classical context of the Warande city park and the adjacent Place Royale (both c. 1782), but at the same time he distinguished it in several ways. Unlike the surrounding mansions, uniformly plastered and painted white, the palace was executed entirely in natural stone and its façades articulated with an elegant Ionic order.

The prince and his family lived in the palace only one year before the Belgian revolution took place. The Royal Academy of Sciences, Letters and Fine Arts and the Royal Academy of Medicine moved into the building in 1876, but in the meantime its interior had been thoroughly transformed. The palace was restored and renovated between 1969 and 1976 by the architect Simon Brigode. Currently it is undergoing a new restoration campaign, with completion planned for early 2012 in time for the EAHN conference in spring 2012.


**Maximum number of participants (per day):** 30

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**Lunch tour organiser:**
Visit to the Palais des Académies — organised by: Francis Strauven
### Practicalities

Fifties architecture for the Welfare State:

- **3 km walking tour; starting and arriving at the conference venue / cost: 6€**

#### Program

- **Cité administrative – exterior**

- **National bank building – short visit interior**
  - Maxime Brunfaut, 1952-1954

- **Telex building – short visit interior**
  - Léon Stynen and Paul De Meyer, 1959-1965

- **Sabena Air Terminus building – exterior**
  - Maxime Brunfaut, 1952-1954

- **Albertine library – interior**
  - Maurice Houyoux, 1937-1969

- **Central Station – short visit interior**
  - Victor Horta and Maxime 1937-1952

- **Ravenstein gallery – short visit interior**
  - Alexis and Philippe Dumont, 1954-1958

#### Description

After the completion of the underground north-south railroad junction (1952), the prestigious rise between upper and lower Brussels was filled with complexes for governmental and semi-governmental institutions. Although planned to be completed at the opening of Expo 58, the first post-war world’s fair, the finishing of several of these buildings was not completed until the second half of the fifties. Considered as a whole, this 1 kilometre line-up of representational buildings can be read as the post-war representation of the Belgian welfare state, facing the ilot sacré of the old city and backed by the traditional centres of national power - like the royal palace in front of the conference venue, for instance. Over the last six decades, the zone was the object of intense debates and discussions, revealing the government’s complex appreciation for modern architecture, the difficulties of the topography and programme, but also the changing of concepts and actors in the discussion on the city centre. Nevertheless, due to the absence of clear spatial, formal or even stylistic relations, this zone was rarely considered as an entity. Today, all of these buildings are the object of recent or future renovations or new building projects.

#### Maximum number of participants:

- 25

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### Practicalities

Visit to the European District:

- **3 km walking tour; starting and arriving at the conference venue / cost: 6€**

#### Program

- **Visit to eight buildings in the Leopold district:**
  - **Winterthur office building**
  - **The BBL office building**
  - **Unilever House-Euratom**
  - **PSC building**
  - **Crowne Plaza**
  - **The Morgan Trust**
  - **Concert Noble**
  - **Brussima**

#### Description

The visit will be focus on the history and transformation of the district. Special attention will be given to the European Parliament and the other buildings housing European institutions (Charlemaigne & Berlaymont).

#### Maximum number of participants:

- 30

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### Lunch tours

- **Fifties Architecture for the Welfare state** — organised by: Rika Devos
- **A visit to the Europe District** — organised by: Tom Verhofstadt
Saturday, 2 June 2012 [11.45 - 14.00]

Visit to the CIVA & AAM Archives

**Practicalities**
transportation by public transport to CIVA /cost: 6€

**Program**
visit to the archive and presentation of the collection of the AAM

**Description**
The CIVA, the Centre International pour la Ville, l'Architecture et le Paysage is an architectural complex that contains a library, an archive, a documentation centre, exhibition spaces and conference rooms. It brings together six associations:

1. the Archives d'Architecture Moderne;
2. the Fonds pour l'Architecture;
3. the Fonds Philippe ROTTHIER pour l'Architecture;
4. the Centre Paul DUVIGNEAUD;
5. the non-profit organization ‘Espaces Verts et Arts des Jardins’;
6. the Librairie René PECHERE - The non-profit organization CRBDUAP;

The CIVA was founded in 1999, on the initiative of the Commission communautaire française, to broaden the knowledge of architectural history, to encourage the debate on current topics and to integrate into an international exchange- and information network to be in immediate contact with innovation.

The collections:
Since 1969 AAM (the Archives of Modern Architecture) actively traces documents of architects, interior architects, landscape architects, decorators and artists to safeguard them from destruction; to file them, restore them and develop an inventory. Different types of documents are collected: plans, sketches, perspective drawings, technical details, correspondence, samples, furniture, prototypes, models and so on. This collection covers the work of over 200 architects from Brussels, Belgium and abroad, from the 19th to 20th century. It includes the work of prominent figures of the Art Nouveau and Interbellum.

The CRBDUAP is a non-profit organization mandated by the Brussels-Capital to manage the funds of the Library of René Pechère - one of the most generous landscape architects of his generation - to collect, preserve, archive and disseminate the archives and resources literature related to the Art Garden and Landscape Architecture.

**Maximum number of participants:** 25

Walk along the Brussels’ Axis

**Practicalities**
walking tour along the Brussels’ urban axis, expressing Belgian identity and democratic power / cost: 6€

**Program**
The tour will focus on four buildings in cultural-historical context:
- Congress column
- Belgian Parliament & Ministeries
- Royal Palace
- Palace of Justice

and walk along the urban mise en scène of:
- Congress place - perspective on downtown
- Royal street - Hankar flowershop
- Royal Park
- Royal Place - perspective on downtown
- Regent’s Street - Museum, Zavel, Music Conservatory, Synagogue
- Poelaert place - perspective on downtown

this tours will not include:
- Coudenberg Palace - underground remains

**Maximum number of participants:** 40

Lunch tour organisers:
Visit to the CIVA and Archives of the AAM — organised by: Christophe Pourtois
Brussels as Capital of a 19th Century Nation State — organised by: Thomas Coomans
Saturday, 2 June 2012 [11.45 - 14.00]

Albertina - Royal Library of Belgium

Practicalities
*to be confirmed*

Program
*to be confirmed*

Description
*to be confirmed*

Maximum number of participants: 25
During the lunch breaks on Thursday and Friday, a series of lunch events will be organised in the Palais des Académies, such as: poster presentations, book launches, ... These events can be attended free of cost.

*A full programme will be announced shortly.*
invited speakers

[Thursday, 31 May 2012, 20.00 - 22.00 @ BOZAR] — Giorgio Ciucci
[Friday, 1 June 2012, 12.15 - 13.15] — Maarten Delbeke
[Saturday, 2 June 2012, 17.45 - 18.45] — Mary Mc Leod
Thursday, 31 May 2012 [20.00 - 22.00]

*title to be confirmed*
Giorgio Ciucci

*abstract to be confirmed*

Giorgio Ciucci is an architectural historian and professor currently teaching in Rome at the School of Architecture, Universita’ di Roma Tre. Ciucci has also taught at the Istituto Universitario di Architettura in Venice (IUAV)—where he was the director of its PhD program—and served as a visiting professor at M.I.T., Institute for Architecture and Urban Studies in New York, Harvard University GSD, the Polytechnic of Zurich, and Syracuse University’s Florence program. Ciucci is the author of numerous books and essays on Rome and the history of twentieth century architecture and was a member of the editorial staff of Casabella.
Teaching on the Peripheries: Charles Polónyi and the Lessons of Marginality

Ákos Moravánszky

Hungarian architect and Károly (Charles) Polónyi (1928-2002) gave his autobiography the title *An Architect-Planner on the Peripheries*. Published in 1992 in English and eight years later in Hungarian, the book connects Polónyi's work in Ghana, Nigeria, Algiers and Ethiopia with his education and architectural work in Hungary. Polónyi was the only Team 10 member from Hungary. He studied during the immediate post-war years at the Technical University of Budapest and became involved in the post-war reconstruction of Hungary as well as the in resettlement of flood-damaged villages in the countryside. He attended the CIAM congress in Otterlo 1959 and worked in close connection with members of the Team 10. His work in Africa was done in the framework of a Hungarian organization for technical-scientific cooperation, TESCO.

From 1980 on, Polónyi was in charge of the international, English-language courses of the Technical University Budapest. He invited his friends from Team 10 to give guest lectures and teach design studios in Hungary, in the framework of an international summer school. Working on the periphery of Socialism and Capitalism, in countries in transition, he often referred to the positive effects of colonization as an important way for the periphery to close up to the center. He refused to view colonization merely as a victimizing process, and noticed the dangers of destructive tendencies operating under the surface to control the postcolonial as well as the postsocialist periphery. Moving constantly between Africa and Hungary, he frequently reflected on the historical, aesthetical, political and ethical questions of the “peripheral” culture, as elements of a phenomenology of marginality.
Maarten Delbeke is associate professor at the department of Architecture and Urban Planning of Ghent University, where he studied and received his doctorate in 2001. In 2001-3 he was the Scott Opler fellow in Architectural History at Worcester College (Oxford), and in 2004 a visiting scholar at the Canadian Centre for Architecture. From 2003 until 2009 he was a postdoctoral research fellow with the Research Foundation Flanders (F.W.O.). He has been teaching at Ghent and the Art History Department of Leiden University since 2005. Currently he leads the project The Quest for the Legitimacy of Architecture in Europe 1750-1850 at Leiden University, funded by a Vidi-grant from the Dutch Science Foundation (N.W.O.). His research concerns early modern art and artistic theory, architectural theory and contemporary architecture. With Evonne Levy and Steven Ostrow he has edited Bernini's Biographies. Critical Essays (Penn State UP, 2006) and his monograph Sforza Pallavicino and Art Theory in Bernini’s Rome is forthcoming with Ashgate. He was the co-curator of the Belgian exhibition at the Venice Biennial for Architecture in 2000, as well as of Piranesi. De prentencollectie van de Universiteit Gent (Museum of Fine Arts, Ghent, 2008). His essays have appeared in many journals and collective volumes.
Mary McLeod is professor of architecture at Columbia University, where she teaches architecture history and theory, and occasionally studio. She has also taught at Harvard University, University of Kentucky, University of Miami, and the Institute for Architecture and Urban Studies. She received her B.A., M.Arch., and Ph.D. from Princeton University. Her research and publications have focused on the history of the modern movement and on contemporary architecture theory, examining issues concerning the connections between architecture and ideology. She is co-editor of Architecture, Criticism, Ideology and Architecture Reproduction, and has recently edited the book *Charlotte Perriand: An Art of Living* (Abrams, 2003). Her articles have appeared in *Assemblage*, *Oppositions*, *Art Journal*, *AA Files*, *JSAH*, and *Lotus* as well as other journals and anthologies, such as *The Sex of Architecture*, *Architecture in Fashion*, *Architecture of the Everyday*, and *Architecture and Feminism*.
sessions
session speakers
session abstracts

conference tracks:
■ early modern
● representation & communication
▲ questions of methodology
♦ theoretical issues
♦ 20th century
♦ welfare state & architecture
The Classical Urban Plan: Monumentality, Continuity and Change

session chairs: Daniel M. Millette & Samantha Martin-McAuliffe

Greek and Roman monuments have been disappearing from the collective psyche for millennia; as soon as a new Roman emperor assumed power, for example, the architectural landscape was reshaped and adapted to suit the new rule. More recently, the rapid acceleration in the loss of collective memory through the obliteration of monuments has made clear that ancient architecture as we have come to know it, is moving away from the physical realm, to the imaginary psyche. One aspect of it, however, remains: the urban grid. Even where ancient architecture has been decimated to make room for new urban and at times, rural spaces, substantial portions of an earlier ancient grid can be retraced and the wider plan can, to varying extents, be recovered. This session will shed light on these ‘lost’ urban and rural plans.

We know that individual monuments as well as monumental architectural ensembles can today be harnessed in the service of memory scripting, just as it was – as Paul Zanker so brilliantly showed – in Roman Republican times. Can the same approach be extended to the planning grid? Does meaning change as the plan is altered? Does memory change? Can an ancient plan reflect a new cultural, political or social order?

Whether intentional or not, each Classical plan has the capacity embody specific messages linked to such notions as ‘heritage’ and ‘identity’. While this is arguably most significant when considering the formal orthogonal grid, the weight that this infrastructure can bear in terms of cultural meaning has been underappreciated by current scholia. As such, this session invites papers focussing on Greek and Roman grid traces – both literal and figurative. Proposals are particularly welcome which consider ways through which the collective memory of cities and smaller settlements is altered, if at all, with the introduction of newly constructed monuments within an ancient plan. Participants might also address the reciprocity between the institutional and architectural order of cities; or explore how an entire city can be monumentalised by virtue of ‘inheriting’ a Classical plan. Overall, this session will inform theoretical frameworks, thereby broadening as well as reassessing the existing discourse on ancient urban plans.

Albano: Castrum to Town
Allan Ceen — Pennsylvania State University, U.S.
The town of Albano provides a near-perfect example of urban development of a small town over an arc of 2000 years, and yet remains to be studied in any detail. The overlapping yet easily distinguishable ancient, medieval and renaissance/baroque sections of the town today present an unusual town plan consisting of a combination of a long rectilinear section based on Via Appia, surmounted by the triangle of the renaissance trivium. Fundamental to the evolution the town plan was the permanent castrum built by Septimius Severus on part of the site of the Villa of Domitian. Septimius Severus had as his purpose the housing of the Legion II Parthica which he stationed there to have a loyal military presence near Rome. The castrum soon generated an adjacent support neighborhood along the Via Appia which became the medieval town as the castrum itself was gradually abandoned. The transformation of the massive thermae, built outside the castrum by Caracalla, into a dense urban neighborhood occurred during this period. Renaissance Albano expanded back into the castrum with a trivium of streets determined by one of its edges. The 20th century growth of Albano has not intruded upon the integrity of the old town, but rather developed alongside it.

Memory and Movement: Rome’s Fora as Problem and Solution
Amy Russell — Intercollegiate Center for Classical Studies, Rome
Rome’s imperial fora, metaphorically central to the city’s cultural identity and literally central to the cityscape, are the only parts of central Rome laid out on an orthogonal plan. Yet their role in urban infrastructure has more often been as problem than solution. This paper investigates how attempts in ancient and modern times to provide for and control movement in the area have made use of and contributed to the physical and ideological construction of their layout. In the imperial period monumentalisation gradually closed the Forum Romanum to passing traffic, while the new imperial fora proposed a new kind of planned central space, fully enclosed and isolated from broader patterns of movement. The footprints of the fora survive, giving the city some of its most resonant spaces of memory and identity creation. But they bear the traces of more than just ancient history. Most strikingly, the area was reimagined as a backdrop to Mussolini’s grand Via dell’Impero. Their closed spaces were opened wide as the road cut obliquely across their rectilinear enclosing walls; the standing remains lent imperial grandeur to the resulting route, but also threatened decay and decline. Today, the fora are closed again. Each is marked by a statue of its patron along the renamed road, and the graffiti which the statue bases have attracted testifies to their ongoing importance in the Roman imagination. But the monuments themselves are only visited by tourists, guided through specific routes by gates and fences. Heritage and the problem of movement also meet in plans for a metro line through the area; so far excavators have had more luck finding archaeological discoveries than they have finding a place to put the station. The layout of the fora, now as ever, proves as frustrating to contemporary urban life as it is fruitful.
Cyrene and Apollonia: The Classical Urban Plan as a Measure of Opposites
Lynda Mulvin — University College Dublin, Ireland
This paper examines the classical urban plan in the context of two closely linked ancient cities, Cyrene and her port, Apollonia, Libya and considers if the order imposed by the gridplan enhanced and monumentalised their urban development. Two opposing situations are observed in these co-existing cities. Each introduced the orthogonal grid as central framework, organizing both cities into blocks. In Cyrene, the grid established during the Hellenistic period, became superior to an earlier organic linear arrangement. While in Apollonia, the Roman gridplan is later subsumed into the sacred route posed by the construction of Byzantine churches. A new order prevailed and reversed the trend. Cyrene can be read as the product of a lengthy process of organic development, where the first Greek citizens traversed from religious sanctuary on a plateau along the Sacred Way to the Agora. The location of a grid in the Agora of the Hellenistic city facilitated the cities’ successful expansion, until natural acts such as earthquakes later caused discontinuity and the city fell into disuse. Apollonia, by the sea, was planned with a grid and defense-walls to facilitate the functioning port. Urban renewal intensified during the late Roman period and it became an important Byzantine centre. This spiritual impetus altered focus so the emphasis on orthogonal grid was overcome organically, as worshippers processed between the church buildings, located strategically along certain paths.

In both cases, as primary functions changed over time, so too pathways along sacred lines equated to religious memory and whether linking classical sanctuaries on upper to lower city levels or transgressing new routes to Byzantine churches; each pivoted around a sacred way rather than being ordered by the grid. The question of whether the grid imposed a discipline is explored as an ultimately counterproductive mechanism, when new direction reflected changes in social order.

The Memory Remains: Continuity and Change in the Pattern of Symbolic Encounters within the Planning Grid of Pednelissos
Ahmet Cinici — Middle East Technical University, Turkey
The ancient city of Pednelissos was one of the middle-sized settlements of highland Pisidia, located on the southern fringes of the Taurus Mountains. The city was inhabited continuously from at least the 3rd century BC until the 7th century AD and probably onwards into the 12th century AD. Pednelissos had established good links with other cities and followed a Classical way of urban life adapting it to the specific conditions and peculiar landscape of the city. Pednelissos conformed to Classical city planning norms as early as the Hellenistic period, including monumental public buildings and squares, public amenities and honorific monuments planned within a grid system. Similar to other Classical cities, a network of messages, meanings and symbolisms embodied in the form of architecture and monuments were intertwined with the planning grid. The planning grid helped to regulate, distribute and shape not only this symbolic communication network but also people’s day to day activities and encounters with this network. Therefore, a pattern of encounters, movements, processions, meanings and memories regarding the symbolic communication network can be traced within the city grid and must have been inscribed in the collective memory of Pednelissians. While numerous alterations, extensions and modifications throughout the long life of the city, including the massive monumental building movement and development of a new quarter in the lower city in the 2nd century AD, came into being while its reference to the existing planning grid, the messages and symbolisms they accommodated were transformed to adapt to the current situation and cultural climate. However, this paper argues that although the form, visual language and content of the messages and symbolisms changed through time, the pattern of encounters with this symbolic communication network remained the same and showed continuity in the city’s collective memory.

Urbanization in Inland Sicily: Acculturation on the Periphery of the Greek World
Spencer Pope — McMaster University, Canada
Urban planning in the Greek West has received attention in the process of excavation at individual sites resulting in a known set of urban grids from the archaic and Classical periods. Recent discussions of urbanization in Sicily have demonstrated that the regular, orthogonal urban grid was a standard aspect of the Greek apokial. While the earliest regular arrangement of urban space reflects an egalitarian ethos of the nascent community, its development is contextualized in terms of political expansion and control of territory of the Greek poleis, often under a tyrant. The early Classical urban grid at Naxos, for example, is associated with a re-foundation by Hieron of Syracuse. Less well understood, however, is the rise and development of urbanization for inland and indigenous sites. Since urban planning is coterminous and interdependent with domestic architecture, the point of departure for investigations at indigenous sites is with early archaic settlements that exhibit designs, forms, and building techniques that demonstrate Greek influence. Urbanization at indigenous sites develops with rectangular houses and straight streets, such as at Castiglione and Vassallaggi; plans that prioritize an urban network of streets with a regular design appear slightly later and come following impetus from Greek foundations. Regular plans have been proposed for Hellenized indigenous sites at Monte Saraceno, Vassallaggi, Monte Gibil Gabib and Monte Bubbonia in the interior of the island. The adoption of the urban grid at these sites is the result of either direct control by Greek cities or profound cultural exchange. An investigation of the precise forms and designs implemented at inland sites indicates the depth and chronology of Greek penetration into the Sicilian hinterlands, while the analysis and classification of the urban grid in both Greek and non-Greek Sicily may be employed as a precise indicator of both acculturative forces and territorial expansion.
Open session: Layers of Time

session chair: Mari Hvattum

Visualizations of Athens. The Case of Kleanthis-Schaubert’s Plan
Konstantina Kalfa — National Technical University of Athens, Greece

In 1832, the New Plan for the City of Athens offers neither a progressive view of time (by building on the old Ottoman city), nor a cyclical one (by emphasizing the relationship between the ancient and the modern). Rather, the plan has been drafted as an image-symbol, a utopia for the western city, as a city without age, embodying and representing eternity. Offering what could be described as a paradigmatic representation of time for contemporary Western thought, this representation of history’s point zero can contribute to an interesting comparative discussion on urban representations of the temporal.

Absolutism, Rococo Urbanism and the Public Sphere
Erika Naginski & Jason Nguyen — Harvard University, U.S.

This paper considers the collision and coalescence, in early 18th century France, of monarchical absolutism and res publica in the context of what might best be described as Rococo urbanism. If the period of the Rococo—and the focus on irregular ornament it spawned—has most often been construed as the aesthetic template for nascent concepts of interiority and private space, we treat the other side of the coin: its encounter with the emergence of the Enlightenment public sphere. Our case in point will be a project proposed by the architect Germain Boffrand (1667-1754) to incorporate a royal square into the public sphere. We will discuss the fact that this turn to the classical Athenian past implies, paradoxically, an orientation to the future, insofar as these representations of historical Greek landmarks are used as prototypes for a new architecture. The New Plan for the City of Athens offers neither a progressive view of time (by building on the old Ottoman city), nor a cyclical one (by emphasizing the relationship between the ancient and the modern). Rather, the plan has been drafted as an image-symbol, a utopia for the western city, as a city without age, embodying and representing eternity. Offering what could be described as a paradigmatic representation of time for contemporary Western thought, this representation of history’s point zero can contribute to an interesting comparative discussion on urban representations of the temporal.

Out of Sight, Out of Mind: Representing Dublin City 1740-1801
Finola O’Kane Crimmins — University College Dublin, Ireland

Views of Dublin in the mid-eighteenth century attempted to place Ireland’s capital in a wide maritime and economic context. Looking seaward and eastward these mid-century paintings positioned Dublin as a port city of the north Atlantic, a peripheral capital of empire, a node in a wide network. Such positive viewpoints coincided with Dublin’s golden Georgian age of architecture and urbanism, when a visionary series of public streets and buildings established her identity as the second city of the British empire. Landscape paintings of Dublin also documented this growing pull of empire. Focused initially on the city itself, the paintings slowly adopt an oblique position, drawn by the foreign tourists sailing into Dublin bay, the absentee landlords in their distant English homes and the growing imperial weight of London. Moving from city to quay and out into the bay these images describe not only a geographic momentum but also a temporal projection of Ireland’s future.

By the close of the eighteenth century, and in the wake of both the French Revolution and Ireland’s 1798 Rebellion, as Dublin’s prospects contracted, so London’s grew. In 1800 the Act of Union sought to ensure that constituent kingdoms, such as Ireland, dissolve their separate identities, capitals and images in the service of Great Britain and its empire. Thus many positive prospects for Dublin, Ireland, and in particular her houses of parliament, diminished and collapsed. Native reaction to the reframing of Dublin as a provincial capital sometimes took a representational form, as Ireland’s ruins came to depict a ruined Ireland. One diptych of Ireland’s parliament building presented a utopian view of Ireland’s past and a dystopian view of its future. No longer inhabited by well-dressed men about town, the great national monument housed only the beggars, vagrants and layabouts of a dying city. The real passage of time was pessimistically extended into mythic proportions by the ruinous condition of the future as only untold years of stasis and neglect could have affected the degree of represented decay.

This paper will use landscape paintings and printed views to document Dublin’s rapid transition from capital city of an independent kingdom to peripheral city of empire. It will also probe the temporal speed implied and represented in these images, and suggest why such manipulation might have been politically advantageous. It will also suggest ways in
which complex obliquely structured views helped both to authenticate the modern imperial metropolis and to diminish
the provincial capital, not only in the eyes of her own inhabitants but also those of the wider world.

Representing Process in 16th Century Rome
Tim Anstey — Royal Institute of Technology Stockholm, Sweden

Domenico Fontana’s Della trasportazione dell’ obelisco Vaticano, published in Rome in 1590, constitutes a very particular
documentation of the city. This paper studies the second plate in Fontana’s treatise in order to examine the interaction
between established drawing conventions and unusual subject matter, and to speculate on how the temporary and the
permanent can be made visible through architectural representation.
The plate uses established conventions of architectural draftsmanship: plan, section and elevation; perspective; an
isolation from and a filtering of contextual information to communicate content – all techniques used since Serlio to
represent architectural works as artefacts. Yet it manages to describe processes as much as objects, articulating not
only the final, static, monumental capacity of the obelisk itself, but the drama of ‘placing’ – or ‘displacing’ - what,
for the eternalised duration of the moment in the image, must be considered a temporary, movable and ephemeral
object. In the drawing, Fontana makes visible the infrastructure that accompanied this act – the temporary supports,
tools, workers, scaffolding that were needed to move the obelisk – challenging that hierarchy that usually privileges
the representation the built over that of building. But because such an hierarchical order was already inscribed into
the systems of representation Fontana was using, he has to twist rules to make this description. Through a detailed
reading of the image, the paper offers a taxonomy of ‘shifts’, a set of hiatus points in the system of representation which
appear to relate to an expanded awareness of the classification of the permanent and the temporal. Fontana’s plate, the
paper argues, breaks down what could be seen as a binary opposition between permanence and transience into a set of
adjacencies or steps that reveal the temporal nature of permanent construction, and which highlight the permanencies
implicit in temporal processes.

Rome, seen from Paris, seen from Rome
Elena Dellapiana — Politecnico di Torino, Italy

The paper aims to analyze how Italian – in particular Roman – architectural patterns are studied, represented, and
re-elaborated by 18th century French architects, and how the results are received and used by their Italian colleagues.
Paris, in this sense, becomes a “filter” used by Italian architects and theorists to look at their own artistic tradition. As
Francesco Milizia states, the French were the only ones able to read the true meaning of the ancient Italian monuments.
Consequently, works such as De Cordemoy’s Nouveau Traité (1706) become important sources for Italian architects who
want to repeat the ancients’ glory, but in a more correct shape.
French architects and artists interpret Roman and Italian building types from antiquity and the Renaissance. The paper
will focus specially on the interpretation of ancient and late ancient Roman architecture, such as the round temple by
Legeay and Peyre, the early Christian basilica by Soufflot, De Cordemoy and their pupils, for instance Chalgrin; the
vaulted thermal buildings by Percier et Fontaine. During the second half of the eighteenth and the first part of the
nineteenth century, these buildings in turn became models for new Italian architecture, especially in peripheral areas
experiencing rapid urban development. One of the most successful architectural models in Northern Italy, for instance,
is the basilica church with freestanding columns and architraves, and the round temple. As French modulation of
Roman prototypes, these models became paradigmatic for both civil and religious buildings in 18th and 19th century
Italy. This paper investigates why Italian architects, often without academic education and mostly never having been
in Rome, use French “eyes” – treatises, buildings, engravings and paintings – to look at their own past, in search of a
source for a new architecture.
Travel of Men and Models: Interpreting, Collecting and Adapting French Art and Architecture in Europe during the 17th and 18th centuries

session chairs: Linnéa Rollenhagen Tilly & Linda Hinners

With the French “grand siècle,” Paris became a centre of art and culture, and as such it attracted artists, agents and administrators from many European courts to study architecture and art, collect models and recruit artists. This movement is exemplified with the rebuilding of the royal palace in Stockholm from the 1690s and with Peter the Great’s Saint Petersburg in the beginning of the eighteenth century, where French artists were recruited and the architectural and artistic production and administration was structured according to French principles, but also adapted to Northern building traditions and environmental requirements. The art life at the courts of Prussia, Dresden and Spain, to mention some, experienced similar developments.

In this session we will gather active researchers working upon this topic, to map recent or ongoing studies and to collect examples of foreign architects, craftsmen and artists in Paris, and French artists working for foreign courts in Europe. The aim is to obtain a better comprehension of travel and mobility of men and architectural models during the early modern period, but also to gain new insight in how French models and patterns of building organization and administration were reinterpreted outside the French borders. Not only were the foreign artists and agents interested in the art market and the ongoing building sites (private and public), but also in the French administration surrounding the academies, the manufactures and the superintendancy of royal building projects. This resulted in national interpretations of French building administration and art academies in other European countries. How do the examples of collecting and interpreting French art at European courts during the seventeenth and eighteenth centuries differ from each other? How were the French models adapted to various European traditions and climates? Of great interest are also European “agents” responsible to choose and buy models in Paris. We will discuss and compare detailed examples of how these agents worked: how they competed to obtain the best prices during sales of drawings and models, and how they created and used their personal network to recruit French architects and artists to the courts that they served.

Jean-Baptiste-Michel Vallin de la Mothe (1729-1800) : a “Great French Architect in Russia”? 
Olga Medvedkova — CNRS & Centre André Chastel, France

Since Louis Réau’s article published in 1922, we know that, during the second half of the XVIIIth century, the Russian architecture was influenced by a long stay in Saint-Petersburg of a “Great French Architect” Jean-Baptiste-Michel Vallin de la Mothe. Even if he was not that “Great” before his leaving Paris in 1759, he certainly became so in Saint Petersburg. Indeed, the role this architect played in the history of Russian architecture was extremely important. Foremost, because Vallin de la Mothe was the first professor of architecture in Russia: a great number of Russian architects who worked in the end of the XVIIIth and in the beginning of the XIXth century were his pupils in the Academy of Fine-Arts. But also because he built the palace itself of this Academy as well as a great number of buildings which were “strategically” and symbolically important for Saint-Petersburg and in general for the Russian culture recently occidentalised: Catherine the Great’s Ermitage, the Catholic church of Saint Catherine and the Central Market on the Nevsky Perspective, the dockyard known as the “New Holland”.

“French”, he also definitely was. Born in the architect’s family of Blondel - nephew and probably pupil of Jean-François, known as François II and cousin of the famous Jacques-François - Vallin de la Mothe was professionally trained in Paris during the 1740s. In 1754, he competed for the Parisian Louis XV’s square with a very original project, the description of which was published in the Mercure de France (June 1754). When, not finding an employment in Paris, he decided to leave for Saint-Petersburg, he was recommended to Russians by Marigny and by Soufflot.

Though, between 1750 and 1753 he benefitted of some “extra-French” artistic experience that chapped his architectural personality. Without any “Grand Prix”, but protected by Marigny, he obtained the status of “extern” in the Academy of France in Rome, at the same time as Gillet and Le Lorrain, both of whom he met again in Saint-Petersburg. After two years passed in the palazzo Mancini, he travelled through Italy, in the North, searching for “our teachers in art and above all Palladio and Scamozzi”, but also in the South, to Naples. It was probably during this stay and journey that he “caught” the manner which till now creates some problems to architectural historians. Indeed, what he built in Saint-Petersburg is very close to what was built by his Italian rival Antonio Rinaldi and more generally can’t be easily – or, at least, entirely – classified inside the “French Architecture”.

The “Connaissance” of French Art and Architecture at the Imperial Court around 1700
Friedrich Polleroß — Universität Wien, Austria

As “archenemies” of Louis XIVth of France the emperors Leopold Irst, Joseph Ist and Charles VIst had a more difficult situation in the reception of French art and architecture as the princes of smaller countries. This is not a new theme, but nevertheless only in the last years we got some more news about the detailed way how these cultural informations found their way from Paris to Vienna. We can find there at least four different possibilities:
1. The “Grand Tours” of young cavaliers and the travelling of diplomats:
2. French artists and foreign (e.g. Swedish) artists and intellectuals, who came via Paris to Vienna,
3. The importation of paintings and architectural drawings and especially books and engravings with views of
    French architecture and reproductions of works of arts; and
4. Austrian architects, who were sent to France to study the royal model.

Joseph Effner’s training at the workshop of Germain Boffrand. The example of interior decoration

Martin Pozsgai — Stiftung Bibliothek Werner Oechslin, Switzerland

My suggestion for a contribution to your session is to analyze the education and the training of a foreign architect in Paris around 1700 and its results, using the example of princely interior decoration. Since 1708, the former Bavarian gardener Joseph Effner, 20 years old, was employed for nearly seven years by Germain Boffrand, firstly as apprentice, then as dessinateur and, just before leaving back to Bavaria, as construction supervisor. The Elector Max Emanuel, who financed Effner all the time, had already engaged Boffrand himself for complimented interiors in Brussels (1702) and in Saint-Cloud (1713). In these years, Boffrand, architecte du roi, designed apartments in Paris (for example the salons in the Hôtel du Petit-Luxembourg or the Hôtel de Mayenne) and in Lorraine for Duke Leopold (e. g. in the Château de Lunéville, well documented by his drawings).

After Effner’s return to Bavaria, he created interior decorations just in the style of Boffrand. The salons and apartments in the castles of Dachau and in Nymphenburg Palace are presenting this French style in an exceptional and extensive manner. At last, the rooms in Schleissheim Castle, decorated since 1719, are reflecting Effner’s own observations made in his home country in Central Europe and on a trip to Italy.

From Versailles to San Ildefonso: Philip V of Spain, his Gardens and his French Sculptors

José Luis Sancho — Patrimonio Nacional Palacio Real Madrid, Spain

For his new Royal Site of San Ildefonso (Segovia), Philip V had all that garden and its fountains made by French artists: the architect René Carlier and the sculptors René Frémin, Jean Thierry and Jacques Bousseau. New archival evidence and the royal letters to the Dauphine Marie Thérèse in 1744-46 give us new light on the way of building this impressive ensemble of sculpture, preserved in situ to this day, and the perception the royal family had of their gardens and their models in Versailles and Marly.

“French influence” on the Portuguese U-shaped Noble Dwelling

João Vieira Caldas — Technical University of Lisbon, Portugal

Between 1640 and 1668 Portugal engaged in a hard-fought independence war against Spain – the Restoration War – following sixty years of Iberian union (1580-1640) under the rule of the Spanish branch of the Hapsburg. This conflict required a considerable fortification effort of land and sea borders, which lead the recently restored Portuguese crown to hire a large number of foreign military engineers of various nationalities, particularly French. Research carried out on these engineers has concluded that at least some of them ended up establishing themselves in Portugal, where they went on to develop a broader professional activity, namely in the field of civil architecture. The peace period that followed the War of Restoration saw an important investment on the part of the nobility towards the construction or refurbishment and enlargement of their urban palaces and country houses. This was particularly true of the noblemen who had distinguished themselves on the battlefield, who were duly rewarded with annuities, landholdings and titles. It was also at this time that a new palatial typology was introduced in Portugal, based on a U-shaped floor plan which has traditionally been understood to be of “French influence”. However, the relationship between the supposed French models and the Portuguese edifications has never been properly studied. Neither has a direct link been established between the presence of the French military engineers and the emergence of this typology in Portugal, or between the knowledge of French treatises by Portuguese authors and its potential implications on the noble dwelling of the last third of the 17th century.

This paper proposal will bring forth the provisional results of the research currently underway on this subject, with the purpose of separating myth from truth on the hypothetical French influence on the Portuguese U-shaped noble dwelling.
Regionalism Redivivus. Do We Need a Closer Look?

session chairs: Ricardo Agarez & Nelson Mota

Regionalism has had an intense if unbalanced existence in architectural history. Eclectic, romantic, nationalist, historicist, critical, resistant – numerous titles have been used to position design practices that engage with local and regional elements, originated in both formal and informal custom. Among these categories, critical regionalism (CR) had widespread impact and, thirty years on, still influences architectural debate. Although critiqued and questioned, it has become an umbrella-term and a benchmark against which complex and diverse local practices are hastily asserted.

CR helped set the ground for a moralism of good and bad, avant-garde and populist use of regional features in design work – according to which critical is progressive, worthy of study and praise, while uncritical (eclectic, romantic, literal) is retrograde, and not equally relevant. This moral distinction and its insistence in binary oppositions bring about the ambivalent character of CR both as a “revisionary form of imperialist nostalgia” (Jacobs 1996), “often imposed from outside, from positions of authority” (Eggener 2002), and as a theory reverent towards attitudes of peripheral challenge to central hegemonic power.

Notions of negotiation, interchange, assimilation, hybridity, and contamination linking modernism and regionalism have recently been introduced to complement the established view of antagonism between the two. More and more investigations show evidence of conciliation and blur conventional readings of opposition. The aims and ambitions of regions and local communities, however, remain hidden in generally centralized accounts. How were these formulated, and transferred to building practice? How were the cultural frames of metropolitan practitioners projected onto peripheral contexts? To what extent were local actors permeable to central agents?

We welcome papers that bring about discussion on the multiple facets of regionalism in Europe, and extend its boundaries. Regionalism studied in local sources or seen from the local standpoint, as well as constructed and issued from the centre. Regionalism observed in objects of the everyday built by locals, as much as in acknowledged works by central designers and agencies. Regionalism incorporating pastiche and nostalgia, familiar imagery and popular self-interpretation, discussed at the same level as cosmopolitan regionalism employing abstraction and exclusive references. Regionalism explored in its shades of grey, beyond the conventional black-and-white reading it has generally had from architectural history.

Grass Roots Modernism: The Austrian Settlement and Allotment Garden Association
Sophie Hochhäusl — Cornell University, U.S.

Due to housing and food shortages during World War I, the Austrian settlement movement emerged as a vernacular building enterprise based on the principle of self-help. In 1923 the scattered settlement groups comprising more than 50,000 members, were formalized into the “Austrian Settlement and Allotment Garden Association.” Along with this process of formalization the settlements became increasingly “modernized,” without ever abandoning their roots. This process of modernization was mirrored not only in modern architecture, but also in modern processes of organization. In my paper I would like to investigate the architectural and urban processes of transformations as well as the dialectical forces, “vernacular” and avant-garde, that shaped this movement into becoming not only a locally determined modern housing movement but an alternative approach towards life in the 1920s. Points of friction between high modern and local influences were certainly manifest in the architecture of the settlements; i.e. regional ornamentation was employed with cubic, functionalist row houses, and local materials were consciously manufactured into standardized parts with high labour efforts. But more importantly these seemingly opposed were also inherent in building processes and that economical organization, which shaped everyday life in the becoming of the settlements.

While core Modern architects like Adolf Loos planned for the Austrian settlement movement, the cooperative building of settlements enforced the notion of community. And while prominent economists designed the settlement association similar to a corporation with its own supplier of building materials and tools, these structures supported the settlers’ autonomy from the city.

In recent years, scholars have tirelessly worked on diversifying grand narratives of modern architecture since more varied categories to discuss modernism seem to be needed. In my paper I will investigate such categories specific to the Austrian Settlement Movement in terms of their departure from core modern ideas, ranging from their physical articulations of local economic and political practices.

Fale Samoa and Europe’s Extended Boundaries: Performing Place and Identity
A.-Chr. Engels-Schwarzpaul & Albert L. Refti — Auckland University of Technology, New Zealand

As the 19th century came to a close, British, German and American traders, bureaucrats and military rubbed shoulders in Apia, Samoa. Amongst them, they settled their imperial rivalries by contract in 1899: Western Samoans became
German compatriots and were thus presented in 1901 at exhibitions in Frankfurt and Berlin. Thirteen years later, New Zealand (a member of the Commonwealth) took control of Samoa. Accordingly, a Samoan *fale* (house) was presented at the 1924 British Empire Exhibition in Wembley Park and, in 1940, at the Centennial Exhibition in Wellington. The *fale* exhibited in 2005 at the Tropical Islands Resort in Brandt (60km southeast of Berlin), next to five other indigenous houses from tropical regions shares some important features with its predecessors – despite obvious differences. The tension between local and global contexts and customs shaped conception, production and reception in all cases. There is a dynamic awareness of many encounters with Europeans in Samoa today; not only are German and English genealogical links recognisable in many surnames, but a good share of tourists come from Europe to enjoy what might be called regional nostalgia. Historical connections, however, seem all but forgotten in Europe – who would think of Samoa as lying within Europe’s extended boundaries? This forgetfulness might even explain some short-fallings in architectural theories of region, with their moral distinctions and oppositional schemes that seem oddly out of place not only in Apia. If conceptual “Europe” still dominates the world (Dietze 2008), its provincialization decentralises origins of knowledge and responsibilities (Charkrabarti 2008). Jacob’s (1996) account, certainly expands the colonized’s repertoire of available attitudes – yet it still remains reactive. Motivations, restrictions and desires find their way into colonial and postcolonial relationships of exchange from all sides, and they need to be given equal attention.

Our paper explores some instances in which houses were exhibited within the European imperial region. In these exhibitions, architecture’s tectonic side was, as it were, inserted into the scenographic – an increasingly common strategy today, as more and more of the exterior is interiorized in glassed-over immunizing islands (Sloterdijk 2005, 2009). This twist, we suggest, helps avoid regionalism’s (critical or not) focus on tectonic form and material and redirects attention to the processes and events that give rise to building. For instance, the dynamics spurring the use of iconically Samoan twists, we suggest, helps avoid regionalism’s (critical or not) focus on tectonic form and material and redirects attention today, as more and more of the exterior is interiorized in glassed-over immunizing islands (Sloterdijk 2005, 2009). This twist, we suggest, helps avoid regionalism’s (critical or not) focus on tectonic form and material and redirects attention to the processes and events that give rise to building. For instance, the dynamics spurring the use of iconically Samoan forms (decorative from a European perspective) raise different questions and suggest alternative concepts. If Critical Regionalism’s rejection of eclectically “acquired alien forms” reacts in some ways to a condition of missed or avoided forms, we want to ask explicitly who was and is involved in the acquisition of these forms, and how.

The paper draws on research conducted between 2006 and 2010 about the conception and production of the fale Samoa at Tropical Islands Resort. Archival research explored precedents of fale exhibited in colonial and postcolonial contexts; site visits, interviews and visual documentation explored the circumstances of contemporary projects. Our research suggests that migrating houses participate significantly in the performance of Pacific identities in the global leisure industries. They not only *signify* identities – they *perform* them, often according to inconsistent or even conflicting sets of values. These practices, in Samoa or in the New Zealand or European diaspora, are deeply implicated in the tensions between the local and the global which a revived regionalism has to confront.

National Unity through Regional Diversity: Architecture as Political Reform in Yugoslavia, 1929-1941
Alekendar Ignjatovic — University of Belgrade, Serbia

How can architecture make a process of complete political transition visible? How can architecture respond to a situation when a state obliterates its constitutive traditions and when not only ideological and political order, but also the very name of a nation is irreversibly changed? A fascinating example of the roles of architecture in such a process of political and ideological transition. Could be seen in the Kingdom of Yugoslavia (1918-1945) after the establishment of the new regions; the new regions were deliberately chosen to erase ethnic and cultural differences and build a more homogeneous nation. Nowhere was such a re-invented identity more vivid than in architecture and its newly-established regionalist paradigm. This brief but wide ranging architectural history is manifested in a dizzying array of instances: from a series of typified projects for local post offices or schools which emulated newly forged regional styles, the strikingly emphatic idioms of nine governmental seats of the new provinces, from King Alexander I’s summerhouses and resorts, scattered throughout the country. Echoing architectural discourse of the 1930s and the naturalization (as opposed to historicization) of culture, these images of Yugoslav regionalism unquestionably blur some of the traditional architectural oppositions—as between tectonic and scenographic—suggesting that architecture’s ideological meanings lie beyond its “intrinsic” values. Paradoxically, the architectural construction of the new paradigm relied on the steadfast interpretation of already canonized regional styles of historical provinces, rather than on a genuine reconstruction of the local site in vernacular forms. Nevertheless, it was exactly the incongruity of dikta-regionalism that reveals the hidden nature of the 1930s Yugoslav political reform, which eventually did not tame but empower traditional nationalisms of Serbs, Croats and Slovanes.

Ana Cristina Fernandes Vaz Milheiro — Lisbon University Institute, Portugal

Can an official, centralised body produce architecture with a “regional” approach? The architecture of the Colonial Planning Office (GUC) in the former Portuguese colonies has been interpreted as a homogenous reflection of, and propaganda for, the *Estado Novo* regime. The GUC, created in 1944 by the Colonies Ministry, was a Lisbon-based design
office commissioned to produce urban plans, housing for civil servants, facilities and infrastructures for the colonies. It would inevitably produce standardised architecture. For the duration of its existence, with three distinct phases until its closure coinciding with the revolution in 1974, its specialists perfected historicist architecture for official representation that was adapted to the Tropics. In the early 1960s, the office’s output began to compete with more localised experimentation, when the impossibility of transforming all of the colonial territories into an analogous expression of the metropole was acknowledged. Awareness of forms of “regionalism”, albeit tentative, began to show in the reflections of the designers; this was also a result of the training they had received abroad.

One can identify two approaches: 1. The enormity of the rehousing task (providing housing for all social strata) and the specificities of the indigenous communities demanded responses that integrated traditional lifestyles and methods. In the urban plans executed (Mário de Oliveira, Bissau, 1959) there emerge (spatial and building) typologies based on the form and organization of the African house; 2. In the housing for European settlers references to traditional Portuguese architecture were incorporated as a way of helping people transferred from the metropole to the colonies to not feel uprooted. Thus, while in predominantly African communities more progressive design methods (from an international viewpoint) that respected the local identity were introduced, in European quarters a nostalgic discourse of transposition of an artificially re-created and, therefore, atavistic “regionalism” was maintained.

Regionalism and Neorealism in Modern Italian Architecture, 1925-1955
Jonathan Mekinda — University of Illinois at Chicago, U.S.

The powerful strain of regionalism latent in Italian modernism is by now well established. From the first manifesto of the Gruppo 7 in 1926, Italian modernists worked to develop a distinctive modern architecture that would not only embrace the formal principles of international modernism, but would at the same time be responsive to the particular geographical and cultural conditions of Italy and rooted in the celebrated architectural traditions of the country. Despite the significant body of scholarship devoted to modern Italian architecture, however, little attention has been paid to the full flowering of that strain of regionalism that only occurred after World War II in the architectural works now described as Neorealist.

Today, Neorealist architecture, exemplified by the Tiburtino quarter in Rome, is widely considered to embody Italian architects’ abrupt turn away from modernism after the war in order to engage a wider audience through the scenographic appropriation of the forms and techniques of vernacular architecture. Contrary to this view, through an analysis of several key projects including the Cesate quarter in Milan and the Tiburtino quarter in Rome, this paper will show that Neorealist architecture was in fact the culmination of that search for a distinctively Italian modern architecture begun in the late 1920s. As such, it illustrates the centrality to the modernist project of concerns typically characterized as regionalism, particularly during the 1930s and ’40s as modern architecture in Europe developed beyond the visions of its progenitors. Furthermore, this paper will also argue that the so-called “populism” of Neorealist architecture, a label typically used to deny it any critical capability, is properly understood as an explicit objective articulated by the architects in order to fashion a more intimate connection between the residents of these new quarters and the urban contexts in which they were embedded.

The significance of this paper extends beyond re-evaluating Neorealist architecture. More fundamentally, this study probes the relationship between modernism and regionalism and examines the fundamentally flawed distinction between avant-garde and populist regionalisms that is now widely accepted. As this paper will argue, this interpretative framework fails on multiple levels: Not only does it define the respective positions according to a limited set of formal techniques that does not reflect the full range of practices, but it also fundamentally misreads the political affiliations of those positions. As the Neorealist architecture of postwar Italy well demonstrates, the concept of regionalism embodies a set of concerns that cut across the boundaries of form and ideology typically associated with modernism.
Postwar Instrumentalization of the Baroque in Europe and North America

session chair: Andrew Leach

Since the end of the nineteenth century the baroque has undergone a series of critical and historical re-evaluations in view of its chronology, actors, and characteristics. Each successive moment of appraisal has clarified not only the content indicated by the term baroque but also the tools and objectives of the historians who address the problems it poses in any given moment. Papers in this session will address the study of baroque architecture from the 1940s to the 1970s with a view towards understanding its instrumentalization within the context of post-war modernism and postmodernism. Scholarship on the history of architectural historiography has demonstrated that history assumed a new importance to the work and thinking of architects in these decades. Art historians able to distil architectural history into lessons, overt and subtle, found a willing readership among practicing architects. The figure of the architect-historian also emerged as a force at this time: committed to the academic study of architectural history but with an audience of practicing architects and students very clearly in mind. The ‘operative histories’ famously attacked by Manfredo Tafuri had allowed for the reinstatement of history as part of the mainstream concerns of modernism. The instrumental historian returned to the architectural discourse of these decades a sense of historical debt, but shaping history as he or she did so. Among the vehicles for working through the complexities of such themes as space, form, context, type, materiality, historicity, perception, significance, and (urban) scale, the architectural baroque proved useful. Consider Norberg-Schulz’s studies of urban scale and type in Baroque Architecture; Wittkower’s and Zevi’s influential portrayals of Borromini as the model (modern) architect; the importance of the baroque for Giedion’s conception of the history of architecture as the history of space (extending Wöllfin’s and Schmarsow’s premises); or Dorfles’s or Scharoun’s comparative readings of the baroque against modern expressionism. How does Portoghesi’s Roma barocca (1966) contribute to modern (indeed, postmodern) architecture as it adds to the library on baroque architecture? Papers will explore instances in which the mechanisms, premises and consequences of post-war historiography of the baroque has sustained a translation from historiography to architecture that has proven productive for the thinking and practice of architects.

Reading Aalto Through Baroque: Dynamic Pluralities, Constituent Facts, and Formal Latencies
Eeva-Liisa Pelkonen — Yale University, U.S.

Alvar Aalto cemented his role as one of leading international architects and a model for its future development during the late 1940s and 50s. In this period Giedion dedicates the longest chapter of the second edition of Space, Time and Architecture (1949) to the Finnish master, and Vincent Scully, in his Modern Architecture (1961) puts Aalto forward as a true heir to Frank Lloyd Wright. Aalto gains a particularly strong following in Italy, where Bruno Zevi and Gillo Dorfles count as his mentors, and where his work is widely published in the pages of journals like Zodiac, Metron, and Domus. The era gives birth to a reading that still dominates Aalto scholarship: the idea of Aalto as a universal humanist and a representative of the “organic” tradition of modern architecture. This paper focuses on the parallels drawn between Aalto’s formal and spatial strategies and baroque architecture, which this group of critics helped establish as the new historical reference point and the ultimate measure of architectural quality. In understanding how and why Aalto was singled out as a key figure in this interpretative and historical context I will point out the renewed interest in Leibniz and his notion of dynamic plurality (as opposed to ideal cosmic whole). The formal link between baroque and Aalto was founded on the same model: ability to highlight and resolve multiple conflicting motives inherent in any given problem by combining diverse plan elements and engaging architectural context in productive ways. It is against the baroque referent that Aalto’s ability to synthesize diverse spatial and plan elements (e.g. Vuoksenniska Church), to integrate architecture in the city (e.g. National Pensions Institute), and merge nature and architecture (e.g. Villa Mairea) gains currency. I will speculate on the social and political subtext of this formal tension between fragment and a whole in the context of postwar Europe, and discuss Aalto’s key formal trope – the undulating wall – and how it not only represented ideas about transformation and becoming inherent in Leibniz’s monalogy, but was ripe with ontological significance as an embodiment of the historical unconscious or latency waiting to surface.

Baroque in Translation: Giedion’s Digestible History for Modern Architects
Denise R. Costanzo — Pennsylvania State University, U.S.

From the 1940s through the mid-1960s, the baroque seemingly offered little to interest American architects. Mid-century education and practice generally emphasized such modernist priorities as industrial materials, contemporary sociological conditions, and avant-garde aesthetics. The direct engagement with pre-modern styles typical of conservative design through the 1930s was rejected outright. Even as architectural history scholarship gained increasing momentum during this period, practicing architects had few obvious reasons to consider historic periods like the baroque when towers of glass, steel, and concrete were paradigms for a new age. It is therefore curious that a significant number of young mid-century architects, all recently graduated from America’s top modernist design programs, express explicit interest in the baroque at this time. This is found in their applications for the American Academy’s Rome

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Prize fellowship, where many assert that their chief motivation for seeking a year in the Eternal City is a desire to absorb the city’s seventeenth-century patrimony. While English-language studies of this period became more widely available during these years, these young architects’ conviction that the baroque was relevant to their careers can only be explained through the influence of one figure: Sigfried Giedion. Giedion’s *Space, Time and Architecture*, first published in 1941, would profoundly shape generations of architects around the globe. Predominantly a discussion of the nineteenth and twentieth centuries, the author also deploys the baroque for essential didactic purposes while making his broader argument about modernism. The book is also aimed at a professional instead of scholarly readership, which gives his presentation unusual immediacy and relevance. Furthermore, the author’s active participation in the modern movement gave his voice unquestionable disciplinary legitimacy. Giedion was ideally positioned to bridge the worlds of baroque historiography and modernist practice, effectively translating the period’s key monuments, figures, and formal ideas into terms that made them digestible and indispensable to American postwar architects.

**Ending the Hegemony of ‘Space’: Steen Eiler Rasmussen and the Relativization of Baroque Aesthetics**

Anthony Raynsford — San José State University, U.S.

While Steen Eiler Rasmussen’s 1959 book *Experiencing Architecture* has become an international classic in architectural pedagogy, few have considered its role in reorienting the architectural historiography of baroque ‘space.’ *Experiencing Architecture*, in fact, drew on much of the same baroque pedigree as Sigfried Giedion’s *Space, Time and Architecture*, including Heinrich Wölfflin’s historical hermeneutics and Albert Erich Brinckmann’s empathetic accounts of ‘plasticity’ and ‘space’ (*Plastik und Raum*). However, it invoked these categories, not to construct a teleology from an imagined baroque synthesis to a modernist ‘space-time,’ but rather to relativize and de-mystify these categories, both within seventeenth-century European architecture and within an open-ended set of modernist ‘experiences.’ For example, seventeenth-century Delft, as also seventeenth-century London and Amsterdam, became for Rasmussen an inversion of baroque Rome, not a place of dramatic spatial sequences but a city of bourgeois functionalism, in which theatricality was replaced by the subtle tones of light falling through windows and doorways, illuminating the objects of everyday life. It was not only that the seventeenth-century Dutch built differently from the Romans, but that they also experienced their buildings differently. In a period when Giedion and others were urging a ‘new monumentality’ that would recapitulate in modernist terms the spatial theatricality (and supposed cultural synthesis) of the Roman baroque, Rasmussen reformulated an earlier Scandinavian functionalism, but now in terms of pluralistic phenomenology of everyday life. Using manuscripts and correspondence from the MIT Archive and the Royal Danish Library, this paper argues that Rasmussen’s relativization of baroque spatial aesthetics coincided with a wider schism between empiricist and idealist constructions of architectural modernism in this period. Built on theoretical framework of German idealism, Rasmussen’s work, nevertheless, provided historical justification for the empiricist (and often eclectic and relativistic) positions ranging from picturesque townscape to Alvar Aalto’s humanistic organicism.

**The “Recurrence” of the Baroque in Architecture: Norberg-Schulz’s Phenomenological Approach to Constancy and Change**

Gro Lauvland — Norwegian University of Science and Technology Trondheim, Norway

In *Space, Time and Architecture* (1941), one of the central texts of the modern movement in architecture, Sigfried Giedion dealt with what he called ‘constituent facts’: a kind of basic architectural language. Although he acknowledged the baroque as a period of time with different social and political conditions, Giedion was interested in how the understanding of space within the architectural modernism was prepared as part of the baroque, by architects like Francesco Borromini, Guarino Guarini and Balthasar Neumann. Later on, in his first Gropius Lecture at Harvard University in 1961, he anchored his understanding by using the concepts of ‘constancy and change,’ related to time and place through his discussion of ‘monumentality’ and ‘regionalism.’ Beside a shared interest in a German language art history tradition, Giedion’s student at the ETH in Zurich, Christian Norberg-Schulz’s description of modern art and architecture can be interpreted in relation to his tutor’s influence. Nevertheless, a significant turn in the grounding of Norberg-Schulz’s academic approach is manifested in *Genius Loci: Towards a Phenomenology of Architecture* (1980). Where Norberg-Schulz’s approach to architecture was rooted in the human sciences in the 1950s and 1960s—in art history, language theories related to structuralism, and also gestalt therapy—he goes from a theory-oriented understanding of the field of architecture to an understanding of the architectural work related to philosophical phenomenology during the 1970s. Through his phenomenological understanding of architecture, one can argue that Norberg-Schulz shed light on Giedion’s approach to ‘constancy and change’. The concepts are given a new academic basis grounded on a different critique of modernity, and also on another understanding of Man as historical being. This article explores the difference between Norberg-Schulz’s architectural *thinking* and Giedion’s *theoretical-descriptive* approach—with an emphasis on dissimilarities in their interpretation of the concepts of constancy and change. In light of the above, this essay addresses the question of how, and to what extent, Norberg-Schulz’s empirical study of the baroque informed his phenomenological understanding of architecture. Implied in this question is a concern for our built world, and an assumption connected to the importance of an experience based thinking for architectural practice of today.
Exploring the Edge of Orthodoxy: The Baroque as Read by Paolo Portoghesi

Silvia Micheli — Politecnico di Milano, Italy

Paolo Portoghesi began writing articles on baroque architecture while still a student in Rome. In 1956 he published his first book on Guarino Guarini, a protagonist of the Italian baroque, and at the same time begins to focus his attention upon the work of Francesco Borromini, writing *Borromini nella cultura europea*, published in 1964. Meanwhile, several other intellectuals also began concentrating their attention on baroque culture and on Borromini’s architecture in particular. In the second edition of *Space, Time Architecture*, Sigfried Giedion introduces a new section dedicated to baroque architecture and presents Borromini as a forerunner of architectural modernism. Also during this mid-century period Gillo Dorfles writes *Barocco nell’architettura moderna* (1951); Giulio Carlo Argan publishes *Borromini* (1952) and *L’architettura barocca in Italia* (1957) and Christian Norberg-Schulz produces *Architettura barocca* (1971). All this attention appears to Portoghesi as confirmation of his own intuition that modern architecture could be read, and understood, through the investigation of baroque architectural experience, a study that would produce useful instruments for developing contemporary ‘architectural composition’. The intentions animating Portoghesi’s approach to the baroque as a fertile ground for his future activities, both as historian and as architect, are revealed in his introduction to *Borromini nella cultura europea*. There he writes that ‘before being an occasion of historical and philological analysis, knowledge of Borromini’s work is an instrument of autocriticism for modern culture [...] Borromini’s controversy put in crisis the basis of the linguistic conventions restored by the Renaissance, sweeping aside, in its most intense moments, its hesitations and inhibitions that still have influence, as a mortgage, upon modern architecture itself [...]’ Driven by the anticlassicist passion inherited from his maestro Bruno Zevi, Portoghesi’s attention was caught by Borromini’s skills in breaking the theoretical and design rules fixed by Renaissance architecture. Set free of convention, Borromini’s work becomes a symbol of liberation and innovation. From Casa Baldi (1959-61), through the Mosque and Islamic Cultural Centre (1974-93), both in Rome, to Strada Novissima at the Biennale di Venezia (1980), the lessons of baroque architecture have had meaningful reverberations on Portoghesi’s own architecture, particularly concerning themes of the ‘curve’, the ‘angle’ and the ‘façade’. This paper seeks to rebuild the intellectual *entourage* in which Portoghesi led his studies on the baroque architecture, to describe the influence of Borromini’s work on his own architecture and to investigate its effects on the birth of postmodern architectural culture, to which Portoghesi made a considerable contribution.
Open session: Housing, the State and Society since World War II

session chair: Adrian Forty

The Polykatoikia in Post-war Athens: Diffusion of a Status Symbol
Olga Moatsou — École Polytechnique Fédérale de Lausanne, France

In interwar Greece, the Greek apartment building called « polykatoikia »1 was promoted by architects as the modern, groundbreaking residential type. Nevertheless, the polykatoikia was then designed, built, and inhabited by the urban upper-class, while its architects underlined their affinities to the central-European Modern Movement of those times. During the years of post-war reconstruction, the lack of a sufficient social housing, as well as the intense migration into the cities, strengthened the popular need to enter a new modernity, which merely meant having electricity, running water and sanitary facilities. At the same time, a series of institutional and social changes made the erection of polykatoikia buildings easy, cheap, and thus accessible to the lower classes: During the 1950s and until the 1980s, this building type became the object of a revered reproduction within the framework of a small-scale entrepreneurship and the rural class became an affluent, urban middle-class that enjoyed the status of home ownership.

This paper aims to observe the transformation of a high-profile architectural invention into a middle-class housing type, and into an almost popular typology and object of hedonistic consumption. The focus will be set on a specific case, the polykatoikia designed in 1956 by eminent architect Dimitris Fatouros in Athens. This building marks the resumption of architectural practice after the Second World War; then again, its production was assumed by a group of actors, such as the entrepreneurs and the family. The goal is to bring out those actors, to examine their role in the creation of this widespread architecture, and observe their ways of adapting high-profile models and diffusing them into the market.

J.B. Bakema’s ’t Hool, Eindhoven: Building the Middle-Class Dream in Collective Suburbia
Pierijn van de Putt — TU Delft, The Netherlands

The neighborhood ’t Hool in Eindhoven is a testament to the growing self-awareness of the post-war middle class in the Netherlands. Designed by Jaap Bakema and built between 1961 and 1972, it is the result of a private/collective initiative of five employees of Philips’ Laboratory of Physics (Natlab). It comprises more than 1000 housing units, a myriad of dwelling types, a shopping centre and an abundance of communal and private green space. On both the urban scale and the intimate scale of the dwelling, ’t Hool is highly idealistic, highly ambitious and eager to break free from existing structures, mores and habits. Nowhere in the Netherlands has that been achieved on such a large scale as in ’t Hool.

In the Netherlands, the mechanism of supply and demand on the housing market has never truly been set in motion. Witness to this is an overwhelming supply of 120 square meters, three-bedroom houses with a private back yard, demonstrating only the minutest typological and spatial differentiation. With a middle class that is growing richer, more individualistic and more diverse and a government aiming for less state control in spatial planning, new tools should be developed towards a more direct relation between developer and consumer, between supply and demand.

A study of the history of ’t Hool reveals the difficulties that the initiators and their architect, Jaap Bakema, encountered when trying to create their neighborhood amidst the rules and structures that already existed. ’t Hool can therefore serve as a case study into collective design initiative of the middle class and as such be a valuable part of present day debate.

Ricardo Bofill and the Architecture of Urban Speculation
Anne Kockelkorn — ETH Zurich, Switzerland

Gothic cathedrals, baroque gardens, and classicist castles – these traditional images of France resurface not only in its historical monuments but also in the public housing projects of the Catalan architect Ricardo Bofill for Paris’s Villes Nouvelles. Planned and realized between 1971 and 1986, these eclectic apartment buildings wed two elements that modern city planning sees as antithetical: the technocratic welfare state and the postmodern simulacrum of urban enclaves.

The twin features that characterize Bofill’s work in Marne-la-Vallée, Saint-Quentin-en-Yvelines, and Cergy-Pontoise encapsulate the dilemma experienced by the Villes Nouvelles in general. The political and planning impulses of the massive state project were as ambivalent as one could expect, given its origin as a 1960s vision of the welfare state and its construction during the early-1970s economic crisis: controlling urban sprawl while financing the project with land sales to real-estate investors; offering thousands of new apartments as a formal alternative to the grands ensembles while providing the French prefab industry with jobs; celebrating the political meaning of French democracy while robbing the communes of their planning authority.

Bofill managed to translate these contradictory objectives into positive design strategies. His nostalgic drawings enthused the construction engineer of Villes Nouvelles, the centrist president Valéry Giscard d’Estaing, and the communist mayor. His historicizing and prefabricated apartment blocks for the little man were supported by the French state, built by the construction firm Bouygues, applauded by the popular press, and praised by Marxist architectural theorists.

Bofill’s colossally inflated Les Espaces d’Abraxas, completed in 1981 at Marne-la-Vallée, condenses these ambivalent goals of the Villes Nouvelles with unreal intensity, suggesting anything from a prison colony to a surreal dream. Lending strength to this impression was the building’s role as backdrop for Brazil, Terry Gilliam’s 1984 film parodying George Orwell’s 1984. The film lets one feel the undigested terror of a utopian dream that can morph at any moment into an authoritarian nightmare.
Adventures in Baghdad: Constantinos A. Doxiadis, the Science of Ekistics and Cold War Politics
M. Christine Boyer — Princeton University, U.S.

Why was the embryonic architectural office of Doxiadis Associates invited to develop a national housing plan for Iraq in 1955 and a Master program for Baghdad in 1958? Who recommended Doxiadis and why, considering he created in Iraq the largest development and housing program anywhere in the world during the 1950s, and that it offered him a blueprint to develop his science of Ekistics?

Why did the Ford Foundation fund Doxiadis to the sum of $5 million dollars beginning in 1960, the largest sum given to any one individual, despite evidence in the Foundation's archives that this was a waste of money? Foundation funds were intended to set up training institutes and educational projects requiring Doxiadis to conceive of long-term housing schemes in educational terms, creating Ekistics training centers, designing universities and schools across the Middle East and Africa.

Jacob Crane, head of the International Office of the US Housing and Home Finance Agency (1947 – 1953), recommended Doxiadis for both jobs with the Iraq Board of Development and the Ford Foundation. Crane worked with Doxiadis when he headed the Greek Ministry of Housing and Reconstruction. Under Crane's tutelage, by 1950 some form of ‘aided self-help housing’ accounted for 15,000 units a month or 70% of all reconstruction activity in Greece.

Crane persuaded the UN, the International Bank for Reconstruction and Development and various American Foundations to adopt settlement and housing issues in the developing world as their major concerns. He created a network of like-minded experts in strategic institutions abroad. By 1949 he had expert informants in 22 countries, a network that expanded during the 1950s and 1960s.

This paper investigates the role housing held in Cold War politics. It questions why these projects of Doxiadis have not been investigated, why the network of housing experts remains a neglected concern of architectural historians.

The Double Face of Soviet Era “Politics of Architecture”
Ines Weizman — London Metropolitan University, U.K.

The relation of politics and architecture in the former soviet bloc, this paper will argue, takes multiple forms. Rather then a simple top down command economy this relation must be understood as one existing within a complex field of force. Recent architectural history of the soviet bloc has emphasized the relation between socialism and modernism. There the described relation of politics to architecture was direct – architects were tasked and commissioned with constructing the material environment for a socialist utopia, or at least, the stages to its realisation. This, I will argue, is only part of the story. Architecture functioned in fact as a site of multiple conflicts and confrontations. Rather than registering the solid homogeneity of socialist and communist thought – architecture was the medium through which the tensions running through the politics of the bloc were registered, challenged contested, and debated.

Between the architect as a diligent state functionary and the architect as a dilettante dissent, there were multiple modes of practice that could register both compliance and contestation, experiment and withdrawal, engagement and flight. Starting with the limit concepts of the state architect and the dissident the complex field of relations between politics and architecture will be unpacked.

The presentation will thus start from both ends: it will uncover state planning and its achievement and will also unpack the emergence of the architect dissident as a new typology of practice in the second half of the cold war (post 1968). From there the paper will start to explore the multiple hybrid forms of practice and the challenges and political frictions they register. This will allow me to reflect, by analogy, about contemporary relations of politics and architecture both in research and practice.
Siege Views and the Representation of Cities in Early Modern Europe

This session examines the depictions of cities under siege in the period 1450-1700. Siege warfare was omnipresent in early modern Europe. Nearly all important cities were fortified, and many of them were besieged at least once. Accordingly, images of cities at war compose a large part of the visual culture of the time. Countless siege views were produced in all kinds of media (drawings, prints, paintings, tapestries, etc.), displaying a rich variety of forms (frontal views, aerial perspectives, ichnographic plans, etc.), formats (book illustrations, broadsheets, mural maps, etc.), and functions (reconnaissance, news reporting, commemoration, etc.). Some siege images were genuine masterpieces of graphic art and urban cartography.

Notably, siege views pose problems of topographical as well as narrative accuracy: their development is connected to that of cityscapes and mapmaking as well as to that of news prints and graphic journalism. Traditionally, depictions of sieges were memorial works: posterior fabrications devoid of any documentary verisimilitude. But after 1500, they frequently purported to be “true portraits”: accurate, eyewitness records of the actual events. At the same time, representations of cities became more accurate due to improvements in perspective drawing and surveying techniques. Siege warfare was certainly an important motor for innovations in urban cartography. For many cities, the earliest accurate representations to have survived are siege scenes. Yet even when made from first-hand observation on site, and despite their claims to veracity, depictions of sieges always mixed historical fact with artistic fiction. Thus the abundant imagery of cities under siege offers an enormous potential for urban and architectural historians, but there are many pitfalls awaiting those who want to use such images not merely as illustrations, but as sources in their own right.

The papers in this session will explore the variety of uses for the testimony of siege views. Images of sieges and cities from the whole of Europe (including the borderlands of the Ottoman Empire in eastern Europe and northern Africa) and in many different media will be considered. Various issues will be addressed, including the problem of historical accuracy; the use of different representational modes, iconographic conventions and genre clichés; the dissemination of siege prints and of innovations in city planning; the commissioning of siege pictures as a form of self-representation; and ensembles of siege scenes and their display in princely palaces or public buildings.

Triumphs, Treatises, or True Records? Siege Views from the War of Siena, 1553-55
Simon Pepper — University of Liverpool, U.K.

How much reliability can be placed on contemporary siege pictures? Can they be used to study fortifications, the deployment of artillery or the events of a siege? When is “accuracy” compromised by compositional requirements or a political agenda? This paper attempts to answer such questions by comparing the visual records of two sieges from the War of Siena (1553-55). The fortifications successfully defended at Montalcino (1533) were celebrated on the cover of a Sienese tax register by their designer, and by another Sienese military architect just after the withdrawal of Imperial troops (possibly as the basis for a celebratory fresco). Montalcino also features in drawings and treatise illustrations by military engineers who had served with the Imperialists at the same siege, allowing a rare degree of cross comparison. The Montalcino images – all composed shortly after the events – are compared with the triumphantist fresco of the Imperial capture of Porterocele (1555), executed a decade later by Giorgio Vasari in his scheme for the decoration of the Florentine Palazzo Vecchio. The paper evaluates their value as sources, identifies interpretive hazards, and compares them with other mid-sixteenth-century artistic programmes, such as the Cowdray paintings of Henry VIII’s 1544 Boulogne campaign, or Matteo Perez d’Alessio’s fresco cycle of the 1565 siege of Malta.

The Genius Militant and Siege Views in the Kingdom of Naples
Massimo Visone — University of Naples ‘Federico II’, Italy

From the 15th to the 17th century, siege views had a great fortune and were reproduced in heterogeneous media, such as bronze and marble reliefs, tapestries, silver models, ivory and bone engravings, wood inlays and reliefs, works in hard stone, ‘scagliola’ or wax, and more. Reliefs were common in commemorative monuments of leaders who participated in the main events of the wars in Europe. The phenomenon documents the spread of iconographic prototypes and models, reaching a disclosure not only among educated and scientific circles of collectors, but also among men-at-arms.

The main applications were in France and Spain during the 16th century; this development is evident not only in the great regal pantheons (Abbey of Saint Denis and Escorial), but also in the tombs of aristocratic Habsburg families. Profane themes rarely appear in these works as allegories or decorations, but in the iconography the profane reasons outweigh the sacred ones and the tendency to glorify the individual stand out with great magnificence. In this sense, the best known examples in Italy are the Monument to Don Juan de Austria in Messina (1572-73) and the Monument to Alessandro Farnese in Piacenza (1620-25); but the phenomenon finds in Venice and Naples a tradition rich in episodes. Here I will show some episodes concerning the Kingdom of Naples, in which cities under siege and scenes of famous battles are represented: the Castelnuovo’s portal (Teano, Calvi, Accadia and Troia; work of Guglielmo Monaco and Pietro di Martino, 1465); the tombs of viceroy Ramon de Cardona and Pedro de Toledo (Ravenna, Baia and Otranto;
of Giovanni da Nola, 1522-1570 ca.); the tomb of Vincenzo Carafa (Malta; Lepanto; Tunis; Lisbon; Anversa; Fontaine Française; of Geronimo D’Auria, 1603-11); the tomb of Carlo Spinali (Breda and Praga; of Giovan Marco Vitale, 1634). All these works bear witness to the circulation and the fortune of views and maps of sites that were involved in famous enterprises in early modern Europe.

Accuracy and convention in four tapestries representing the taking of two Moroccan cities by Afonso V of Portugal (c.1475)
Inês Meira Araújo, José Varandas, Luís Urbano Afonso — University of Lisbon, Portugal
The four tapestries known as the “Pastrana Tapestries” illustrate the conquest of Asilah and Tangier in 1471 by the King of Portugal Afonso V. Three of these tapestries deal with the siege and assault on Asilah and the fourth represents the taking of Tangier by an amphibious force. Each of these tapestries has almost 11 meters long and 5 meters high and is crowded with hundreds of forms and colored patterns, mostly due to the superimposition of plans and the artistic conventions of the time. Taken in isolation or when seen as an assembly, these tapestries produce a huge visual effect on the viewer and do not facilitate any obvious optical path through them. Therefore, on the one hand they are large enough to represent with great detail these two Moroccan cities of the Atlantic coast and the invading Portuguese army. On the other, they are produced in such a way that the viewer gets a sense of visual disorientation and feels lost when getting into the image.

Some historians have considered that the overall composition and the accuracy in the representation of the Portuguese army could not have been achieved without the presence of an artist accompanying the assaults, who must have also conceived the cartoons sent to Flanders where the tapestries were made around 1475 at Pasquier Grenier’s workshop in Tournai, Flanders. However, these tapestries cannot be considered as a late medieval version of war photojournalism and their accuracy as veridical images of the events has long been disputed. Indeed, these large scale images of triumph combine the accuracy of the events represented, their narrative sequence, the painstaking representation of the heraldry and military equipments used by the Portuguese with an unbalanced conventionalism in what concerns the representation of the Moroccan cities and its inhabitants. Not surprisingly, the most stereotyped representations in the tapestries take regular Flemish cities and its inhabitants as their main model. In this paper we address this asymmetry and we attempt to interpret it within the visual culture of the time.

The siege of Ypres (1383) engraved by Guillaume du Tielt: a 17th-century view on 14th-century urban space
Bram Vannieuwenhuyze — Leuven University, Belgium
In 1610 the Flemish engraver Guillaume du Tielt (ca. 1585-1633) made his most important work: a bird-eye view on the Flemish town of Ypres besieged by the urban militias of Ghent with the assistance of English troops. According to its inhabitants, the entire demolition of the town was prevented thanks to their prayers to the city’s patron, ‘Our Lady from the Garden’. At the beginning of the 17th century, the siege view clearly served a commemorative purpose in order to restore/reinforce the cult of the city’s patron. For (building) historians the engraving is very interesting since it is the only image of the four medieval suburbs with their parish churches and the so-called second town wall. All were devastated in 1383 and never rebuilt. In this paper, I will study this siege view profoundly by using a new digital method for map analysis, the ‘Digital Thematic Deconstruction’. It starts from the assumption that historic maps and town views are very complex and multi-layered compilations of topographic elements, which have to be analysed separately. The method not only allows to isolate every single topographic feature, but also to gain insight in the complex composition and accuracy of the map/view as a whole. At a final stage the results of the ‘Digital Thematic Deconstruction’ must be compared to other data, such as other maps, texts, images and archaeological data. For this case, I will compare the data gleaned from the view to other cartographic material (especially the urban panorama made by Thévelin-Destrée in 1565) and archaeological findings. This will allow assessing the reliability of the siege view as a whole and of the representation of the lost outskirts and their buildings.

Siege and battle scenes in historical images of Romanian towns
Anda-Lucia Spânu — Institute for Social Sciences and Humanities Sibiu, Romania
During the past four centuries, images of Romanian towns have been made on a wide range of supports, such as walls (of houses or chapels), coins and medals, shrines and other religious objects, scenic backgrounds, documents and other guild objects, playing cards and even on tableware. They were marked by the spirit of the time they belonged to, by the artistic styles and by the purposes they served. Many of the town-views can be found on canvas paintings and on other works of art, but the vast majority of them were printed images. Located, both politically and geographically, at the intersection of the two great powers, Romanian principalities represented, for several centuries, the field where from a political point of view the west and the east encountered themselves. In the late 16th and in the 17th century, developments in the Ottoman Empire, which manifested its
expansion in these areas, provided opportunities for representations of some Romanian towns as backgrounds for siege or battle scenes. But the interest in this area was greater during the wars fought here by the Austrians, Russians and Turks in the 18th century. This period saw a peak in siege and battle scenes, representations with town views in the background, with detailed legends and very scrupulous records of participants, especially the winners. These images were meant to help printers illustrate the histories, which approached the events of the time.

This paper will examine historical images of siege and war scenes, having Romanian town views as backgrounds, showing the research stage of this historical domain in Romanian historiography.
Communicating Architecture: Working with Documents in Construction

session chairs: Tilo Amhoff & Merlijn Hurx

While architectural drawings have always been at the centre of attention of architectural historians, the role of textual documents produced in the construction of buildings and their interrelationships with drawings remains under-investigated. This may well be because drawings and accompanying construction documents are often preserved separately in the archives and because architectural history has tended to focus on design while questions of the building process are dealt with by construction history.

The development of drawings, specifications, building contracts, bills of quantities and other construction documents depends on local building practices and law and their histories differ across Europe, but these documents can be considered to share some common characteristics. They describe and define the building prior to its realization. They are, to varying extents, instructions to workmen but also serve as legal documents. They are not the sole preserve of the architectural profession, but are the product of complex co-operation, conflict and negotiation between a wide range of actors and institutions. As such they may formally act as limitations but also have a constitutive role in the production of architecture.

We think that historical research of legal and regulatory documents in architecture has implications beyond procurement and construction history. In this session we would like to bring together a range of researchers to open up a discussion about the different meanings and values these documents hold and how they might be interpreted, critiqued, or used in architectural history and theory. We are particularly interested in what kinds of histories are made available through their exploration and how these documents might offer openings for questions in architectural history and theory that might otherwise remain under-explored. These questions might include: How has architecture been encoded in the building process, either in individual documents or through their interrelationships? How might we read these documents not merely for themselves or for their technical contents, but as historical accounts of specific processes and relationships involved in the making of architecture? What are the interrelationships between text and drawing, and is it possible to discern a developing notation system between them that is typical of architecture and building? What functions have these texts and drawings served during the building process, is there any continuity in their development, and can we speak of a specific form of architectural discourse that might emerge from this kind of study?

The Use and Development of Builder’s Specifications and Building Contracts in the Planning Process in the Low Countries before 1650

Gabri van Tussenbroek — City of Amsterdam/Utrecht University, The Netherlands

In my contribution I will focus on the question which appointments were written down in a contract or building specifications, before building started. The main goal is to gain insight in the question which elements of the building process were of importance to the patron and to the contractor as well, to lay down in a contract.

In this process, different steps can be discerned, that find their reflection in fixed agreements. The first step deals with the design of the building project. Concerning this point, in the contract can be referred to other buildings, drawings and models, and to building style and architectural treatises. The second step focuses on the organisation of the building project, whether the building contractor is responsible for the realisation of the whole building, or just for a part of it. On top of that, the building contractor could be responsible for the complete building organisation, or just for a part of it, like carpentry, masonry or other specialities.

The third step deals with the question who is responsible for the supply of building materials; the commissioner, or the contractor? Other matters that are of interest are the durance of the building project, the payment, quality inspection, overrunning the budget, sanctions, circumstances beyond one’s control, unforeseen etc.

Texts in an Oral World: The Case of Building Contracts in Early Eighteenth-Century Montreal

Pierre-Édouard Latouche — Université du Québec à Montréal, Canada

Architectural historians have traditionally used written construction documents to study the built environment. They have rarely reflected on the difficulties seventeenth- and eighteenth-century builders faced in engaging this documentation; after all, the increase in the use of writing on building sites was not matched by a rise in literacy among craftsmen. How did masons, stonecutters, carpenters, and joiners actually use these documents? Did they have access to public scribes? Were workers with basic literacy skills designated to read and write for their colleagues? Were those who could sign reproducing a signature only learned by heart? Did drawings communicate building specifications for those workers who could not read, even if the crudest plan or elevation often contained signatures and annotations? Do surviving papers reveal the tensions that existed between the craftsmen’s world, still largely oral in the seventeenth and eighteenth centuries, and the growing importance of texts in all aspects of daily life? If so, what can we learn from these materials? This presentation will attempt to answer these questions by examining building contracts written in Montreal in the early eighteenth century. It will investigate these legal documents as examples of the increasing importance of
paperwork in everyday life, one that parallels the decline of traditional oral culture and the rise of reading and writing in modern societies. The use of building contracts will also be studied in the context of the growing anonymity of urban life, and the emergence of new bureaucratic and legal demands by burgeoning public administrations.

Building Specifications as a Source for the Study of Standardisation and Professionalization of Architecture in Rural Villages: The Example of Nineteenth-Century West-Flanders

Jeroen Cornilly — KU Leuven, Belgium

Throughout the nineteenth century in Belgium public architecture became increasingly encoded in legislation. The construction of numerous public buildings strongly altered the appearance not only of cities, but also of villages. The design of these public buildings was to a large extent entrusted to ‘official architects’, being the municipal architects in the cities and the provincial architects for the rural communities. Although communities were not legally obliged to put up the works for public tender, this procedure became more and more the rule in the course of the nineteenth century. Hence, for all these projects building specifications were made. The contractors of public works in villages were mainly artisans (masons, carpenters), generally without any training in architecture. However, within the Belgian context where the profession of architect was only in 1939 officially recognised, these artisans also acted as designers of buildings. Building specifications and plans can be regarded as their most direct contact with ‘professionally’ designed architecture and should maybe be interpreted as an aspect of training through practice of these artisans. This paper will focus on building specifications for nineteenth century public buildings in West-Flanders, and especially in relation to processes of standardisation and professionalization. Recent research has proven that within a city context, building and regulatory documents were in the course of the nineteenth century object of standardisation. The question is whether similar tendencies occurred for projects in villages, and if so along which mechanism this happened and whether this affected the architecture in these villages. Secondly it will be questioned how building specifications (and other legal documents) can help us to understand the process of growing professionalization of building and architectural design in rural areas.

Elisabeth Benjamin’s ‘Book of Words’: East Wall and the Rise of Proprietary Specification in the 1930s

Katie Lloyd Thomas — Newcastle University, U.K.

A survey of architectural specifications since the eighteenth century reveals many general changes in how documents are configured, and also variations at the detailed level of the kinds of description of building materials and products – from simply naming a material, to describing the method of its fabrication, to prescribing it through its performances (as in contemporary specifications). These differences are not only important evidence of developments in the industrial context of building they also have constitutive effects on how a building is imagined and realised.

This paper looks at the emergence of the widespread use of ‘proprietary specification’ – to use John Gelder’s term – in 1930s modernist architecture in Britain. Although the naming of a specific manufactured material (‘Ratcliff Crown Glass’) appears as early as 1769 and becomes more common in the 19th century, its proliferation in the UK belongs to the early decades of the 20th century, associated particularly with technologically innovative architecture. Today, manufacturers can pay to have their products appear as default choices in the standardised specifications used by most practices. Elisabeth Benjamin’s modernist brick and reinforced concrete house ‘East Wall’ (1936-7) for Ripoln paint company executive Arnold Osario is a case in point. Benjamin’s job files are packed with trade literature for the latest paints, plasters, self-loading ‘Baby Robot’ boilers and electric clocks, many of which were shown at the Olympia Building Exhibition, London in 1936. Much of the correspondence between Benjamin and Osario concerns the details of proprietary specification, and some clauses in the final document were authored by him. This paper asks what the shift from specifying how to build, to the endless selection of products might mean for architectural design and explores this new constellation of parties and relationships – clients and architects as ‘shoppers’, manufacturers as ‘specifiers’ – in the production of architecture.
Architecture and Territoriality in Medieval Europe

session chair: Max Grossman

Scholars of medieval European architecture have traditionally focused on the monuments of major metropolitan centers, especially cathedrals, palatial complexes and fortifications. This tendency has dominated the field since its origins and, unfortunately, has fostered a myopic and sometimes anachronistic view of medieval building practices. In particular, it has distorted our understanding of the architectural patronage of political regimes, which not only commissioned impressive structures in cities, but also erected numerous rural edifices throughout the territories under their control, including bridges, gates, fountains, hospitals and mills.

Although much of this vast production was strictly utilitarian in nature, many buildings in the countryside or in small population centers were designed and executed with strategic objectives in mind. Large Tuscan communes, for example, typically commissioned architecture within their subject territories that adhered to an official typology and/or iconography, which often determined the choice of materials and the design of arches, windows, cornices and battlements; thus, they unified their territories visually, delimited their borders with neighboring states, and projected the political unity and social cohesion of their citizen residents.

In fact, polities throughout medieval Europe used architecture to demarcate territory and consolidate authority. Robert Branner famously argued that King Louis IX of France promoted the spread of Gothic architecture to the south and west of Paris in order to proclaim his rule over his expanded kingdom. Caroline Bruzelius asserted that the Angevins adopted a similar architectural strategy in Southern Italy. In the twelfth century, the many regional styles of Romanesque architecture (Norman, Burgundian, Aquitanian, Rhenish, Lombard, Roman, etc.) corresponded geographically to areas of political control or influence. Even castles, the most practical of edifices, were often designed according to certain criteria or adorned with esoteric iconographic motifs that advertised the authority of a particular government.

This session invites participants to investigate the architecture of territoriality in Europe during the Middle Ages. Papers addressing questions of patronage (seignorial, communal, ecclesiastical or private), historiography, iconography or ideology are especially welcome.

Crossing Borders around 800: Charlemagne’s Palatine Chapel at Aachen
Lex Bosman — Universiteit van Amsterdam, The Netherlands

The famous Palatine Chapel in Aachen is usually understood as a significant statement by Charlemagne and his court. Much less agreed upon is what this statement was meant for and whether the architectural concepts employed in the edifice were the best means for expressing such a statement. This paper seeks to close the gap between the architecture of the chapel on the one hand and the diverging interpretations of this architecture on the other. Both the architecture and its constituent materials exhibit a variety that is at times puzzling. Whereas the ground plan certainly shares similarities with San Vitale in Ravenna, some of the architectural concepts incorporated in the chapel point to other Byzantine sources (Hagia Sophia) and to other architecture in Ravenna. While gradually assembling an empire that would be blessed with the imperial title, Charlemagne mastered the methods he would use to pursue his political goals, to project himself, and to instrumentalize architecture as a means to those ends.

Rather than reflecting a clear and unchanging policy, the palatine buildings commissioned by Charlemagne in several places throughout the kingdom/empire reflect its development—hence the fascinating differences among them. Various levels of meaning were incorporated within them. The Palatine Chapel at Aachen is not the result of one specific concept of imperial policy but instead reflects the manifold traditions that Charlemagne tried to unite by bringing together his vast empire. His architectural patronage was not aimed at one specific location but at various regions and territories. Such a policy needed monuments to which various groups and high-ranking individuals could relate, in order that they could accept and support the power and authority of the Carolingians.

The Territory of the Friary
Caroline Bruzelius & Anne M. Cogan — Duke University, U.S.

Territory is usually thought of as a specific geographic area or place, such as “the Poitou,” “Tuscany,” and the “Kingdom of Sicily.” But territories can also exist as identifiable zones within historical cities that mark certain types of functions: the prison, the court, the episcopal complex, the market. This paper will examine the territory of the friary as a spatial concept that emerged within the densely inhabited frame of the thirteenth-century city. How did friars create identifiable “mendicant zones” (the conventual complex and a piazza designated for preaching) within cities? What kinds of spatial and visual signifiers did they use to make these mendicant spaces recognizable to contemporaries? Is it possible to identify certain kinds of strategies for the acquisition of property to create urban convents, as well as for the piazzas essential for preaching in front of them? How did the friars encourage long-term and mutually beneficial relationships with the lay communities around them? This paper will examine a variety of mendicant approaches to acquiring, claiming, and marking urban space. It will examine mendicant building strategies as “territory markers,” and show how close ties to lay patrons and neighborhoods
embedded the friars within networks of trades, confraternities, and other types of secular and religious institutions, relationships that often replaced or superseded those of the local parochial structure. These networks and relationships often came to determine the fate, fortunes, and character of specific mendicant communities, making them active players in the dynamics of local politics and power structures. By circa 1300, the challenge for the convents of the friars was to maintain a recognizable mendicant appearance while satisfying the diverse needs of their donors, patrons, and supporting associations.

Romanesque Architecture in Northwest Italy: Deconstructing the “Local Schools”  
Silvia Beltramo — Politecnico di Torino, Italy

In Piedmont and Lombardy, Romanesque is characterized by the presence of numerous religious buildings spread throughout urban centres and rural territories. In the eleventh and twelfth centuries, these vast regions were divided among several powers. In the largest towns, the architectural patronage of the various marquises was in dialogue (and often in conflict) with the that of the dioceses. Hence, tracing the patterns of patronage in the construction of buildings that share similar architectural features and materials within the same geographical area is a challenging task. These features have traditionally been cited as evidence that the architectural works of certain territories belonged to clearly defined “local schools”. In this sense, the school of Monferrato in the northwest of Italy has been established as a paradigm in modern scholarship, beginning with the pioneering studies of Arthur Kingsley Porter. Yet, its precise boundaries have not yet been identified since they do not correspond to the territorial borders of the Marquisate of Monferrato or any other medieval polity. The same is true of the schools of Pavia and Milano and the so-called schools of Como and Ivrea. Several local studies have identified the architectural and ornamental features of these Romanesque schools, whose most significant buildings are mostly religious in character, while recent authors such as Carlo Tosco have reconstructed the dynamic roles of the principal seigniorial and episcopal patrons. This paper investigates the links between patronage and architecture in northwest Italy in the eleventh and twelfth centuries, the role of local builders, and the problematic relationship between style and territory.

Building the Territory: The Architectural Strategy of a Late Medieval Castilian Family  
Elena Paulino Montero — Universidad Complutense de Madrid, Spain

During the fourteenth and fifteenth centuries, the Velasco family, one of the most influential in late medieval Castile, developed a territorial policy aimed at creating a powerful lordship in the northern part of the Burgos region. Their political and social ascension was reinforced by a calculated architectural program that incorporated a wide variety of structures, including residential edifices, fortifications and religious complexes. The family's patronage extended from the royal city of Burgos and various other urban centers to rural communities, transportation junctions, and lands that were key to expanding their dominion. This paper interprets the architectural production of the Velascos as a political strategy for demarcating and physically dominating their territorial holdings, consolidating their authority, and projecting their dynastic ambitions. It examines the remarkable homogeneity of their esthetic choices, made over a period of several generations and throughout an extensive geographical area. By erecting numerous towers and fortresses, the family weaved a logistical net for establishing military and jurisdictional control. Moreover, it is claimed that their construction of monasteries, hospitals, and arcas de misericordia served to religiously unite the realm. The Velascos embraced the reformed branch of the Franciscan Order, whose concepts of charity, citizenship, and spirituality contributed to a process of civic renewal within the seigniorial domain. Thus, architecture was employed as an instrument for legitimizing authority, unifying the subjects, and symbolically imposing territorial control.

Connecting Territories: Strategy, Politics and Symbolic Meaning of Byzantine Bridges  
Galina Fingarova — University of Vienna, Austria

The significance and meaning of bridges are manifold, and may change from one historical culture to another; but there is also continuity. Above all, bridges fulfil functional and rational purposes, and they are works of both art and engineering. Their builders celebrate human victory over nature and control over space and time. Like other major building types, bridges also project political meaning. In other words they are a symbol of and disposition for power. Moreover, they embody and express, constrain and develop a certain world view. Byzantine bridges unlike Roman, Ottoman and medieval West European bridges have not attracted much scholarly attention. Although they have been the subject of a number of important articles, there is not yet a thorough synthetic study of Byzantine bridges. It is generally accepted that the Byzantines continued the Roman tradition of bridge construction, and as a matter of practice they typically reused or reconstructed Roman bridges. But did they have the same understanding of the bridge as did the ancients? Was there a change in its political meaning during Byzantine times? Was it perceived as a secular or as a sacred monument? Drawing upon archaeological evidence as well as written and iconographical sources, this paper discusses these questions and investigates the particular significance and meaning that bridges assumed in Byzantine times.
The Remaking of Agios Dimitrios Ta Salina at Cunda, Turkey
Ipek Yada Akpınar — Istanbul Technical University, Turkey
Agios Dimitrios ta Salina (Monastery of Moonlight) is situated in a secluded part of the Paterica peninsula on the northern side of Cunda Island along the Aegean coast of Turkey. In the seventeenth century, monks from Mount Athos founded the monastery with the permission of the Ottoman State. Agios Dimitrios is an extraordinary aggregation of spaces which developed into an agricultural center over time. Despite frequent strife in the region after Greece gained its independence from the Ottoman Empire in 1832, Agios Dimitrios ta Salina continued operating as a religious and agricultural center. With the appointment of Mikhail Kriyakas, a native of Cunda, as the head of monastery, repairs were undertaken (1865-1874) with Agios Dimitrios a focal point of attention. The monastery remained in operation at least until 1915; after 1923-24 it functioned as a center of agricultural production. Following sale of the land to Suzan Sabanci and Haluk Dincer in 2008, restorations (2009-2011) revealed substantial architectural differences between the original monastery buildings constructed by monks and those erected after 1865. What makes the repair process of the mid-nineteenth century interesting is that it reshaped the monastery's architectural identity with a Neoclassical approach - a style that was mainly nourished by economic and social revival of the region during eighteenth and nineteenth centuries. Moreover, while the striking stylistic resemblance between Agios Dimitrios's architecture and that of the monasteries found in the Mount Athos region has sometimes been interpreted as a “conservative” architectural approach (Cyril Mango), my paper argues that this also needs to be understood in terms of the political perspective of Greece's revolutionary war (1821-1832), which resulted in the country's secession from the Ottoman Empire. The twenty-first-century renovations have given the complex a new layer of meaning as a bridge across the Aegean. Focusing on findings from the restoration process of the twenty-first-century, documents from Ottoman archives, and in-depth interviews with social actors from Cunda Island, this paper aims to shed light on the political and cultural framework of the architectural repairs of the nineteenth century as well as those of the twenty-first-century.

Municipium Augustum Veiens: Continuity and Change
Alessandro Maria Jiaja & Elisa Cella — Sapienza Università di Roma, Italy
The perception of an urban grid as a living memory of a past cultural identity is not only an issue of the modern period. The case of the Etruscan city of Veii and its transformation into Municipalium Augustum Veiens after centuries of obliteration clearly shows the imperial intention of preserving memories of the past by embodying them into a new urban project: two of the most meaningful elements of a city, the walls and the streets, were retained in order to fit Augustan cultural politics.

Two kinds of archaeological evidence lead us to this conclusion. First, the archaeological excavation campaigns of the Ancient Topography chair at the Sapienza allow us to reconstruct how the original road network was improved despite the new landscape of the city. And second, the epigraphic documents reveal an Augustan sacerdotal group that permitted the gathering of the Etruscan walls with their rites; the distinction between intramuranei and extramuranei occupied a far smaller area than that of the Etruscan city and did not need improvement of the inner road network. The sacredness of the defensive line, institutionalized by the rites of an imperial association, and the huge project of street restoration lead us to comprehension of the Augustan masterwork, which reflected a new political and social order while avoiding the obliteration of monuments and keeping their memory alive through the inclusion of the ancient plan in the new one. Again, thanks to the methods of aerial topography we can still read these traces, despite the changes that the urban grid of the ancient city of Veii went through in recent centuries, yielding what today appears simply as a suggestive rural landscape.

The Urban Grid Plan in Downtown Naples and the Aragonese Dynasty. A Case of Early Modern Greek Revival?
Paolo Sanvito — Humboldt-Universität Berlin, Germany
The center of Naples is an original urban plan from the fifth century B.C. which has not been adequately considered in all its implications by historians of urbanism, despite numerous recent discoveries in the area of the port. The plan's origins have not been completely explained, and interpretations of its roots in the ancient theoretical tradition are divided between disparate hypotheses. For theoretical insights we have only Vitruvius's chapter with two schemata of an “ideal” city that he attached at the end of the First Book, perhaps inspired by a now-lost Greek treatise on urban planning. In the first reliable Italian translation of the text by Fra’ Giocondo (1511), it is in a chapter providing two very precise illustrations, entitled “De electione locorum ad usum communem civitatis.” Knowledge of Hippocrates’s Peri aéron, hydáton, tópon (On airs, waters and places), or in general of Greek climatic, hygienic, and social theories and the concept of health (hygieia), could have been a major preoccupation of the Ionian philosophers and architects of the archaic and classical period. But they were also a preoccupation of early modern city builders. If we look at Fra’ Giocondo's plan for an ideal ancient city (1511) we can observe how the Vitruvian schemata underwent a transformation around 1500, a sort of applied modern revival of ancient theory.
The street grid in Naples was designed by the Greeks between 420 and 400 B.C., about the time Hippocrates was writing. While this suggests that there might be a link between medical theory and urban planning, there are still some issues to clarify. Do hygienic theories correspond to the plan at all? Whose intentions were expressed through the Quattrocento debates or their elaboration: the Neapolitan humanists’ who guided the architects, such as Fra’ Giocondo, through the Campanian excavations, Vitruvius’s, or even those of a still-unknown governmental authority?

Before reaching any conclusions, we should also recall that there was a major king involved in the project, Alfonso II of Aragon. The entire territory (and public health) of his capital were at stake, whether as memory of antiquity and its ideals or not.

**Liturg as Client? German Lutheran Parish Church Architecture Around 1900**

Fanny Stoye — Universität Leipzig, Germany

For the German Empire, the liturgy-based regulations for church architecture by the institutional church like the “Eisenacher Regulativ” (first published in 1861) are currently regarded as evidence for the outstanding relevance of liturgy. Recent studies also describe the connection of liturgy, floor plan, and the design of architectural space. But there is still no approach to explain the variety in Lutheran parish church architecture around 1900: besides centralized churches, with cruciform as well as amphitheater-like plans, or churches with a hierarchical composition and a separation of nave and choir, there are many typological variations. Furthermore, most of these concepts were accepted by the institutional church of the period as adequate for the liturgical needs of Lutherans.

In fact, church design (which basically includes architectural space as well as various styles with their different meanings) was a question of social circumstances in the congregation rather than of liturgy. The floor plan design and the architectural space in particular responded to other decisive factors, such as the social structure of the congregation and its local issues like secularization or the striving for participation by middle-class associations. Parish church architecture was obviously determined by self-willed congregations that required not only modern but locally significantly concepts, which had to symbolize both religious and social concepts. Furthermore it can be argued that in the German Empire, the older liturgical reform movement (by Julius Smend and Friedrich Spitta) was not the starting point for new architectural concepts, but an attempt to codify what was already common practice.

My presentation points out these aspects at parish churches in the German Empire around 1900 with different floor plans and architectural designs by using the records of ecclesiastic archives to reconstruct social expectations of actors, such as the clergy, middle-class associations, and architects.

**Unifying the Community: The Evolution of Centralized Space in Hungarian Church Architecture 1900-2010**

Zórán Vukoszavlyev — Budapest University of Technology and Economics, Hungary

Among other intentions, church designs with centralized spaces aim to redefine the place of humans in the world. In the case of contemporary Hungarian churches, the quest for architectural meaning has adopted a continuation of tradition combined with present-day aesthetic demands; this tradition is closely connected to the clear conception of liturgical spaces and redefinition of Christian space at the turn of the millennium. A kind of artisanal aspiration describes these churches and chapels— even down to the design of the liturgical tools. In churches built for small congregations, the great importance of this thoughtfulness is evident.

The introduction of centralized design types is highly significant in the universal context of church construction. The Lutheran and Calvinist churches with a Greek-cross layout and central dome not only recall the experiments of L. C. Sturm in the eighteenth century, but also apply progressive space-spanning systems in their structures. In the case of the Protestant churches, the references to German cultural influences are not coincidental. Germany and Hungary have a rich religious relationship not only in a physical but also in an intellectual sense: the deliberate use of central spaces demonstrated an understanding and employed a practical application of Sturm’s idea of central space. Above all, this arrangement intended to resolve the spatial connection of the church nave and the assembly hall, a concept that has practical importance for the reformed churches. Precisely this spatial concept returns at the turn of the millennium, but then also becomes typical of Catholic churches.

In these examples, German Protestant building practice of the 1920s and the architecture of Otto Bartning and Dominikus Böhm are reflected. Examples from Catholic and Protestant churches highlight an important factor in contemporary Hungarian church architecture: spatial organization, specifically the arrangement of the layout system. Architects became fond of using central spaces, illustrating the ethos of community at the turn of the millennium. The paper presents several examples of this, demonstrating the mutual influence of the churches of different denominations on each other.

This session aims to put into question the concept of “development” by focusing on the architectural-knowledge exchange after WWII between the “peripheries” struggling for alternative scenarios of modernization rather than subscribing to one model promoted by the center: the United States or the Soviet Union. Even if this period cannot be understood without accounting for the Cold-War polarities, this session challenges the reduction of postwar architecture and planning practices to the US or Soviet political domination and postulates a more differentiated view on alliances among professionals from modernizing countries away from central hubs.

Focused on post-colonial developments and nation-building processes, this session will review global knowledge exchange from the 1950s to the 1980s in order to unpack and expand the concept of “development.” With case studies including Israel’s construction aid in Sierra Leone, tourist development projects in postcolonial Cyprus, the projects of the Yugoslav firm Eneroprojekt in Nigeria, and the international exchanges around the masterplanning of Skopje after the 1963 earthquake, this session will address networks of professional knowledge transfer in order to offer a differentiated view on the agency of experts serving their countries, international organizations, as much as their own professional and personal goals.

This session aims at questioning the terms under which professional networks and global knowledge exchange in architecture and planning were operating after WWII. How and on what institutional bases were professional networks been set? How did they mediate local nuances of geopolitical contexts within the postwar global division of architectural labor and the flows of “development aid”? Did such networks challenge governments, educational systems, and professional organizations? How did competition and co-operation between professionals affect the production of new architectural knowledge? In what ways this knowledge developed and challenged architecture practices and discourses of post-war modernisms? What were the processes of developing knowledge in exchange with communities, political organizations, and associations of inhabitants?

With the resurfacing “cosmopolitan moment” (Beck, 2006) suggesting—in light of recent crises—an opportunity for a new world order, post-WWII knowledge exchange has gained a new historical significance. It draws attention to the role of architecture and architectural expertise, which left Cyprus with two military bases and intense nationalist antagonisms between the two main (Greek and Turkish) communities of the island, which in turn, shook the delicate balances between two NATO allies, Greece and Turkey. Simultaneously, the United Nations was actively advancing development agendas, and from 1963 onward, it tied these to its peace mission to eliminate intercommunal conflicts in Cyprus. All these sociopolitical realities became intertwined with the country’s nation-building efforts.

The paper considers the multiple development visions advanced in postcolonial Cyprus and how they were shaped by the country’s ambivalent geopolitical positioning: First, there was the young state government’s self-conscious affiliation with the Non-Aligned movement, as early as the establishment of the Cyprus Republic in 1960. There was also Britain’s colonial influence, which left Cyprus with two military bases and intense nationalist antagonisms between the two main (Greek and Turkish) communities of the island, which in turn, shook the delicate balances between two NATO allies, Greece and Turkey. Simultaneously, the United Nations was actively advancing development agendas, and from 1963 onward, it tied these to its peace mission to eliminate intercommunal conflicts in Cyprus. All these sociopolitical realities became intertwined with the country’s nation-building efforts.

The paper connects Cyprus’s complex geopolitical positioning to architectural and development agendas on the island, by analyzing three tourist development projects from the early 1970s: a) a major state-owned tourist complex, designed by the British firm of Garnett, Cloughley and Blakemore; b) a hotel complex designed by a local firm for British owners; and c) a hotel designed by The Architects Collaborative in partnership with a Cypriot architect for a local private investor. By considering the larger movements of key agents—namely, Garnett’s prolific practice in the Mediterranean; the British investors’ tourist properties in Africa; and TAC’s role in the Middle East—the paper systematically maps the non-hierarchical and multidirectional nature of flows of capital and expertise in-and-out of Cyprus. In mapping these exchanges of knowledge (architectural and otherwise) the paper demonstrates how Cyprus acted as a peripheral hub of architectural knowledge flow from “developed” to “developing” countries, it also affirms a very contemporary call for postcolonial cosmopolitanism and rooted universalism.

Peripheral Hubs and Alternative Modernizations: Planning for Tourism in Postcolonial Cyprus
Petros Phokaides & Panayiota Pyla — National Technical University of Athens, Greece & University of Cyprus

The paper considers the multiple development visions advanced in postcolonial Cyprus and how they were shaped by the country’s ambivalent geopolitical positioning: First, there was the young state government’s self-conscious affiliation with the Non-Aligned movement, as early as the establishment of the Cyprus Republic in 1960. There was also Britain’s colonial influence, which left Cyprus with two military bases and intense nationalist antagonisms between the two main (Greek and Turkish) communities of the island, which in turn, shook the delicate balances between two NATO allies, Greece and Turkey. Simultaneously, the United Nations was actively advancing development agendas, and from 1963 onward, it tied these to its peace mission to eliminate intercommunal conflicts in Cyprus. All these sociopolitical realities became intertwined with the country’s nation-building efforts.

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Fast-Track Modernity: Israel’s Construction Aid on Sierra Leone’s Eve of Independence
Ayala Levin — Columbia University, U.S.

On April 27, 1961 the Sierra Leone House of Representatives declared independence in its newly built edifice in Freetown. Among the guests of honor was a group of Israeli architects and engineers, who had been working on the design and construction of the building for the past seven months, a job no English firm accepted due to what they claimed was an unrealistic timetable.
This was the first of a series of high-profile governmental, educational, and recreational building projects in post-independence sub-Saharan African states that Israeli architects and construction companies undertook in the following decade. Under the banner of "technical cooperation", Israel exported its experience in nation-building as an antidote to the colonial “not yet” paradigm, and promoted itself as a mid-way model between capitalism and communism for rapid social and economic development. By examining this project, this paper addresses the ideological and operational contingencies embedded in this neo-colonial modality of transnational exchange.

The Sierra Leone parliament project brings to the fore the ambiguous role of prestigious architectural projects in post-independence sub-Saharan African states. As both a vehicle for a self-help based national economy and the paradigmatic representative of the social and national qualities this would entail, the project reveals the complex tension existed between governance and representation. I will explore this relationship in light of the Israeli foreign ministry cooperation campaign and the project's temporal contingency with the Israeli parliament project. Based on this case study and its historical failure, my paper will focus on the illusive temporal ellipsis suggested by architectural objects as the embodiments and harbingers of infrastructural development.

The Intriguing and Forgotten Exchanges between Yugoslav Architects and Kenzo Tange’s Office in the Master Plan for the Reconstruction of Skopje
Mirjana Lozanovska — Deakin University

After the 1963 earthquake, which is said to have destroyed more than 65% of the urban fabric, Skopje, capital city of the Republic of Macedonia (then in Yugoslavia) became a centre of architectural activity. The United Nations organised a restricted international competition for the reconstruction of Skopje, inviting four foreign firms and four Yugoslavian firms. Tange’s submission received 60% of the first prize, and was asked to co-operate with the 40% winning firm, Miscevik and Wenzler, from Zagreb to develop the design idea. By the third phase Tange’s key elements, the ‘City Wall’ and the ‘City Gate’ were created and adjusted to local parameters. These remain definitive elements today even in the context of a messy transition to a capitalist society.

What can this project tell us about post WWII modernism reinscribed in Japan, and the kinds of internationalism that the United Nations constructed? Several factors disrupt both international modernism and regionalism as a predominant framework as neither Japan nor Yugoslavia were strictly positioned in terms of east/west cultural divisions or Soviet/US geopolitical divisions. The striking planning ideas Tange had theorised in his Tokyo Bay were developed and realized in the proposal for Skopje. In the process of the project more direct and intricate exchanges between Tange’s office and architects and planners in the then Federal Republic of Macedonia evolved. As a part of non-aligned communist Yugoslavia, students from Skopje began to be educated abroad. Tange’s influence on local architectural culture was not always direct, but it revitalised architectural activity in Skopje and generated a stream of innovative modernist edifices and complexes.

This paper explores Tange’s masterplan for Skopje as an exception to the familiar patterns of architectural exchange and poses questions for some present-day dichotomies that structure ways of doing history and interpreting theory.

Constructing Non-Alignment: Anatomy of Relationships
Dubravka Sekulić — independent scholar Belgrade

The most articulated alternative position to bipolar division of the world during Cold War was Non-aligned movement (NAM), that was an attempt of newly decolonised countries to trace their own trajectory of development and modernisation, that wouldn't necessarily fall under the influence of neither US nor Soviet Union. This trajectory was influenced greatly by the doctrine of active peaceful coexistence articulated by Yugoslavia, the founding, and the only European member of NAM. The newly decolonized African and Asian countries that were joining NAM, eagerly starting construction of their new societies, found a natural partner in construction companies from the most developed country in the movement. One of them, Energoprojekt (EP), was exceptionally successful and used NAM connections to enter new markets and continued to spread even after the political influence faded. One of the first countries they started working in was Nigeria, in which EP even founded a joint company with the government (NECCO) in the late 60s. This paper focuses on one project that EP did in Nigeria, the largest and the most complex one, “International Trade Fair Lagos” (designed by Zoran Bojovic, constructed 1974-1977) in order to understand better the relationship between non-aligned Yugoslav construction company and its Nigerian peers. How the project’s design was influenced by the Yugoslav modernism and the knowledge gathered in previous projects of EP in Nigeria; which local materials and expertise were used on the construction site and what was imported from Yugoslavia; what was the feedback from the project both in local and Yugoslav professional context; are just some of the questions that will help unpack the nature of non-aligned quest for development. Or to put it bluntly, how did solidarity expressed as one of the leitmotifs of NAM materialise in construction practices.
Partnership in Creation

session chairs: Tim Benton & Maristella Casciato

Who is the global architect? Is he or she a single, dominant designer or a multi-layered collaboration between teams and partners? Is the archistar phenomenon the effect of a new professional practice, or just a fashionable attempt to regain glamour for a design world whose boundaries are more and more blurred by the current flows of multi-media propositions that underpin building politics and that architecture is asked to reproduce? The position of the session's proponents is to challenge the claims of the “master” designer as sole creator, branding his/her own name as a precocious achievement of modernist culture. The session proposes a redefinition of the position of the designer within his/her professional environment and a better understanding of how collaborative design has worked in the past. The focus is on the web of relationships that constitute the work of architecture and planning.

How do architects work with their partners, associates and studio assistants? How do ideas pass around the studio, between the word and the pencil? In many cases, we have no way of tracking the flow of ideas between collaborators, but occasionally history has left us with clues to this process, in the form of plentiful drawings and documentary or verbal accounts. The session encourages examples from different geographical areas, based on solid evidence coming from documentation that assesses roles, gender frames, family or group exchanges on a transnational dimension. Examples may include models of equal or unequal partnership; teamwork related to specific professional occasions such as competitions; spousal teams; renewed practices after interruptions. Cases where architects' collaborators changed, and the effect this may have had on the practice would be particularly insightful. Also welcomed are papers that redefine how partnership modified professional practice with the invention of shared attitudes, new modes of expression and a different representation of roles.

There is an interesting strand of master/assistant typologies in collaboration, some related to the genetic process (for example, hand/idea, rough sketch/measured drawing, plan/perspective), some determined by skills and specialization in different fields, some more in the world of construction such as client/builder/craftsman. More than to determine an inventory of practices, the session seeks to give an account of the diversity of professional practice in twentieth-century architecture and planning and to bring to light those individuals that have remained very much overshadowed by the course of their own history and the narrative of architectural historians.

Architects and Co-operation

Bernardina Borra — Berlage Institute and Faculty of Architecture of Delft University of Technology, The Netherlands

Taking distance from the actual Archistar world-race architects have a chance to redefine their profession, and come to aid to overcome contemporary capitalist limits to economic and (re)productive life. By a different understanding of our profession architects can assist collective actions, self-direction, and struggles to bridge the actual civic situation towards a different order. Architects, might engage into a more supportive role within society by co-operation, effacing the figure of “master” designer as sole creator.

The paper will attempt to critically retrieve from Hannes Meyer’s legacy on Co-op design the professionality and tools needed in todays society to overarch neoliberalism.

Within modernist culture H. Meyer can be seen as paradigmatic in the strive to establish co-operation from a political category to a design tool. His work can be regarded as harbinger in our profession, in particular to put into crisis the cognitive status of autonomous vision and the centered self. This is a key concept to outline the potential of our profession today, as well as to understand the multitude in its actual status and possible future developments.

Meyer deconstructs the work of architecture into its material determinants and the social conditions of its making, for him architecture tries to disappear. In Meyer’s time - and even more in ours- this entails acknowledging that design is collaborative and our profession is based on appropriation/re-appropriation and signification of existing and pre-existing built matter in the city. The professional task is designing the use and the meaning of the city rather than exclusively focussing on form tout court. Viz reorganizing an organized form of existence by collaborating with citizens. This can be initiated along with other professionals, and architects can directly engage with citizens providing together the conditions to both share and shape collective interests. Consequently citizens could redeem a subject-object relationship, and regain on the one hand the agency to affect and on the other the capacity to be affected by their space and environment. Such process would be a reappraisal of a relationship to the city, recovering from its alienation. Eventually it casts a new light for a possibility to shape an active sense of civicness that has a two ways relationship to spatial issues. This means to achieve not a transposal of an already constituted meaning that exist outside and before architecture and planning into built matter. Rather an organization of process, a set of operations, a co-production of certain effects not available without design performance.
Oskar Stonorov’s idea of architecture as an “Art of Togetherness” (1920s-1940s)
Gaia Caramellino — Politecnico di Torino, Italy

Trained in Europe with experienced modernists such as Moser, Lurçat and Le Corbusier and emigrated to the US in 1929, the German architect Oskar Stonorov (1905-1970) developed through his work on both sides of the Atlantic a special concern with the concept of collaboration and a deep confidence in the cooperation between architects and planners. His professional life was constantly marked, on the one hand, by partnerships and teamwork (among his partners are Willy Boesinger, Alfred Kastner, Louis Kahn, George Howe and Frank Haws), and by institutional commitments on the other (National Labor Movement, Federal Housing Authorities, PWA ...)

The paper addresses the early period of Stonorov's career, focusing on his first collaborations with Boesinger, Kastner and Kahn between the late 1920s and the 1940s. Stonorov’s personal view of design and city planning and his special concern with public housing had a fundamental impact on the work generated by the partnerships through the two decades (competition bids, publications, exhibitions, housing developments and urban plans). The paper intends to provide a better understanding of the effects of Stonorov's fascination for the collective efforts, as well as of his social and civic engagement - his commitment with the labor movement, his relations with European architects and planners and his unexplored theoretical work - on the shaping of the professional practices and on the work of his partners, in particular during the Depression and the WWII years.

Through the reconsideration of the nature of the partnerships and of the effective role had by the German architect, the paper aims to offer a first assessment of Stonorov, a largely ignored, but multifaceted figure, who has remained on the margin of the discourse, and whose contribution has only sporadically been addressed, primarily by Zevi in the early 1970s.

The Role of Guilds, Overseers, and Artisans in the Building of a Brazilian Colonial “Arcadia”
June Diana Komisar — Ryerson University, Canada

On some level, we know that built form is generated by teams of designers, engineers, and clients. Yet the myth of the star architect persists. This percolates through interpretations of history. Important contributors to the design of buildings and other built form are marginalized and unrecognized, while a few are acknowledged as geniuses. I maintain that the archistar acts as a convenient shorthand to make architecture and cultural icons more legible. That said, when the various actors and influences (a guild or artisans' workshop, a team of overseers, a visionary client) are teased out, a richer understanding of both the creative process, and the various influences on a design can emerge. The modern conceit that there is one genius behind architectural design work extends to our interpretation of the creative output from centuries past. Colonial Minas Gerais, Brazil in the eighteenth century is a case in point. Because of the building frenzy in the region at that time, there is ample evidence to suggest that artists, artisans and engineers were collaborating, pushing ideas further than they would have on their own. Through collaboration, this rather isolated environment became a petri dish of creativity. Notwithstanding, a whole industry has developed around the genius of one man, Antonio Francisco Lisboa, the celebrated colonial architect recognized as the main proponent of a notable Brazilian Baroque style. His now mythic proportions were promoted initially by a short biography from 1858 that wove fact and fiction together to create this larger-than-life figure. Now, both sculpture and architecture attributed to him have greater value through association. Yet we must ask, who were his collaborators and apprentices? What did they contribute to the works of this distinctive Brazilian colonial style? What are the many factors that contribute to creative expression? The present gaze on this iconic figure will be examined as such questions are addressed.

The Birth of American Corporate Architecture in the Mid-Twentieth Century
Hyun-Tae Jung — Lehigh University, U.S.

Mid-twentieth century America observed the rise of a modern partnership in architecture. The firm of Skidmore, Owings & Merrill (SOM) is a key example of this new trend. From the birth of the firm in 1936, the founding partners Louis Skidmore and Nathaniel Owings aspired to build a firm which could be rationally organized and long lasting. Marshall G. Sampsell, a lawyer at a renowned Chicago law firm, helped concretize their vision. Sampsell drafted the first partnership agreements, and for the following decades he rewrote them. The lawyer, together with the two founders, laid the foundation for the firm to continuously evolve and grow.

During its first two decades of existence, SOM underwent several critical management changes. Skidmore and Owings first expanded their partnership in 1939 with the addition of John O. Merrill. In 1945, the founders proceeded to invite talented young employees to become limited partners and subsequently made all of them full partners in 1949. These changes would characterize the transition of management from a traditional ownership to a modern partnership. By the time Skidmore retired in 1956, the firm had become a model for large-scale architecture-engineering practice. In order to perpetuate a partnership-based organizational structure, SOM introduced various corporate measures foreign to other architectural practices of the time such as medical and pension benefits, profit sharing and newsletters. SOM’s partnership was molded by the historical events of the day such as the Great Depression, the Second World War and the rise of post-war American corporatism. While advancing in technical, formal and spatial expertise through various architecture and engineering projects from 1936 to 1956, SOM developed a modern partnership as well as a highly efficient organization. In this circumstance, the traditional role of an architect-artist shifted to include an architect-organizer.
'More than the Usual Amount of Study': A Collaborative Approach between Architects and a Structural Engineer at the Building of the Royal Horticultural Hall, Westminster, London

Pinai Sirikiatikul — The Bartlett, University College London, U.K.

Since 1890s Britain, reinforced-concrete had become available though patented systems controlled by a small number of specialist firms, whose choice of a particular system was not a sure route to the best design. An alternative procedure became possible when the licensing system for reinforced-concrete began to break down around 1920s, as the original patents expired, opening the opportunity for an independent engineer to design a structure without commitment to any particular system. The paper looks at one of the earliest collaborations between architects and an independent engineer in Britain in the design of the structure of the Royal Horticultural Hall (1928). Situating in the context of the long running story of the relationship between architects and engineers, the paper aims to show, firstly, how the architects Murray Easton and Howard Robertson responded to the role of the consultant engineer Oscar Faber, whose emerging career presented the architects with considerable advantages, but also with a major risk of losing responsibility over the structural work; secondly, the paper gives voice to a remarkable, but also intriguing, structure of the RHH, regarding it as an effective and necessary result of the collaboration. The finding is that the collaborative approach between the architects and the engineer emerged out of the architects' desire to maximise the benefit to be gained from the engineer's participation in the process, while at the same time wanting to maintain their responsibility over the structural work. Drawing primarily upon RHH Minutes Report and upon first-hand analysis of the architecture, the paper suggests that the particular expression of the RHH’s structure, and its success, resulted essentially from the architects’ insurance policy to make the structure recognisable at best as a work of collaboration between the two experts, not in anyway as the work for which only the engineer was responsible.
This session focuses on the architecture of the court residence in the period 1400-1700. It aims more specifically at examining the interaction between palace architecture and the “ceremonial” – the set of rules which regulates and codifies human interaction in this space. To the informed observer, a palace’s architecture carries multiple connotations, representing power, lineage, and tradition versus innovation. Patterns of court ceremonial are perceived by the palace’s owners, inhabitants, and visitors alike in many different ways and expressed in many different sources. The ceremonial influences the material form of the palace, from its disposition (spatial organization) to its decoration. Conversely, the palace’s architecture, its space and form, serves as a barometer for the major evolutionary steps of the court ceremonial, and thus of the structure and composition of the court in general. A particular issue is the growth of public versus private spaces, and the nature of privacy.

Furthermore, the palace was a prominent place of cultural exchange in early modern Europe. Due to the numerous, convoluted dynamic relationships between them, the world of the courts 1400-1700 constituted a network of international character on a truly European scale, long before the age of Versailles. These international relationships pervaded all aspects of court life; the architecture of the courts cannot be adequately understood without studying these exchanges and influences. Thus the scope of this session is deliberately pan-European. It similarly transcends the common boundaries of styles and stylistic periods, and encourages an international, comparative, transdisciplinary perspective. This session considers specific instances of court architecture as means of expression, representation, and communication with subjects, or outsiders, of court society. It also focuses on the international connections which give meaning to the palace’s architecture.

The Ottoman Palaces in the Fifteenth Century and European Influences
Satoshi Kawamoto — University of Tokyo, Japan

The military advantage and territorial expansion of the Ottoman dynasty in South-eastern Europe had brought a new power balance and diplomatic relationships between the Ottomans and Europeans since the end of the fourteenth century. Not only European monarchies but also the Ottoman dynasty, which once had been a mere frontier emirate, should now have prepared a pompous palace to demonstrate their superiority to the periodically coming “infidel” ambassadors. This paper discusses the formation of the Ottoman palace in the fifteenth century, whose origin and features can also be interpreted as “European”.

Various literatures by both Europeans and Ottomans indicate that the Ottoman dynasty transplanted traditional nomadic court ceremonial with tents on an open field to an immobile palace with a vast arcaded courtyard in the first half of the fifteenth century. There is little doubt that this courtyard had become the most important element in the Ottoman palaces. For example, a Burgundian ambassador who visited an Ottoman palace in Edirne in 1432, reports an audience ceremonial in a courtyard with a certain protocol. The emergence of arcaded courtyards, which had been an unfamiliar architectural space to the Ottomans until the fourteenth century, must be interpreted as the result of ceremonial necessities and cultural exchange between the East and the West.

As well as the form of the arcaded courtyard, reminding us of the Renaissance portico, avlu, a Turkish word meaning courtyard, directly derives from a Greek word, aule. Both reorganization of the Ottoman political structure and the diplomatic relationships with Europeans required a new Ottoman court ceremonial and its stage. While the ceremonial itself retained traditional Turkish aspects, the spatial composition and aesthetic were introduced from the Byzantine and European world. Indeed, Topkapi palace, whose outline was completed in the sixteenth century in Istanbul, was the terminus of a syncretistic evolution of the Ottoman palaces.

Erard de la Marck, His Three Residences in the Habsburg Netherlands and the Palace of Liège. Monumental Elements in a Complex Material Discourse on Power, Renascence and Alliance
Stefaan Grieten — Architectural Archives of the Province of Antwerp/University of Leuven, Belgium

During his rule (1505-1538) as prince bishop of Liège, Erard de la Marck managed to rebuild his nation after the long period of adversity that started with the destruction of Dinant (1466) and Liège (1468) by Charles the Bold and was characterized by political and social instability, civil wars and economic crisis. This situation asked for a vast program of measures, of which the restoration and (re)building of fortifications, churches and residences not only met practical needs, but also materialized and communicated a range of political and diplomatic messages. The paper focuses on the position and significance of the palace of Liège, commissioned by Erard de la Marck, in this material discourse, compared with that of the three residences he personally obtained in the Habsburg Netherlands – in Brussels, Malines and Antwerp – after he had entered into an alliance with Charles V in 1518. The creation of this palace not only was an important stepping stone in the material decorum of the prince bishop, but can also be regarded as an icon in the image building of the renascence of the Liège society. Furthermore, the paper aims to study the international position of the Liège palace in the contemporary context of palace architecture, by comparison with the French examples Erard was acquainted with due to his earlier alliance with the French court and his friendship.
with archbishop Georges d’Amboise. In combination with the analysis of the sculptural decoration of the court and of elements of the interior decoration, it reveals the multifunctional character of the palace as a residence and representation of Erard’s power and rank, as the new icon of a renascent nation and as a monumental comment on Erard’s political aspirations. His residences outside the bishopric represented a variant of this discourse, articulating Erard as an important ruler and a trustworthy ally.

Grand-Ducal Grandeur. Palazzo Pitti in Florence as a Model for European Baroque Court Residences

Mario Bevilacqua — Università di Firenze, Italy

Palazzo Pitti in Florence became the official seat of the Medici Granddukes of Florence only with Ferdinand I at the end of the 16th century, after a first building campaign under duke Cosimo I that expanded the original 15th century block, adding a grand courtyard and extensive gardens. Linked to the old seat of Palazzo Vecchio by an elevated passageway crossing the river (1565), Florence’s grand ducal residential compound included also the new multi functional Uffizi wings built by Vasari. During the first half of the 17th century Pitti and the Boboli gardens in the outskirts of the urban centre underwent a programme of extensive enlargement, that included the building of a new adjacent residence, Poggio Imperiale, the creation of an entirely new and huge piazza in front of the Palazzo, the refurbishing of piazzas and the opening of long, straight triumphal alleys. Medicean prestige was reassigned through the transformation of Florence into a modern dynastic capital, centred on one of the grandest urban court residences of Europe.

So far the urban and architectural transformation of early 17th century Florence has been disregarded as derivative and uninfluential. In my paper I investigate the influence that this overlooked model exercised for the development of Baroque Italy and Europe, through a series of written sources, diplomatic dispatches, foreign architects’ travel notes, drawings and prints. The magnificence of the Florentine court was highly esteemed throughout the century throughout Europe, centred on the grandeur of its architectural residences. The Pitti palace was recognized as one of the most important models in the shaping of Rome’s and indeed Europe’s court dynastic capitals.

The Apartment of the Duke Vincenzo 1st Gonzaga, Antonio Maria Viani and the Mantuan Palace of Giovan Battista Guerrieri Gonzaga

Giulio Gironi — Politecnico di Milano, Italy

My paper will focus on the particular lay out of the Mantuan palace of Giovan Battista Guerrieri Gonzaga, executed (as testified by documents) between 1597 and 1600 by the ducal architect Antonio Maria Viani. We can understand the original layout and functional organisation of this great house thanks to a drawing executed in the 18th century by the Veronese architect Luigi Trezza and thanks to several “post mortem” inventories, first of all the one of Giovanni Battista Guerrieri Gonzaga (1604). This palace is really interesting because the lay out of the public spaces is quite similar to the one of the new ducal apartment of the duke Vincenzo 1st, built in the same years by the same architect Viani. In particular, we should consider the functional system composed by two great halls connected by a “galleria” and accessible by a monumental staircase. The particular plan of this palace could be explained considering the life of the nobleman, who was the private secretary of the duke Vincenzo 1st. Indeed, Giovanni Battista supervised the architectural work in the ducal apartment while the duke was abroad, fighting against the Turks. Nowadays several important (and often unpublished) letters between the duke and his secretary testify to this important moment in the history of private architecture in Mantua.

Ceremonial and Cultural Interplay in Conflict: Palace Architecture of the Savoyans in Turin

Elisabeth Wünsche-Werdehausen — Independent scholar, Germany

Thanks to its geopolitical location between the Habsburg empires, France and the Italian States as well as its nuptial politics, the Savoyan court in Turin is predestined for an examination of palace architecture in the context of court ceremonial and cultural interplay. After the transfer of the capital from Chambery to Turin in 1563, the dukes Emanuele Filiberto and Carlo Emanuele I oriented themselves from the beginning towards Italy and Spain in developing Turin as their new ducal seat. Court ceremonial, which determined the design of the new palace, was subject to Burgundian and Spanish influences, on account of the standing of the Savoyans as imperial princes. As a result of the marriage of duke Vittorio Amedeo I in 1619 with Marie Christine de Bourbon, the daughter of the French king, and her subsequent regency (1637–1663) a cultural change took place: French culture now took pride of place as the model to be followed. This contribution examines how the attempts of Marie Christine to introduce French ceremonial usages to the Savoyan court affected the layout of her apartments in the ducal palace as well as in country seat of Valentino and how she was eventually frustrated in this because of the standing of the dukes as imperial princes. The conflict between the Burgundian-Spanish tradition of the Savoyans and the French innovations of Marie Christine can be seen here particularly clearly on the threshold between the public and internal (“private”) rooms. Consideration is finally given to the long-term effect of Marie Christine’s French cultural innovations in the field of ceremonial -notwithstanding their potential lack of success- on the layout of the rooms in the Savoyan palace in Turin.
Urban Representations of the Temporal

session chairs: Michael J. Schreffler & Nancy Stieber

Scholarship on the representation of urban space has explored the ways in which visual images of cities project meaning onto the built environment. One aspect of this phenomenon is temporal. Indeed, images of unbuilt architectural projects and utopic urban plans may imply an orientation to future time, while exaggerated representations of historical landmarks look to the past. Other images purport to show the phases of development of a city and thus imply a progressive view of time. Still others may emphasize the relationship between the modern and the ancient and imply cyclical time. This session explores the wide range of temporal dynamics in urban representation. To that end, we invite papers that examine temporality in images of cities from the fifteenth to the nineteenth centuries. We will particularly favour papers that focus on the historiographical implications of visual representation: how is the image conveying, supporting, arguing for a particular historiographical position and in service of what interests? The urban representations may be in any medium, including but not limited to prints, paintings, and photographs; not excluding maps, iconic images, touristic guides, or popular ephemera. We hope to foster a comparative discussion about the myriad ways that the representation of time has been embedded in the visualization of the city.

Urban Mortality and Eternity in Early Modern Imagery of Rome
Jessica Maier — Mount Holyoke College, U.S.

Rome was a particularly fraught locus in the Renaissance, when its very condition was emblematic of cultural renewal, on one hand, and of the ravages of time, on the other. Mortality and its opposite, both highly apparent in the urban palimpsest, were twin leitmotifs of Rome’s symbolism. In this talk, I propose to examine several early modern representations of the Eternal City that show how multivalent approaches to urban temporality could coexist within a single image, framing complex outlooks onto the city’s past, its present state, and its future prospects.

The fulcrum of my discussion will be a large panoramic view of ca. 1485 that seems to have been destined for a hall of state—specifically, the Palazzo Ducale in Mantua. In this work, a winged figure at the lower right margin, symbolizing the destructive power of time, is paired with a Latin inscription that translates, “How great I [Rome] once was, now only the ruins show.” This nostalgic lament was a common dictum asserting that Rome’s golden age was in the past. Yet looking beyond the lower margin to the city itself, Rome seems far from an unqualified ruin. Along with ancient marvels, the image highlights a series of Renaissance interventions that were bringing the city into a new golden age. An optimistic vision of urban renewal comes to the fore. As I will show, the circumstances of this work’s origins and intended setting all came together to inform a most complex picture.

More than an irreconcilable contradiction, the multiplicity of meanings imprinted upon this view was fairly typical. To varying degrees, early modern city images might critique an existing situation, advocate urban change, and/or uphold the status quo, depending on their patron or—when it came to printed works—their intended audience. In all cases, the cityscape was a platform for projecting ideas and ideals about the city’s long and continuing existence, its identity across a continuum of time and not just an expanse of physical space.

The Urban Space as a Time Machine: Representing Past and Future During Early Modern Triumphal Entries in Edinburgh
Giovanna Guidicini — University of Edinburgh, U.K.

My paper discusses how and to what end the issue of temporality was addressed in triumphal entries staged in Edinburgh between 1503 and 1633. In these occasions the urban setting and the temporary additions set up for the occasion worked together to enhanced the significance of the built environment, and transformed it into a representation not only of the burgh’s past, but of its future.

The entertainments organised for the Stewart rulers during their urban processions included pageantries, speeches, and temporary decorations. The triumphal route itself centred on buildings key to the burgh’s economic and social life, such as gateways, weighing stations, and religious and administrative landmarks. In my paper I will show how the traditional route of West Port-Over Bow-High Street-Salt Tron-Netherbow, adopted for all the entries discussed, was based on a ‘border-periphery-core-periphery-border’ structure. During this journey the ruler was guided through the various phases of development and expansion of the burgh from its foundation –the ancient core- to the present times –the modern gateways-, and demonstrated the burgh’s illustrious past. At the same time, the decorations and pageants accompanying these key buildings made the burgh’s potential for further development explicit, conveying to the rulers a vision of the harmony and abundance which would enjoy the future in the consequence of their benevolent protection. In my paper, I will also demonstrate how transforming the rulers’ urban experience into a journey through time eventually served the interests of both the rulers and the royal burgh, strengthening the bonds of political and economic dependency which characterised their relationship in early modern Scotland.

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Cartographies of Things Past: The Fictive Paris in Nicolas Delamare’s Traité de la Police
Cesare Birignani — Columbia University, U.S.

By 1705, when the Paris police officer and historian Nicolas Delamare published his great Traité de la police, there was no shortage of maps depicting the city in its present state. No one, though, had ever attempted to systematically represent Paris in its states past. Delamare did. Drawing on hundreds of printed and archival sources (e.g., the writings of Julius Caesar, Strabo, and Ptolemy, medieval charters and legal titles, descriptions of antiquitez, building contracts, letters patent authorizing public works) he painstakingly retracted the city’s history and produced a set of eight extraordinary maps portraying Paris from its mythical origins to “la grandeur & la magnificence” the city had reached under Louis XIV—from a hut village called Lutèce to Paris the capital of the grand siècle.

The representation of the city’s history, the temporality of the city’s very form, was for Delamare a precondition for understanding the city’s government. His fictional cartography was indeed part and parcel of a clear ideological program: “There occurring nothing new under the sun,” he observed, “it is primarily in past events that we can draw rules of prudence and conduct for the present and the future.” Delamare’s insistence on history was not merely a matter of antiquarian erudition, but a way to confront anew present-day questions of governance and urbanism: the past was, as it were, the way forward. Building on the work of Reinhart Koselleck and François Hartog, I propose to explore the “regime of historicity” underpinning Parisian cartography circa 1700. The maps in the Traité de la police are not so much examples of a too vivid cartographic imagination as indices of a society’s distinctive mode of articulation of its past, present and future. I propose to discuss the maps of Delamare as figures of the early modern conception of historical time.

Looking Back and Ahead. Edmond Sacré, Armand Heins and the Transformation of Ghent
Bruno Notteboom — Ghent University, Belgium

Between 1850 and the First World War the city centre of Ghent (Belgium) underwent thorough changes. Medieval buildings were cleared from the surrounding urban tissue, creating space for trough-city traffic. New viewpoints and restored monuments satisfied the needs of the modern tourist and offered an easily legible image of the city centre. Edmond Sacré (1851-1921, photographer) and Armand Heins (1856-1938, historian/artist) both documented the transformation of the city. For the Commission of Monuments and Sites, Sacré visualized all stages of the transformation process. Heins’ bird eye’s views of the future city centre familiarized the inhabitants of Ghent with the plans of the city council. At the same time, he produced albums filled with nostalgic drawings of the old corners of Ghent. The photographs of Sacré are characterized by a similar double view: apart from the modern city he documents slumbering alleys and age-old houses on the verge of disappearance. The media of photography and drawing allowed to look back and ahead simultaneously.

The images of Sacré and Heins stimulate reflection on the meaning of historiography and historical awareness at the end of the nineteenth century. In 1897, Heins initiated a systematic inventory of Ghent’s pre-1830 heritage, for which Sacré provided some photographs. The inventory represented the city as a collection of images which could be reassembled in future situations. It was used for example on the occasion of the 1913 World Fair, when constructions in the city centre and on the fairgrounds were dressed up in a medieval architectural style. The paper argues that different attitudes towards history were simultaneously at stake – attitudes that seem contradictory from a current-day perspective: a well-informed historiography with scientific aspirations; an eclectic cut-and-paste strategy and a longing for the sensory, ‘organic’ experience of the city of the past.

Reinventing the 19th Century City: Istanbul Exhibitions and Urban Imaginary
Ayse Erek — Yeditepe University, Turkey

With its efforts to be recognized as a ‘global city,’ Istanbul has undergone major transformations in recent years. This change has been brought about not only by financial capital but also cultural capital through major cultural events such as the Istanbul Biennale, contemporary arts exhibitions with the ‘Istanbul’ theme, frequent display of research and documentation of the city’s past. Like most metropolises, Istanbul is characterized with economically and culturally distant communities, and its urban imaginary serves to establish a sense of wholeness out of its diversity. I argue in this paper that despite recent changes, the urban imaginary of Istanbul is still anchored in its past, formed by nostalgia for the 19th century; a period with a claim of modernized cosmopolitan view in appearances, urban planning and architecture. The preoccupation with the city’s past stands in front of the urban transformations of the present.

Inspired by the writings of Henri Lefebvre and Andreas Huyssen, this paper explores the tension between the city’s past and its present, how it informs the urban imaginary of Istanbul, hence what sort of representation the city is. The visual representations of the city will examined through the exhibitions realized in 2009 and 2010 in Istanbul such as ‘Istanbul 1910 – 2010’, ‘Ghost Buildings’, ‘Becoming Istanbul’ and contemporary artworks that reflect on a certain history of the city. The cityscape that emerges from the urban imaginary, I will argue, is not an intersection of the public and the private space but it is also a performative space for individual and collective experience and a product of cultural and political transformation.
Worship, Liturgical Space and Church Building

session chairs: Andrea Longhi & Esteban Fernández Cobián

Church architecture is the outcome of an encounter between different tensions: the self-representation of a community and its ecclesiology; the society’s theological culture the architectural culture of the patrons, the designers and the builders; the relationships between the figurative arts and the arts of celebration; and the relationship between the community and its institutional, economic, and landscape contexts.

In recent studies on church architecture, the history of forms and techniques has been increasingly accompanied by a focus on the history of liturgy and religiosity: the performance of the rites, with their functional and symbolic implications, is currently regarded as a decisive factor in modeling architectural space. “Liturgical space,” with its history of celebration, has gained an interdisciplinary place in the reconstruction of the circumstances surrounding ecclesiastical architecture.

This session aims to draw up a balance of the relationships between the history of architecture and the history of western Christian liturgies, with a diachronic and interdisciplinary approach. The session’s focus will be the liturgical reforms seen as driving, or accelerating, “reforms” in architectural space. Obviously, the liturgical aspect does not resolve the interpretation of church architecture: contributors have been asked to investigate the sources that can help gain an understanding of the actual role of rites and the liturgy in establishing the churches’ architectural program, and the mutual interaction with other factors.

Contributors have been asked to concentrate on analyzing specific sources relevant to the topic (such as ecclesiastical archives, technical archives, or correspondence), and on a wide-ranging comparison of the available historiography, where possible suggesting new interdisciplinary routes to achieving a broader understanding of church architecture as a complex cultural phenomenon.

The papers selected – chosen from the thirty proposals received – display a wide view of the main methodological approaches employed in recent studies: typological (centrally planned spaces and positioning of the altar), regional (the Liturgical Movement in Britain before Vatican II), biographical (Santini’s activity in Bohemia, in the frame of confessional conversions), theoretical/theological (monastic context and monastery architecture in Dom van der Laan’s activity), and the proper liturgical-architectural fitting of the places of celebration (the ambo and proclamation). We hope that this set of topics and methodologies provides – through the selected casestudies – a wider understanding of the state of the art and of new research perspectives in the field of architecture and liturgy.

The Renaissance Centrally Planned Church as Liturgical Space
Jens Niebaum — Universität Münster, Germany

It is a common view that Renaissance architects had a bias for centrally planned churches despite the latter were unsuitable for the celebration of liturgical service. This assumption is the outcome of a formalist ideal of the centrally planned church coined by Jacob Burckhardt and considered to be in contradiction with accepted custom in positioning the high altar. The first part of my talk will revise this view by analyzing a number of primary sources such as theoretical texts and archival documents that have been partly misinterpreted or not been given due weight in previous research literature. Vice versa, the second part will, basing itself on partly unknown material from church archives, focus on some hitherto neglected problems that could indeed become an obstacle to the choice of a central plan scheme for a church to be built anew, such as the need to provide for a choir large enough to house numerous congregations, especially in convent churches, for private chapels to be integrated within the plan or the intended capacity of the church in relation to its liturgical functions. In sum, I will show that there were no general reserves regarding the use of central plans seen as driving, or accelerating, “reforms” in architectural space. Obviously, the liturgical aspect does not resolve the interpretation of church architecture: contributors have been asked to investigate the sources that can help gain an understanding of the actual role of rites and the liturgy in establishing the churches’ architectural program, and the mutual interaction with other factors.

Highbrow and Popular: Liturgy, Devotion and Design in Santini Aichel’s Nepomuk Church in Zd’ar (Bohemia, XVIII century)
Dirk De Meyer — Ghent University, Belgium

By the late 17th and early 18th centuries the techniques of re-Catholicisation in Bohemia and Moravia turned more subtle, after the often harsh and mostly foreign, Jesuit-led Counter-Reformation. Cistercian and Benedictine monasteries, with their century-old autochthonous establishment in the region, would be at the heart of the new approach. The abbots’ prestigious publications and building campaigns complemented refined methods for promoting the resurgence of Catholicism rooted in local traditions, both liturgical and architectural.

With his hybrid architectural fusions and spatial compositions, which combine Italianate Baroque with Bohemian late-Gothic references and regional traditions, the Prague architect Johann Santini Aichel could become a principal actor of their campaigns. In 1719, he designed the pilgrimage church of Saint John of Nepomuk for the Cistercian abbey of Zd’ar (now in the Czech...
Republic. It expressed the abbot's determination to reinstate the medieval importance of his monastery by preserving local traditions of devotional practice as well as building typology — while incorporating his fascination with exuberant baroque allegory. At the time of a growing demand for the canonisation of the Bohemian martyr, the building's expressive forms and star form shape were intended to appeal to both erudite clerics and to large sections of the local populace.

The church is the result of an intense and life-long collaboration between the abbot and his architect. A number of eighteenth-century documents indicate that the abbot's contribution extended beyond the usual drafting of an iconographic programme into the conception of the overall form of the church. Furthermore, the sermon given at the consecration of the church, with its meticulous descriptions, is an exceptional document of liturgy and emblematic Baroque thinking in Central Europe.

Based on research in libraries and archives in the Czech Republic, and supported by various written sources, including letters, the arguments for the canonisation of Nepomuk, up to remarkable memorabilia such as coronation birthday greetings sent by the abbots, this paper will expose the multiple layers and possible keys for an understanding of this small pilgrimage church: a formal experiment that originated in local building traditions and in an abbot's learned divertissements: that was intended to fuel a thriving Nepomuk devotion, and to captivate both erudite interest and popular imagination — for which it recycled practices taken from Counter Reformation liturgy, popular devotion and pagan traditions.

Form and Reform: Roman Catholic Church Architecture in Britain and the Liturgical Movement before Vatican II
Robert Proctor & Ambrose Gillick — Mackintosh School of Architecture, Glasgow School of Art, U.K.
There is a paradox in the architectural history of the Liturgical Movement in Roman Catholic church architecture. On one hand, most of the spatial forms that became common after the Second Vatican Council in new church architecture in association with new liturgical rites had become well known and often used in the decade or two before the Council took place. Before the Council, however, the liturgy and other rites had been reformed only slightly, and especially little in the conservative atmosphere of the Church in Britain. It appears, therefore, that liturgical change may not have been a decisive factor in modern church architecture. Rather, new interpretations of liturgy may have led to new spatial forms. Following the well-established historiography of early Christian churches, it might even be argued that new spatial forms informed future liturgical change.

This paper will attempt to unravel the complexities of cause and effect between liturgy and architecture by looking in detail at the example of Roman Catholic churches in Britain in the mid-twentieth century. Church and architectural archive documents contribute to an understanding of the negotiations between architects and clergy as well as the actual liturgical uses of buildings. The paper will examine a small number of exemplary cases of churches where new architectural forms were accompanied by an advanced liturgical understanding — including St Ambrose, Liverpool, by Weightman and Bullen, where a modern design alluded to changes in the liturgies of Holy Week in the 1950s; Holy Redeemer, Pershore, designed by Hugh Bankart for the Liturgical Movement writer J. D. Crichton; and Our Lady of Fatima, Harlow, where archive documents reveal discussions about architectural form and liturgical understanding. Pioneering churches were later seen as models. Where architectural form preceded liturgical reform, architecture might have a role in shaping the Church's worship.

Benedictine Thought as a Catalyst for 20th Century Liturgical Space. The Motivations Behind Dom Hans van der Laan's Ascetic Church Architecture
Caroline Voet — Sint-Lucas School of Architecture Brussels/Ghent & KU Leuven, Belgium
Already in his first lectures on church architecture just before WWII, the Benedictine monkarchitect Dom Hans van der Laan (1904-1991) condemned liturgical meaning through symbolism. Long before the Second Vatican Council, he made several plans to alter churches in order to enhance the celebration, stripping them from all ornamentation. Especially in those early days, Dom van der Laan's position was quiet subversive and his approach was repeatedly questioned by his peers.

In contrast with the ongoing modernist and traditionalist tendencies followed by his contemporaries, Dom van der Laan developed an architectural language that was strongly driven by his Benedictine motivations. To find directions for the conception of liturgical space, he thoroughly studied the writings of Dom Guéranger and Dom Delatte and their commentaries on the old church fathers. In the 1960s he rediscovered the writings of Maurice Blondel (1861-1949), who was responsible for the ‘new theology’ and played a great role in the deliberations of the Second Vatican Council. Blondel provided Dom van der Laan with specific insights on the process of cognition, focussing on the knowledge of the concrete and singular reality. It was Dom van der Laans aim to define his architecture through this intertwined relation between mystery and matter, between intellect and senses. It formed the ground for his two manifestos "De Architectonische Ruimte" (Architectonic Space, 1977) and "Vormenspel der Liturgie" (Form-play of Liturgy, 1985).

The research is based on primary source archive material (unpublished letters and communication, notes, design sketches, lectures...). Hereby, underlying motives and interconnections between Van der Laan's Benedictine background and architectural theory can be revealed.

In this sense, the work of Dom Hans van der Laan and his quest offer new insights towards an intense interaction between liturgy and architecture.
Rediscovering Architecture’s Role in the Proclamation of Sacred Scriptures
David H. Pereyra — University of St. Michael’s College, Canada
The history of church architecture reveals the development of Christian worship and changing patterns in the liturgies. This paper considers how the changing locus of the Liturgy of the Word — usually referred to as the ambo — has found expression in Church architecture, and considers the importance and significance of this appointed place. In early Christian basilicas the ambo was a portable stand. By the year 610 the ambo had evolved into a stationary furnishing of such importance it became the place where Byzantine emperors were crowned. However, by the fourteenth-century, the ambo and the rite of reading sacred texts was superseded by the pulpit and the act of preaching. In the twentieth-century, as new scholarship led the reform of the rituals of worship within the Roman Catholic Church, the rite of reading sacred texts and the role of the ambo enjoyed a short-lived resurgence.

The Liturgy of the Word is a complex process that encompasses human action (processions, gestures, vocalising), location, the physicality of the text (the Book of the Gospels, the Lectionary), and, of course, the Word itself. Ritual reading of scripture not only poses an aesthetic challenge, but requires a renewed appreciation of the relationship between the act of proclamation and the space within which it occurs. In the past, the ambo had the ability to transcend function and prompt profound spiritual experiences in the lives of worshippers. Rediscovering the significance of the place where this act occurs can have deeply inspirational consequences. The historical analysis will concentrate on the acts and documents of the Consilium — the commission who first implement the Constitution on the Sacred Liturgy in the Catholic Church, as well as directives arising over the last fifty years from the national conferences of bishops.
Politics and Architecture: Definitions, Methods, Possibilities

session chairs: Christine Stevenson & Leslie Topp

Analysis of the intersection between architecture and politics is central to the interdisciplinary project of current architectural history. Yet the ways in which we define the ‘political’ and the aspects of politics with which we engage vary widely. For some, especially historians of modern architecture, a political analysis means the dissection of discourses of knowledge/power, or the spectacle, as instantiated in buildings, and architectural or urbanistic culture more generally. Studies of earlier periods have considered architecture’s mobilization in the service of the state, the city, and other claimants to authority, and have examined the ways in which the ‘jurisdiction’, that form of property which is at once a territory and a power, or a privilege, was affirmed and secured through architectural means.

Others engage with politics as an arena of conflict between ideologies (or less coherent bundles of ideas and aims) within which architecture and its destruction are used as tools or weapons; or with the fine grain of legislation around property ownership, planning and infrastructure in which the state and the built environment are inseparably implicated. The importance of specificity and care in the delineation of the particular geopolitical conditions is widely accepted, but less attention is perhaps paid to the fluidity of these conditions and their internal contestation. Close attention to what, exactly, we’re doing when we engage with architecture in political context, or with a politics of architecture, can reinvigorate the discussion. The aim is not to attempt firm definitions but to open up new possibilities, and enable fruitful dialogues between different periods and regions of architectural history as well as with the related disciplines of urban, design, and landscape history.

Pairs of position papers will be followed by open discussion, with the chairs providing a summary analysis at the end of the session.

Analyzing Architecture and States: Which Cases, What Scales?
Greg Hise — University of Nevada, U.S.

If a researcher sought to test the premise that architecture has been constitutive of states and that this process has been operative across geographic areas and time periods how might they proceed? Which aspects of politics and state building would one choose to examine? At which scale, or scales, would a scholar frame such an investigation? These are questions of research design. The choices scholars make, how they answer these questions, have implications for methods. The latter ought to be understood broadly to include the selection of cases studied, the data collected or generated, the techniques employed when analyzing sources, and the narrative strategies adopted for presenting findings. For this roundtable I will consider the issue of case selection and the related issue of scale.

The case, drawn from current research in legal records, housing surveys, property deeds, and policy, will illustrate how the practice and ideology of law served as an unintentional and unacknowledged determinant for design and construction in American cities during the twentieth century. Analyzing housing conditions, residential segregation, legislation and the law as entwined processes with consequences for the built environment is itself multi-scalar. From the micro scale of activists, individuals using and affiliations of the politically engaged whose direct action tactics engendered public debate about discrimination in housing, to the mezzo scale of institutions and organizations such as the NAACP, to the macro scale of federal legislation and judicial rulings the struggle to open housing to all citizens was a movement that helped define politics and that in the process redefined relations among citizens, communities and states. Ideas and practices enacted in the United States could be compared with housing programs in Europe in ways other than judging one superior or engaging in a search for better practices and proscription.

Twentieth-Century Historiography, Twenty-First-Century Architectural Enactment
Felipe Hernández — University of Cambridge, U.K.

Scholarship on Latin American architecture has been largely limited to modernism. However, the recent re-emergence of Latin America at the centre of contemporary architectural debates has introduced a new set of political issues that simultaneously re-intensifies discussions on modernism and questions its validity.

By examining two key texts on Latin American architecture and through a detailed analysis of Medellín, Colombia, this paper argues three main points:

a. That the modes of historical inscription that have been used to register architectural production in Colombia (and Latin America) have been equivocal and inappropriate –because the scholarly debate is about tracing a European and North American genealogy as a way of validating Latin American architecture.

b. That recent practices in deprived areas can be understood as a critique of modernist discourse, evident in the diversion from the provision of housing to the provision of urban infrastructure, in the reduced scale of recent interventions, and in the tendency to mix programmes.

c. That the very recognition of the poor as a constituent of the city in recent practices is a challenge to the principles of the Modern city. At the same time, though, such a recognition is countered by the fact that the poor only appear in architectural discourse due to the insertion of new buildings in the shantytowns.
In this way, this paper engages with the politics of architectural history, by questioning its methods of inscription, and with the politics of architectural enactment, by revealing the effects that buildings have on the social fabric of one of Medellin’s most complex deprived areas.

Rulers and Great Churches in the Gothic era – Limits and Possibilities: The Case of St Stephen’s in Vienna and the Habsburg Dynasty
Andreas Puth — University of Leipzig, Germany

The ruler-based approach to the phenomenon of the Gothic cathedral – epitomized by Hans Sedlmayr’s ideological concept of the French Gothic cathedral as Königskirche (1948/50) – has long pervaded the historiography of Gothic architecture and survives today in spite of significant methodological questioning. A few prominent cases where an individual ruler’s direct impact on the building process has been argued forcefully – King Henry III and Westminster Abbey, or the Emperor Charles IV and Prague Cathedral – still overshadow what tends to be much more diverse great church patronage.

It has to be stressed more emphatically that architecture is by no means easily ‘readable’ in a particular way. Ruler-specific objects inside a church cannot simply be taken as partes pro toto; more attention must be paid to actual historical complexities with regard to societal groups and layers other than the ruler/court involved in the funding and decision-making processes; and more reflection is needed on the implications of tying long-term construction projects to very specific short-term constellations during the reign of a particular ruler.

These issues will be exemplified by the case of St Stephen’s in Vienna – parish church, subsequently collegiate church and ‘mausoleum’ of the Habsburg dukes of Austria, and cathedral only from 1469. The church has long been interpreted as owing its large-scale if protracted rebuilding during the 14th and 15th centuries to the immediate impact of the dynasty: witness a recent monograph on St Stephen’s with the programmatic sub-title ‘Architecture as Symbol of the House of Austria’ (Böker 2007). Yet questioning the notion of the ruler as a patron directly involved in artistic and architectural decision-making allows other, more nuanced, political analyses to be made.

Shortcomings of Political Control on Architecture in Totalitarian Regimes: The Example of Socialist Romania after WWII
Adriana Diaconu — Ecole nationale supérieure d’architecture Paris - Val de Seine, Frankrijk

Architectural histories of European totalitarian regimes of the twentieth century have evolved especially since the 1960s. While previous art-historical works (Hellmut Lehmann-Haupt, 1954) claimed an absolute control of political power on architecture, later researchers (e.g. Barbara Miller Lane, 1968; Anders Aman, 1992) have argued against an implicit relation between architecture and politics (i.e. architecture and ideology, form and its political meaning) during the Nazi and Stalin eras. Control over architectural creation proved to have been a lot less efficient than previously considered, mostly because the instructions given in this area had often been vague and contradictory. The gap between discourses and practice was obvious, especially in the field of housing. Continuities with the architectural practice of earlier periods also emerged.

Our claim of a soft relation between architecture and politics is equally inspired by the work of historians, political scientists, geographers, sociologists (e.g., on the USSR, like Mosche Lewin, Alain Blum; DDR - Sandrine Kott, Jay Rowell; Poland - Lydia Couroy de Lille, etc.) that have focused on different aspects of “real socialism” and not on the claims of political regimes. This bottom-up approach focusing on societies instead of political agendas questions the real functioning of these government systems in their repressive aspects, but also in their limits and malfunctioning. The example of the political change in Romania after WWII as reflected in the field of housing construction allows us to discuss this approach. The analysis of the evolution of the relation between architecture and politics from one regime to the next brings out continuities over the longer term. Moreover, it considers the political field as made up of state institutions, policies and planning strategies, social classes’ transformation, and inertia ... – that often contradicted official discourses.

Architectural Space and Informational Space in Modern Politics
Richard Wittman — University of California at Santa Barbara, U.S.

The functions of architectural space in public culture were dramatically transformed with the emergence of an informational public sphere during the eighteenth and nineteenth centuries. The emergence of modern media culture effected a historically unprecedented reconfiguration of the spatial bases of culture and society. For the first time, spatially exploded, socially heterogeneous, anonymous publics were able to conduct informed and detailed discussions of public matters; to “make something public” began having more to do with availability in the disembodied information economy of print than it did with a presence in actual public space. This spatio-informational shift brought about major changes in virtually every sector of social existence, but it also created enormous anxieties about the supposed loss of more intimately scaled forms of traditional experience and culture; anxieties that have subsequently surfaced repeatedly as an underlying stake in various political ideologies. My intervention will examine how, in a variety of different political contexts, the embodied, humanly scaled qualities of architectural space have been used, implicitly or explicitly, positively or negatively, as an emblem of earlier, supposedly
superannuated modes of existence. These notions are probably most familiar in twentieth-century politics, where the identification of monumentality with fascism, and of the distributed information network with liberation, is a commonplace; and in twentieth-century theory and philosophy as well, where they surface in the work of figures ranging from Georges Bataille to Manuel Castells. I propose in my presentation to put these more recent examples in a longer context by presenting the example of eighteenth-century Paris, where the figure of architectural space played a key rhetorical role, via the recent proliferation of print culture, in the deeply politicized cultural debates by which contemporaries – forbidden by law from discussing politics openly – managed to argue about the myriad upheavals that preceded, and ultimately erupted into, the French Revolution.

The Politics in the Silence: A Method for a History of Architecture during Franquista Spain
Maria Gonzales Pendas — Columbia University, U.S.

The relationship between architectural forms and political ideology has repeatedly proven to be anything but binding; just as forms do not intrinsically hold political values or ideas, neither does one architect's ideology or claims, which are too often ambiguous. Rather, architecture is political as a discourse—or a matrix of built objects, images, words and institutions—and in as much as it produces, and is produced by, the social and cultural values of the place and time in which it takes place; inevitably. The task in hand is then to reconstruct the social and cultural landscape around which certain forms evolve. The question becomes less what do we mean by the “political” in architecture, than how can thinking through architecture help in grasping the political scenario of a particular time in place; an scenario hardly ever self-revealing. Arguably, and ever since the alleged general withdrawal of architecture from explicit political alliances in the wake of World War II (what has been acknowledged as architecture's retreat to aesthetics and technology) the challenge is increasingly how to discern the political dimensions of a seemingly apolitical architecture, as curtailed by that very divide between political, technological and aesthetic discourses.

I will nuance this position through an exegesis on my research methodology and my argument on the rapport between architecture and politics in Spain during the 1950s, when Francisco Franco's dictatorship went from being a military autarky to somewhat of a technocracy, while maintaining the conservative, Catholic, and authoritarian values fundamental to the dictatorship. In this context the dialectic architecture/politics assumed a very particular discursive form, one best characterized in terms of silence. By this I mean that architecture took on a seemingly non-theoretical theory that focused on construction and materiality, rejected critical and literary production, and redefined engagement in terms of technical expertise and the ethics of social service. This building-based mode of architectural discourse apparently depoliticized architecture and distanced it from ideology, thus conforming to Franquismo in its technocratic phase. Given that architects occupied themselves primarily with building, I choose the building as the point of departure for a multifarious inquiry about the participants, agents and conditions gathered in it. This way, I present a case study in which the political arises from the architectural object when this is placed in the midst of the cultural relationships that conform it, and that are in turn conformed by it.
Picturing Regionalism: Le Corbusier’s Graphic Work, 1928-1935
Genevieve Hendricks — New York University, U.S.
In the words of Reyner Banham, circa 1930 Le Corbusier “Took to the woods,” and began turning to regional and vernacular sources as a mainspring of his inspiration. Although this was not a new practice for him (his interest in traditional types dates back to his youthful travels to the east), at this time his frequent forays in designing projects for a vast range of territories has led to both sharp criticism and high praise for his (mis)understanding of regional architecture. Yet the discussion would benefit from a re-evaluation of the conceptual changes in his artistic processes by considering his graphic works, both drawings and paintings, which provided the site wherein many of the forms of his architectural and urban designs find their first full expression. This paper proposes to extend the notion of regionalism to Le Corbusier’s pictorial output of the late 1920s and early 1930s in order to examine the search for vernacular analogies witnessed first in graphic form, and subsequently in writing, urbanism and architecture.

Questions to be raised include: Can we understand regionalism not only as a geographical term but as a psychological phenomenon in relation to the shift from machine to human that occurred in Le Corbusier’s work? Is regionalism in architecture to be found only in materials and built forms? Or can we say that it is formed through reconceptualizations of vernacular resources? Moreover, although Le Corbusier’s graphic works after 1930 have been referred to as “natural,” infused as they are with organic motifs and “objects of poetic reaction,” can we gain a greater understanding of these shifts if we consider them as regional as well? If so, how, and in what ways does this affect our reading of his architecture and urbanism?

Medium or message? Use of design and presentation models by Denys Lasdun and Partners
Barnabas Calder — University of Strathclyde, U.K.
Denys Lasdun & Partners, established in 1959, was one of the leading architectural practices of the 1960s. From 1962 onwards Lasdun employed in his small practice (he turned down more work than he accepted in order to devote adequate personal design time to each job) a full-time model maker. The Lasdun archive shows clearly the increasing three-dimensionality of the office’s drawing techniques in the years leading up to the move to models as the core of the design process: sequences of drawings re-render the same feature perspectivally in ten or more iterations in order to assess the visual effects of changes of profile etc.

For the historian, Lasdun’s move to designing through models makes the design process much more opaque – whilst some of the presentation models survive none of the design ones do. This paper will draw on interviews with Lasdun’s model maker, and on the Lasdun archive and model collection held at the RIBA.

In terms of the designs themselves, the spectacular beauty and perfection of the models begins to form its own emphasis within the design process. Thus the main models of Lasdun’s various National Theatre schemes, in their monochrome use of naked balsa and in the contrasty black-and-white photos taken of them, become in some respects the most perfect form of the building. At the National Theatre the use of board-shuttered concrete in the finished building almost feels like the product of the balsa influencing the design ideal: the building has come to simulate the model rather than the other way round.

Some of the models that Lasdun used to design and present the National Theatre can be seen in this famous image: http://www.royalacademy.org.uk/exhibitions/finerooms/masterworks-architecture-at-theroyal-academy,355,RAL.html

Building the Decorated Shed in Europe
Valéry Didelon — ENSA Paris-Malaquais, France
Inspired by the commercial constructions found along the American roadsides, Denise Scott Brown and Robert Venturi forged in the early 1970’s the concept of “decorated shed”, which became quickly a key reference in postmodernism. Despite its ability to describe with accuracy the new relation between architecture and image in the mass consumption society, this theoretical model was actually seldom implemented in the USA, including in the work of Venturi, Scott Brown and Associates. Surprisingly it was in Europe and especially in France and in Italy that the most striking decorated sheds have popped up during the following years.

Based on the critical analysis of several buildings designed in the 1980’s by the European architects Jean Nouvel, Massimiliano Fuksas, Jacques Herzog & Pierre De Meuron, etc., this paper will give an insight into this unusual transatlantic migration of an architectural model. The argument will notably focused on the way the populist archetype described by the Venturis became truly elitist in the hand of their younger European colleagues. By historicizing this rejuvenation of high culture by the mean of low culture, this paper intends to contribute to a better understanding of postmodernism, as well as it highlights the concomitant fertilization and differentiation of American and European architecture in the 1980’s.
Understanding Postmodernism in Practice: or What We Can Learn from Brussels, a Factory of Counter-Projects

Isabelle Doucet — University of Manchester, U.K.

In architecture, Postmodernism has been expressed through a plethora of postmodern branches and styles. In contrast to Charles Jencks’ suggestion that much of the postmodern debate ultimately ended up in ‘style wars’, this paper does not aim to analyse postmodern architecture in terms of aesthetics, symbolism or meaning alone. Instead, I will argue, in line with pragmatist and relational methods of inquiry, that, in order to fully grasp postmodernism and its affects, we should analyse how it has been practised. How did ideas and ideologies travel, and how, through implementations, got ideas transformed, reshaped, even corrupted or derailed. Therefore, one has to look not just into the icons of postmodern architecture nor into the intellectual and disciplinary margins alone [e.g. alternative practice, activism], but also into the mainstream production that is often overlooked by architectural anthologies [e.g. developer architecture].

With this paper, I will call for a method of inquiry that allows us to look into the postmodern practices and shifts that have intensified tensions between aesthetics/symbolism and politics, between avant-garde and mainstream production, between creative extravaganza and everyday use, and between [Marxist] anti-modernist revolt and more lenient, often elite production under urban regeneration.

I will bring such argument by looking into Brussels, where, in contrast to other cities, the traditionalist postmodern branch would develop into the single dominant mindset: from the early 1970s until today. I will unravel the practices - architects, publications, exhibitions, legislation, architecture education, and popular literature - that have gradually allowed the movement to consolidate: in Brussels, but also beyond. Namely, Brussels proved a key agent in the development of a powerful international Reconstruction of the European City movement [in Berlin: critical reconstruction; in the UK Prince Charles Foundation; connected with the US New Urbanism and the European Council of European Urbanism]. I will elaborate on the role played by the movement’s critical-architectural device par excellence: the ‘counter project’ [contre-projet], also called ‘drawing-manifesto’, which proved efficient in bridging intellectual, educational and political ambitions, and for linking a democratic project (citizen participation) with critical/political agendas (initially post-68 Marxist, later more liberal). I will analyse how Brussels in particular, as a true ‘factory of counter-projects’, would contribute to the dissemination of the traditionalist ideology throughout Europe.

This paper’s focus on traditionalist postmodernism does, thus, rather than from a (personal) support for this movement, derive from a conviction that we cannot avoid but look into this particular branch if we want to understand Brussels’ and, as I will argue, European postmodernism.

From Difference within Structure to Difference in Itself: Architectural Morphology in the Israeli Scene c. 1970

José Aragüez — Princeton University, U.S.

During the late sixties and early seventies, a group of architects and engineers associated with so-called ‘architectural morphology’ developed a number of projects in which they sought to challenge what they understood to be traditional ways of envisioning the organization of architectonic space. Operating within various cultures in Europe, North America and the Middle East, the Israeli contingent stood out conspicuously, particularly via the work and writings of Alfred Neumann (1900-1968) and the young Michael Burt (1937-) and Mohse Safdie (1938-).

In this paper I focus on Burt and Safdie and their relationship with the legacy of Neumann. I discuss the main questions concerning their research in sophisticated structures—such as their interest in experimental geometry and their search for the standardization of building processes, to mention some—vis-à-vis their ambition to arrive at a new spatial syntax. By mapping the diversity of positions of these authors, including their social motivations and drive to actually build, I problematize the claims that architectural morphology strove chiefly for scientific autonomy and was essentially theoretical.

I then pursue a twofold argument. Firstly, I hold that, whereas the influence of the counterculture of the 1960s and 1970s is crucial to assessing the contribution of this generation of architects, it is their actual production that should be historicized as an architectural counterculture in its own right. Not unlike Neumann, Burt’s and Safdie’s work remained outside the mainstream of post-modernism, and their geometry-based architectural language, devoid of normative stylistic references, achieved a relatively independent character. Secondly, by making a detailed investigation of architectural morphology’s intellectual framework, I argue for a shift from structuralism (prevalence of structure) to the metaphysics of difference (prevalence of the way in which an element or cell makes itself different); that is to say, a move away from a philosophy of order and towards a critique of identity.
The Welfare State Project – Architectural Positions, Roles and Agencies

session chairs: Tom Avermaete, Dirk van den Heuvel & Mark Swenarton

The paper will discuss the challenge to the welfare-state architect in the changing political climate of the late 1970s.

This paper will trace the formation of a critique and rejection of this modernization programme in the early 1970s, and for the welfare state project and vice versa. We want to address questions as: What positions were given to architects in the post-WWII period and what critical roles did avant-garde architects claim for themselves? What was the real span of their agency? How did architects deal with the field of tension between the oppressive aspects of the welfare state project on the one hand and its emancipatory ambitions on the other? And perhaps most of all, what productive moments, roles and projects emerged from this?

Counter Culture, Protest and the Swedish Welfare State

Thordis Arrhenius — Oslo School of Architecture and Design, Norway

Large scale planning, urbanization and an extensive social housing programme constituted the core of an ambitious modernization programme in post-war Sweden under social democratic rule culminating in miljonprogrammet, the social housing initiative that provided one million new homes over ten years.

This paper will trace the formation of a critique and rejection of this modernization programme in the early 1970s, and its effect on the role of the architect. Using the Stockholm-based counter-culture magazine Almbladet as a prism, the paper will discuss the challenge to the welfare-state architect in the changing political climate of the late 1970s.

Almbladet was published between 1971-’73 in Stockholm by the protest group Alternativ Stad (alternative city). The group, which was formed out of an amalgam of activist groups engaged in local urban politics in Stockholm in the late 1960s, produced an impressive mass of publications, exhibitions and pamphlets as a result of intensive protests against the modernization the historical core of Stockholm. This material, whose production involved the participation of several architects, combined in a convincing way humor with protest and argumentation, pointing to a radicalization of the architect as a figure, moving from building to politics, and re-introducing the vernacular and the traditional in an anti-modern rhetoric.

For this group, who rejected technological solutions and emphasized the local and specific versus the utopian and programmatic, the architect, as the state-expert executing urban planning under social democratic rule, would be a central target.

A removable centre-fold in Almbladet shows an image of the good looking “proper” engineer-architect, with a new modernistic city behind him carefully drawn and populated by happy people, prams, and trees. But as readers we are warned that we are conned by these pretty architectural drawings and asked not to “pin up”, but literally to “fold away”, this figure (instructions are given on how to fold the image so as to hide the architect). This sexed pun on the “pin-up girl” replaced by the “fold-away architect”, indicative of an emerging critique of the welfare state and its modernization programme in 1970’s Sweden, needs to be further contextualized.

To understand to what extent this mistrust and loss of confidence in the architect as an agent of modernity was played out in the aftermath of the welfare state, this paper will speculate on the political position of architecture both before and after 1976.
Planning within a Liberal Welfare State: Discourse and Practice of a Modern Belgian Architect: Jean-Pierre Blondel

Geoffrey Grulois — Faculty of Architecture La Cambre-Horta of ULB, Belgium

The institutionalization of modern urban planning in the postwar era is often considered as part of the welfare state development. It can be understood in the larger framework of what Peter Wagner define as the rise of 20th century "organized modernity" against XIXth century "liberal modernity": a need to overcome social and spatial inequalities by constructing tools of large scale (spatial) regulation.

Existing literature on the history of urbanism in Belgium suggest that planning tools and models have been imported from countries pioneering socialism and welfare state development: Germany, England and France. From the introduction of survey techniques and garden city model in the interwar to the development of regional and national planning in the postwar, it is assumed that the liberal context of Belgium failed to provide a framework for the institutionalization of modern urban planning.

This paper intends to draw another history by focusing on a modern Belgian architect who has been underestimate by the existing literature: Jean-Pierre Blondel. Spanning from his master thesis on Brussels in the early 1950s to his plan for Louvain-La-Neuve in the early 1970s, this in-depth analysis of Blondel's archives reveals a vitalist tradition of planning the city taking roots in the Belgium urban history of Jean De Ligne and suggesting an alternative to the institutionalized planning tools of the Belgian welfare state.

A ‘National’ Hospital for the National Health Service? The Role of the Designer

Alistair Fair — University of Cambridge, U.K.

The UK National Health Service (NHS) was founded in 1948. The nationalisation of the health service created a tabula rasa, allowing a break with the segmented system that had previously prevailed and there were soon calls for a rethinking of the architecture of health along similar lines to the schools development work undertaken by authorities such as Hertfordshire. The drive to reform had both functional and symbolic roots, recognising the pace of change in the diagnosis and treatment of illness as well as a wish to create a new type of environment that was less monumental and reflected the changed status of healthcare within the welfare state.

This paper will examine the role of the architect in generating that new environment during the first three decades of the existence of the NHS. There are a number of general observations to be made – for example, the extent to which mechanical and electrical engineering became a key element of the design of ever-more complex hospitals, but it will focus in particular on two key subjects. First, the pioneering study produced by the Nuffield Provincial Hospitals Trust in 1955, Studies in the Functions and Design of Hospitals, which brought together a multi-disciplinary team to consider afresh the design of hospital buildings. Second, the work on hospital design standardisation led by central government from 1965. This programme was driven by the desire to replace the entire pre-1939 hospital estate by the end of the 1990s, a goal that, it was believed, would be impossible if bespoke solutions were used on each site. These two foci allow us to explore further the ‘design versus production’ polarity recently discussed with reference to UK public housing by Nicholas Bullock. The Nuffield study, though multi-disciplinary in origin, was in many ways driven by an emphasis on the potential of design to deliver improved hospital buildings and a belief that every problem required its own solution. In contrast, the standardisation work, typical of the belief in the ‘white heat’ of Harold McMillan’s ‘revolution’, represents an emphasis on ‘production’, it being recorded that the role of the architect would become akin to that of a co-ordinator. Ultimately, however, total standardisation of plan and structure proved impossible and a hybrid solution emerged in which the designer could still claim a key role; Philip Powell (of Powell and Moya) noted that standard planning templates of this hybrid approach offered architects a ‘degree of relief’ and the opportunity to focus on other aspects of the process.

The paper will draw on the work of the Nuffield Provincial Hospitals Trust as well as recently declassified records in the National Archives and of course the buildings themselves to offer a fresh interpretation of a period whose buildings continue to form a considerable part of the contemporary NHS estate.

Town Planning: Giancarlo De Carlo’s Alternative to the Welfare State Plan

Federica Vannucchi — Princeton University, U.S.

While during the 1960s and 1970s the Italian parliamentarians entertained the possibility of reorganizing the national territory within a structured plan – the so called Programmazione (Programming) – the architect Giancarlo De Carlo criticized the bureaucratization of the process for which public interventions had been realized in the Italy of the “economic miracle.” Beside his writings and among other projects, De Carlo expressed his critique by forming his proposal for the town planning of Rimini in 1965. Appointed by the Communist city administration, De Carlo realized the plan following a rather unorthodox procedure and reaching an unconventional result. Faithful to the concept that the process was more important than the end product, De Carlo developed the urban plan as a collective effort by involving the citizens through periodical meetings held in the city hall. Moreover, by using prefabrication, part of the plan could be actualized by its own inhabitants.
Since his involvement with Team 10, Giancarlo De Carlo had assessed that one of the main problems in architecture was the dilemma between organization and freedom, order and disorder. The architect feared that organization was easily turning into power and bureaucracy. Yet architecture for De Carlo had never been a simply technical problem. Reflecting on his anarchist belief, De Carlo built the theoretical foundations of his architectural practice as a way to enact political action. Therefore planning could never be an imposition from “above,” instead it should be the result of a collective effort.

The town planning for Rimini actualized De Carlo’s anarchist believes both in the process and in the end result. However while involved in the preparation of the plan, the inhabitants of Rimini started to acquire an awareness of their political role in the city. Ironically, following De Carlo’s account, the project for Rimini would not be realized because the local administration became overly concerned precisely with the working class’ realization of its political power. Through the Rimini experience this paper seeks to investigate the critique and alternative to the Welfare State projects, and to understand why ultimately De Carlo’s alternative had failed.

Policies, Spaces and Colonialism: Nanterre’s three Generations of Grands Ensembles

Marilena Kourniati — ENS d’Architecture Paris Val-de-Seine, France

The grand ensemble in Nanterre acted as both product of and symbol for municipal communism and the Welfare state.

FROM BIDONVILLE TO GRANDS ENSEMBLES

After 1953, the territory of Nanterre (west of Paris) was home to shantytowns or bidonvilles predominantly inhabited by French Muslim Algerian (FMA) workers, as a result both of French reconstruction and Algerian war of independence. In 1956, Nanterre was largely subsumed by the EPAD (La Defense Public Works Department) as part of their plan for the wider Defense development project. Designated “Zone B”, Nanterre would host the necessary but “less desirable” urban functions of Zone A/Paris la Defense, in particular housing the dispossessed from Zone A. Nanterre’s shantytowns were maintained so long they “provided” a cheap labour force working on the prestigious nearby construction sites of Paris la Defense and they were eradicated as and when their land was required for the infrastructure and housing projects of Zone B.

FROM “BARRES” TO MEGASTRUCTURES

The successive waves of territorial construction (sectors B1, B2, B3) reveal three generations of grands ensembles: the urgently constructed prefab “barre” housing of the ‘50s (Zehrfuss Camelot de Mally); complexes with a beaux-arts composition in the ‘60s (Remondet, Darra, Redon); and the proliferated structures of the ‘70s (Aillaud, Kalisz). The transformation of urban and architectural forms reveals the shifting roles and positions of the architects faced by different urban policies of municipality and of welfare state.

FROM ONE STIGMATIZED HABITAT TO ANOTHER

Specific housing devices was devised in response to the particular status of the Algerian immigrants, perceived as more French than foreign, yet more foreign than European (Sonacotra dormitories for single working men, “cites de transit” for the education/integration of the families, HLM transitional housing of reduced standards). Immigrants, for many years kept separate from the grands ensembles, begin to gather there when this districts become less attractive to the French middle or working class.

This case study seeks to shed light on the relationship between architectural and urban restructuring, urban governance and immigration policies during the “trente glorieuses” post-war era.
Across Geographies: Shifting Boundaries of Renaissance Architectural Historiography

session chair: Sevil Enginsoy Ekinci

Over the past several decades, there has been a growing interest, in many fields of history, in “de-centering,” “re-framing,” and/or “re-orienting” the Renaissance which aims to “re-place” it within a more global context. Parallel to the attempts to make architectural history less Europe-centered and more cross-cultural, this interest has been voiced in some recent studies on the history of Renaissance architecture, as well. Accordingly, these studies seek to shift the geographical boundaries of Renaissance architecture by expanding them beyond “Europe” and by including especially the “Islamic East” and the “New World.”

With the hope of contributing to this emerging literature, this session aims to open it up to new directions of research by exploring how this shift can be mapped out without essentializing these geographical distances in such terms; how it can be traced out architecturally by means of travelling forms, images, ideas, texts, and people; and how cross-cultural approach in architectural historiography can show us crossing not only geographical, but also disciplinary boundaries, and furthermore, the boundaries of “Renaissance” as a paradigm.

In line with these questions, this session invites papers that present fresh insights into architectural encounters, contacts, interactions, and/or exchanges across geographies in various ways as case studies of the shift of boundaries in Renaissance historiography. It also encourages papers of theoretical discussion that look for alternative frameworks within which such encounters/contacts/interactions/exchanges can be interpreted.

The Renaissance Radicalism of Murat II’s Great Mosque in Edirne
Johan Mårtelius — KTH Royal Institute of Technology, Sweden

The 1430s saw a number of architectural achievements in different parts of the world, which seem to show some actual or conceptual links. The completion of the Florentine dome by Brunelleschi in 1436 - probably not without influence from Persian double shell domes such as the Oljeitu tomb in Sultaniya - was celebrated by the emerging theorist Leon Battista Alberti in his Dela Pittura of the same year. In the Timurid capitals, the great Qawam al-Din Shirazi produced masterpieces likewise showing awareness of wide geographical context. Between Florence and Herat, the architectural activities by the Ottoman court of Murat II were adding important works to the capital cities of Bursa and Edirne. In Edirne, the old Roman Adrianople, the new central mosque named Üçserefeli was built from 1437. Like the Italian and Central Asian works, the Üçserefeli mosque exposes a wide awareness of architectural experiences, both contemporary and from distant history. Its architecture broke with the typologies used in earlier Ottoman Sultanic establishments as well as with the Ulu Camii type represented in the two capital cities and in earlier Seljuk and Byzantine examples. Instead the Üçserefeli represents connections with early mosques such as the Umayyad mosque in Damascus - although this link could also be found in a couple of earlier Anatolian examples, notably the Isa Bey mosque in Selçuk. But the sophisticated layout of the Üçserefeli also hints at examples from further east, Central Asia and even China. The emphasis given to the courtyard, surrounded by the four minarets, introduced a new feature into the Ottoman sphere. It marks the mosque as an urban element, representing public open space as well as monumental verticality of domes and minarets. The sequences of transverse spaces, framed by a perfect square, as experienced when approaching the mosque along the main axis creates its perhaps most radical feature. In this sense the mosque profoundly represents the intellectual and artistic experimental approach of its date, for which no better term has been coined than “Renaissance”.

Melchior Lorichs / Panorama of Constantinople as a Source for the Reconstruction of Sixteenth-Century Ottoman Constantinople
Nigel Westbrook & Rene Van Meeuwen — University of Western Australia, Australia

In an earlier publication (JSAH 69/1 2010) we analyzed the Panorama of Constantinople by the Flensburg artist Melchior Lorichs, or Lorck, a detailed depiction of the south-western side of the Golden Horn in Constantinople, now Istanbul. It was notated as having been drawn in 1559, but was in fact a compilation of between 1559 and 1562 of site sketches drawn by the artist during his stay in the city in the employ of Ogier Ghiselin de Busbecq, the ambassador of the Holy Roman Empire. The Panorama is a significant document in the early modern cultural exchange between East and West. The sequence of transverse spaces, framed by a perfect square, as experienced when approaching the mosque along the main axis creates its perhaps most radical feature. In this sense the mosque profoundly represents the intellectual and artistic experimental approach of its date, for which no better term has been coined than “Renaissance”.

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Economic Geographies: Early Modern Spatial Practices of Mercantile Banking and Commerce

Lauren Iacobi — New York University, U.S.

With the monetization of Europe in the late medieval period, banking and commercial networks opened and reaffirmed nodes of trade that impacted the built cityscape across an expansive world system. This paper examines the construction of community by studying and interpreting the physical sites of mercantile exchange and the cultural practices of Italian bankers within Italy and outside of the country’s terra firma, thus raising issues of positing Italian Renaissance architectural and urban history in a global context. The paper considers the topography of and structures used for banking in the country’s mainland, specifically in Florence and Rome, alongside comparative material on buildings employed for trade by Italians in Constantinople and Jerusalem. Examining edifices used for business abroad, particularly fondacos and loggias, is pivotal to a better understanding of the spatial geography of money and the crafting of cultural identity during the early modern period. To frame thoughts about cultural interaction on world and local scales, this paper looks to Jan Nederveen Pieterse’s paradigms of globalization. Cultural mixing is considered as differentiation, convergence, translocal cultural mixing and hybridization. This paper thereby asks a fundamental question: does this model work and what are its limitations when applied to the case of spatial practices of banking and commerce in the early modern Mediterranean world?

Merchant Builders and the Materials of Building in Early Modern Poland

Katie Jakobiec — University of Toronto, Canada

Despite the economic and political importance of Poland in the early modern period, there has been little attention given to the diverse architectural works made within its vast boundaries. The architecture of Poland is worth close study, and deserves a place in the canon of Renaissance architecture, based on the quality of the buildings but also because it suggests an innovative approach to the history of European architecture generally. The merchants of Kazimierz Dolny, a city on the Vistula River, were prolific patrons of Renaissance architecture. During the early seventeenth century, the wealth gained from the lucrative grain trade was channelled towards the building of palaces, granaries, as well as religious and public institutions in the city. Their architectural monuments embody all’ antica elements, yet the formal language is unlike anything Italian. Consequently, the architecture in Kazimierz Dolny has been seen as a naive transplant of the Classical tradition to the margins of Europe. Using a multidisciplinary methodology, I shift notions of geography from the national or imagined, towards a regional understanding, where places are connected by historically documented contacts and material exchanges. Relying on original archival research, I show the importance of trade routes, specifically the Vistula River, and the mechanics of cross-cultural exchanges, including things, places, and people (Jews, Armenians, Germans, Dutch, etc.). Furthermore, my approach to architecture de-centralizes the importance of form, in preference for the material. The merchants of Kazimierz Dolny traded grain, timber, limestone, which were local, and they brought back luxury objects that were understandable to Turkish, Venetian or French, etc. The physicality and value of things (touch and texture or even quantity) had in important ways shaped their relationship with objects, which suggests the need for an alternative framework of study. In constructing a broader and inclusive history of Renaissance architecture, new methods and approaches are required, that extend beyond issues of style and look at the issues that were of first concern to builders and patrons – that is, materials.

Neo-Palladian Architecture Back to Porto: John Carr’s Hospital de Santo António

Domingos Tavares — Porto University, Portugal

From the 18th century England, John Carr designed for Portugal’s second town - Oporto - an outstanding example of neo-Palladian architecture, a place usually seen outside the major Renaissance circuits. Carr was invited by the Portuguese to design a large hospital to house the growing local population at the time. The design was completed in 1769 and was one of the major works built by this architect from York. This paper will examine how a young and inexperienced architect got the commission, his initial design and the changes that occurred on site. Although Carr suggested that his design was related to London’s modern hospitals from the late Baroque period, his true reference may be found in the designs that were generalized in the Renaissance through Antonio Averlino Filarete’s design of Ospedale Maggiore in Milan, a model replicated everywhere in Europe during the 16th century. Therefore Carr surpassed his country construction culture and took the classical principles adopting a rustico setting in the façades of the main floor, as explained ‘following Palladio’. It was the pretentiousness of a superior culture of a colonizing empire exporting work, without care to notice neither the specific conveniences of each case nor the practical implications imposed by the adopted solution. Porto community knew how to handle these issues and took care to benefit the singularities of the proposal, adapting pragmatically with sensibility to the local topography, to existing technical conditions and to the financial resources available. The East façade presents at its center a large balcony with six gigantic Doric columns and a triangular pediment, a usual façade since Harewood House. Divided in five sections, with a larger axial unit, two corner turrets and three modules without pediment, it became an example of the better British Neo-Palladian outside England.
New Ideas, New Models? Architectural Representation and Its Objects in the Twentieth Century

session chairs: Mari Lending & Wallis Miller

The architectural model represents a particular mode of reflection. Oscillating between the abstract and the concrete, the model is a working tool for conceiving, developing, and communicating form and space as well as an exhibition object in its own right. Representing a tradition as real and influential as built architecture, the history of the architectural model spans from prophesy to documentation; invoking the possible, the unachievable, the typical, the utopian, the rejected, the permanent and the past.

Recently, models have attracted a lot of attention in the context of 21st century design approaches that rely on computer technologies and in research on Renaissance and 19th century themes. Our question is: what happened to models in the 20th century? Did they change character during the period identified with modernism and its legacy, when plaster signified a return to the past and the computer had not fully emerged as a design medium?

We welcome papers that look at models in the context of the design process or the subsequent representation, explanation or exhibition of new architectural designs and ideas in this period. Models were used to introduce new ideas to the public throughout the century: earlier, at MoMA’s “Modern Architecture – International Style” exhibition and later in the 1981 “Idea as Model” produced by New York’s IAUS. Were their uses of the model new or derivative of earlier practices? At a time when structure and materials were viewed as generators of architectural form, did architects adapt the engineer’s empirical approach to the model as a design tool? What role did models play in the identification of space and transparency as a constituent element of architecture? Did they address changing social practices? Other topics to consider are the materiality of models, an architect’s changing use of models; or the role of models in the conceptualization of architecture. We are interested in papers that address the issue thematically or with case studies.

The Architectural Model in the Age of its Mechanical Reproducibility

Davide Deriu — University of Westminster, U.K.

Following a prolonged decline in the nineteenth century, architectural model-making enjoyed a remarkable rise in popularity after World War I. This revival is often associated with the modernist turn towards new objectivity and the search for ever more effective means to communicate ideas in three dimensions. While the new architecture privileged ‘the effect of volume’ over ‘the effect of mass’ – in Hitchcock and Johnson’s famous phrase – the possibility to examine a project in the round appealed widely to designers and clients alike. Hence the model was re-instated as a pervasive design tool, in professional practice as well as architectural education. However, this history is inseparable from another major development that shaped the field of architectural representation in the interwar period: the boom of photography. As photography aligned architecture increasingly with the culture of mass media, the model was widely disseminated as image through architectural books and magazines. Drawing on extensive research carried out at the Canadian Centre for Architecture, which led to the exhibition ‘Modernism in Miniature: Points of View’, this paper explores the peculiar space of representation that emerged from the encounter between photography and the architectural model during the 1920s and 1930s. In revisiting this widespread yet oft-neglected imagery, the paper contributes to a broader reappraisal of the model’s shifting character in the twentieth century.

Filming the Future: Moscow’s Living Model of 1938

Juliet Koss — Scripps College California, U.S.

Released in 1938 and removed from circulation by the censors almost immediately, Alexander Medvedkin’s film The New Moscow places urban design and construction at the heart of Soviet life. Showing architects looming over models for the Soviet capital, scenes filmed in Moscow’s newly built metro and on its newly constructed streets, and Muscovites experiencing the built environment in a state of constant flux, it tells the story of the design of a “living model of Moscow” that is presented to the Soviet public in the film’s final scene. Models – architectural, scientific, and conceptual – function as proposals for the shape and scope of later creations, and this one is no exception. Three years after the unveiling of the General Plan for the Reconstruction of Moscow, the “living model” (a combination of large-scale architectural model and film projection) showcases the construction of Moscow’s grand new buildings and boulevards to reveal a gleaming Soviet future.

Possible reasons for the censorship of The New Moscow abound. Subverting cultural mandates to celebrate architectural and urban construction, the film includes documentary footage of large-scale destruction, reveals characters’ confusion and nostalgia for the disappearing urban fabric, and overtly mocks Soviet construction propaganda. The “living model” not only presents an urban ideal and a three-dimensional version of the future but also, incorporating the time-based art of film, renders literal the innate temporality of any model. When technological failure causes the model’s filmic component to play in reverse in the film’s final scene, massive edifices are seen to dissolve into traditional onion-domed churches, prompting guffaws form the on-screen Soviet audience. By poking fun at Soviet technology and challenging the futuristic temporality of the “living model,” The New Moscow ridicules Soviet construction ideals and, by extension, the model Soviet future.
Architectural Models and Twentieth-Century Architectural Discourse – The Kunstbibliothek’s Collection in Berlin

María Ocón Fernández — Freie Universität Berlin, Germany

The architectural model is not generally regarded as part of an architectural work, but rather as an integral component of the design and construction process. As a tangible three-dimensional replica, it makes it easier to visualize a project. In his extensive 1982 essay, Ekhardt Berckenhagen invokes this view of the architectural model and distinguishes between draft, ideal, and utopian model. He pays particular attention to the Kunstbibliothek’s collection in Berlin, which I will discuss in more detail below.

Founded in 1973 following the acquisition of 22 draft models entered in the museum design competition for Berlin’s Tiergarten district (Kulturforum), in the interim the collection has grown significantly and is internationally renowned. The works it contains, in particular those from the twentieth century, are a basis for exploring the architectural model in its diverse forms and showing the utopian, the possible, and the rejected in the architecture of this period. The collection is home to both building and urban planning models by eminent architects for some of the last century’s most important projects. Its exhibits trace modernism and the period after modernism, also giving insights into the phases before and after the so-called “Wende”, so characteristic for Germany. It is this overview that defines the character of the Kunstbibliothek’s collection of architectural models and makes it so unique.

Models by architects including Ludwig Mies van der Rohe and, in particular, Erich Mendelsohn not only reflect the programmatic ideas of architectural modernism, but also reveal how these ideas were transferred and re-interpreted in countries such as the USA and Israel. The “conservative modernism” that was a focal point of discussions in the 1990s can also be shown with reference to Heinrich Tessenow’s models for Hellerau. Models for some of the most important architectural competitions in Berlin – for the new museum buildings in the Tiergarten district (Gutbrot, Sharon, Cetto) and the Museum Island (Grassi, Ghery, Chipperfield) – will provide the basis for a discussion of architectural and urban planning concepts before and after German reunification.

In an analysis of the Kunstbibliothek’s collection, this paper will examine the various conceptualizations of the architectural model, focussing on its contribution to architectural discourse in the twentieth century.

This is Not a Model: Revisiting the Case of the Strada Novissima

Léa-Catherine Szacka — Bartlett School of Architecture, University College London, U.K.

During the postmodern era architectural drawings and models took on a new significance and became works of art in their own right as they entered more systematically museum collections and exhibition galleries. But what about the real-scale mock-up? Were their role different or similar to the reduced scale models in the last thirty years?

In 1976, the New York IAU S organised ‘Idea as Model’, a show whose primary aim was to ‘test and then demonstrate’ that models ‘could well have an artistic or conceptual existence of their own.’ It was in some way Peter Eisenman’s response to Arthur Drexler’s Beaux-Arts exhibition, arguing that models could also represent ideas. Four years later, Paolo Portoghesi took things even further; commissioning twenty architects to design individual façades of self-representation in which they could play freely with form, language and colour. This was the seminal display of the ephemeral ensemble known as the Strada Novissima. The aim of this endeavour was to use the theatrical effect and the illusionary nature of real-scale models in order to make architecture less elite and to engage with the public in new ways. At the 1980 Venice Architecture Biennale - the very first architecture Biennale - models did not only precede the building, they surpassed it.

This paper will analyse the Strada Novissima, gauging the significance of this particular apparatus in respect of the display of real or reduced scale models. It will also compare the Strada Novissima to other similar examples of ephemeral architecture such as the Serpentine Gallery pavilion series. Doing so, it will assess the nature of the idiosyncratic façades of the Strada Novissima. Were they architecture, image, surrogate or simulacrum? Were they conveying ideas or serving as testing grounds? In theory, the model is the building’s ultimate referent, but what if there is no building?

How Thomas met Aldo: the architectural model as a conceptual ‘locus’ in art and architecture of the 1980s

Stefaan Vervoort — Ghent University, Belgium

But today and then the question poses itself, what happens when everything has ended up lying on the floor? If there is a tabula rasa, what do you put on the empty table? Therefore the model tables. [...] They were more-or-less ‘proposals’ to set something on the table. - Thomas Schütte

There is something in the nature of urban artefacts that renders them very similar – and not only metaphorically – to a work of art. They are material constructions, but notwithstanding the material, something different: although they are conditioned, they also condition. - Aldo Rossi

As interdisciplinary exchange between art and architecture was widespread in the 1980s, the 1984 joint exhibition by artist Thomas Schütte and architect Aldo Rossi in Cologne’s Galerie Johnen und Schöttle was no exception. The show staged architectural models by sculptor and architect side by side, making little to no ostensible differentiation between the intentions and ideologies of their respective makers. Accordingly, the exposition foregrounded the architectural model not only as a common, but as a most exemplary object to the domains of art and architecture in the 1980s.
With sculpture semantically stretched to incorporate architecture in an ‘expanded field’, and architecture shirking its social liability to become increasingly autonomous, the model proved the ultimate common ground onto which both disciplines would converge.

In my essay, I will take the Schütte-Rossi exhibition as a starting point to discuss the status and meaning of the architectural model within the shifting domains of sculpture and architecture since the late 1970s. Although sculptural objects such as Schütte’s Studio I in den Bergen (1983-84) and architectural projects like Rossi’s Teatro del Mondo (1979) critically address different disciplines, they hereto similarly call on the cognitive and psychological reality of the architectural model.

Building on Aldo Rossi’s concept of the ‘locus’ – an imaginative site of architecture with a history and memory – I will discern the way in which Schütte and Rossi each idiosyncratically deployed the architectural model as a critical tool. While the proposal-like quality of the model combined a conceptual approach with a material phenomenon for the sculptor, surpassing both the unattainable dematerialisation of Concept art and the mute opacity of 1980s sculpture, the relative autonomy of the institutionalised model allowed the architect to develop a discursive social agenda, while not being corrupted by genuine contextual or worldly issues.
Clerical Ties: Architectural Networks and Networking in the Colonial Mission Field, c.1500-1960

session chairs: Alex Bremner

The first EAHN International Meeting in Guimarães (2010) hosted a Roundtable session entitled “Setting a Research Agenda for Colonial Architecture and Urban Planning: Current and Emerging Themes and Tools.” One of the key points to emerge from this session was the need to investigate further notions of agency and networking in relation to architectural production in European empires. It was acknowledged that the tendency of post-colonial theory had been to homogenise and/or essentialise the “coloniser,” leaving little if any indication of the precise motivations, agendas, and allegiances (even nationalities) of those involved in the European colonial project. However, there were many different and oftentimes conflicting agencies bound up in the imperial enterprise, including missionaries, merchants, soldiers, administrators, educators, and explorers. Although these agencies had overlapping interests, they did not necessarily view empire or colonisation in the same way. This often led to conflict and division within the colonising power itself. A more complex and nuanced understanding of these agencies (and actors) vis-à-vis architecture is now required.

Among the more prominent if understudied of these agencies was Christianity in the guise of missionaries. Operating at what was considered to be the frontier of European civilisation, missionaries worked to transform the non-European world in very specific and identifiable ways. Architecture was nearly always instrumental in this process. Such men often relied upon local and extended ecclesiastical networks as conduits through which to exchange architectural knowledge. For example, the networks through which Anglican clergymen communicated ideas about architecture during the nineteenth century were global in extent, giving their buildings a remarkable degree of consistency wherever they were found. The transmission and maintenance of this knowledge then became crucial to how the colonial Church of England as an organisation signalled its purpose and intent. This session will deal specifically with networking and its effects within colonial church and missionary organisations in European imperial contexts—i.e., how networking was fundamental to the spread and consolidation of particular architectural forms and spaces. It will also consider how global and missionary Christianity acted as a form of agency in its own right, thereby both complicating and stratifying our understanding of the “coloniser” and colonial society through built form.

Missionary Architecture as Architecture without Architects?: Making sense of Catholic Missionary Architecture in the Belgian Congo, 1890-1960

Bram Cleys — Katholieke Universiteit Leuven, Belgium

The architectural historian of Catholic missionary work in the Kasai area of the Belgian Congo is confronted with a puzzling subject of study. On the one hand, building was for the Catholic missionaries an almost daily practice; the material legacy they left behind is impressive. Each of the over 70 mission stations or urban parishes was equipped with a church, a residence for the missionaries, and a school. The larger stations had separate quarters for male and female missionaries, several schools, medical facilities, socio-cultural infrastructure, not to mention the many workshops or farm buildings operated by them. On the other hand, almost no written traces are left as to the architectural decisions related to them. While much physical evidence is left behind, offering the historian basic information such as the identification of the building and, at best, its principal builder, few other facts are available. If building was a daily practice, then it was one that seems to have been done with little or no conscious reflection. This paper will attempt to make sense of this architectural oeuvre by focusing on the principal actors responsible for it, the mission brothers. These men, while not consecrated as priests, were members of the religious institutes working in Kasai and were in charge of most of the practical tasks necessary for the day-to-day operation of the mission stations. They had in general a working-class background and had only enjoyed limited education before being sent to the mission context, almost exclusively preparing them to be members of their religious institutes with little or no training in the jobs that awaited them. Among their main tasks was the organization of construction teams. However, none of these men were specifically trained for this responsibility. The central hypothesis for this paper is that they amalgamated the architectural ideals they brought from home with the specific experience of building in the tropics they learned from their construction teams and their predecessors. In this process, they gave rise to a specifically hybrid architecture, combining local materials and building processes with global architectural features and Western styles.

Periodicals, Patrons, and Practitioners: The Transmission of Ecclesiological Gothic to the Atlantic Colonies of British North America

Peter Coffman — Carleton University, Canada

The transmission of Ecclesiological Gothic to what is now Atlantic Canada followed a path of intertwined agents that included texts, pattern books, bishops, parish priests, architects and builders. This network provided a means of transferring architectural ideas and ideals, but also of distorting them through error, dissent, or practical necessity. This paper will explore the network of affiliations and personal relationships that enabled the architecture of medieval England to become the architecture of Victorian New Brunswick, Newfoundland and Nova Scotia. Particular attention
will be paid to episcopal patrons such as John Medley and Edward Feild, their clergymen/architect colleagues such as William Grey and J.J. Curling, and the relationship of all of them to the ideological roots of the movement in England. Collectively, these agents embraced, adapted and spread a diverse architectural language that would be broadly acknowledged as ‘English’.

From the Alps to the Indian Ocean: Transnational Church Architecture and the Benedictine Mission in East Africa, 1880s-1960s
Christine Egger — Ludwig Maximilians University Munich, Germany

‘In the 19th and early 20th century, missionaries ... were located in the centre of national or even global networks ... Probably, they constituted the most important transmission belt bringing not only Altötting to Addis Abeda, but also Addis Abeda to Altötting. ... The missionaries ... were the central figures of this transmission belt; they stood at the intersection of various activities.’ (R. Habermas, ‘Mission im 19. Jahrhundert: Globale Netze des Religiösen,’ Historische Zeitschrift, vol. 56 (2008), pp. 640-41.)

Intending to combine missionary activity and monastic monkhood, in 1884 the Swiss priest Andreas Amrhein founded the Missionary Benedictines. For this reason, he followed the example of the medieval Benedictine order. Two years later, in 1886, Amrhein established a ‘mother house’ for his growing community in the small castle at Emming (Upper Bavaria), and, with it, the first German mission house. The monastic village was named St. Ottilien.

From here Christianity was taken into the world, beginning in German East Africa. In spite of his own great enthusiasm for African culture, Amrhein never visited any mission territory. However, from the very beginning the Missionary Benedictines were a translocal, transregional, and transnational orientated organisation, relying on a global network to orchestrate their activities.

One activity that demonstrated the efficacy of this network was church building. For example, Sacred Heart Abbey in St. Ottilien (1887-1889) and St. Joseph’s Cathedral in Dar es Salaam (1889-1902) were constructed at the same time, showing many architectural similarities. Funding for both buildings was collected in Europe. The ‘building brothers’ compared their experiences in each location, while the interiors were decorated by artists from European monasteries, with the fabric being built by Italians and Africans. In this sense, the history of the Missionary Benedictines is also the history of its buildings. From the 1960s, African influences intensified. Tanzanian sacred art became part of every church building and the colourful paintings of the Missionary Benedictine F. Polykarp Uehlein have given a unique dimension to what is now the independent Tanzanian church.

Matthieu Lachance — Independent Scholar, Canada

The architecture of French religious institutions established in Quebec City during the 17th century incorporated contemporary theories and practices found in France. The representative nature of architectural order in these buildings may be interpreted as reflecting the ambitions of the religious communities and their leaders. But it also set the founding design principles congruent with the religious missionary endeavour: to build a New World faithful to the ideals of Europe. The first developments between 1640 and 1680 adopted an organic pattern similar to older medieval convents in France. However, the settlement project, stated in the programme for royal colonies after 1663, resulted in a change of scale and architectural refinement. Larger buildings, combined with carefully-planned layouts and more elaborate facade compositions, appeared as key concerns among the different religious communities. For instance, the expertise of the Jesuits as demonstrated through the architecture of their college (Collège des Jésuites) explains the influence they exerted on religious institutional architecture in Quebec City at this time.

By the 18th century the local context began to impose some pragmatic revisions on these European ideals. The coldness of the climate compared to France, combined with the limited means of a modestly lucrative and under-populated settlement, meant that the architecture was forced to adapt. A building tradition therefore emerged in which academic references mellowed under the pressure of local conditions in an attempt to balance formal representation against design performance. Under British rule from 1760, further adjustments were introduced.

Measured drawings produced since 2006 have addressed both the monastery buildings and hospital of the Augustinian Sisters at the Ursulines Convent. An understanding of their idealised plans in comparison with their gradual development over three centuries provides a useful case study on the changes in architectural design and the evolution of a young nation.

It can be Neogothic, but where should we situate the Front Façade?: Building the Wallace Memorial Church in Lubumbashi (DRCongo), 1924-1932
Johan Lagae — Ghent University, Belgium

Today, the Wallace Memorial Church, also known as the Methodist church, occupies a prominent position in the urban landscape of Lubumbashi, the mining city in the Southern province of Katanga, in what is now the Democratic Republic of the Congo. The building, constructed in a flamboyant neo-gothic style between 1928 and 1939, ends the vista of one of the main
avenues of the city center, along with the landmark Catholic Cathedral erected in the early 1920s. Yet, the Wallace Memorial church was actually situated outside the ‘ville européenne,’ located in what was the ‘zone neutre’ or ‘cordon sanitaire.’ The building of the Wallace Memorial Church occurred at a moment in time when tensions between the Protestant and Catholic missionary congregations in Lubumbashi were rising, as both were eager to gain control over the African population, albeit with different agendas. The Congo Evangelistic Mission of the United Methodist Church, with its network of missions that crossed the boundaries of the Belgian Congo, was even seen as a threat by the Catholic hierarchy and Belgian colonial officials alike for its potential to undermine the territorial project of Belgian Africa. Investigating these two churches, as well as the Jewish synagogue that was built at precisely the same time, thus has a lot to tell us about the cosmopolitan nature of colonial society in Lubumbashi and the tensions and struggles that existed between the various groups that composed the city’s white community.

By providing a detailed building history of the Wallace Memorial Church and relating it to the conflict between Protestants and Catholics, this paper will illustrate how this church did not result from an explicit agenda to construct an imposing edifice, but rather is the product of a long, internal discussion within the international network of the Protestant missionaries. Thus, the building of the Wallace Memorial Church reminds us of the importance of understanding the colonial built environment as the product of a complex agency that cannot be grasped by looking exclusively at the colony-métropole relationship or understood via the essentializing categories of colonizer-colonized.
Neither “Modernism” nor “Avant-Garde”: A Roundtable Discussion in Honor of the 90th Birthday of Alan Colquhoun

session chairs: Patricia Morton & Can Bilsel

In his introduction to *Modern Architecture*, Alan Colquhoun summarizes a paradox of the Modern Movement: it is characterized by resistance to industrial capitalism and nostalgia for a pre-industrial community and by a simultaneous belief that the architect as “seer” can predict and create the forms of an industrial age, an “architecture conscious of its own modernity.” Colquhoun notes Peter Bürger’s distinction between an “avant-garde” (which sought to change the status of art within bourgeois capitalism) and “modernism” (which attempted to change art’s forms), but he finds the boundary between them difficult to draw in architecture, for Europe’s most polemically avant-garde architects combined utopia and aestheticism. That “modernism” and “avant-garde” can be used interchangeably in architecture suggests a disciplinary opening for architectural history.

This roundtable invites participants to explore the space between “avant-garde” and “modernism” as interpretive categories, and asks if these terms, as canonically defined in architecture, have continued relevance to the discipline. Participants may explore a range of questions raised by Colquhoun’s analysis, engage the dialectic of the European avant-garde as defined by Manfredo Tafuri, Francesco dal Co and others, or reflect on the applications of ideology critique to a geographically expanded field. Given the diverse conditions of the production of “modernism” globally, does the concept of the “avant-garde” have application outside Western Europe? What does the binary of traditional/modern mean in colonial contexts where nostalgia for tradition may refer to indigenous and/or metropolitan culture? Why does the discipline find it impossible to give up the myth of the master architect who intuits the architecture of his time, revealing a near “Oedipal relation” (in Benjamin Buchloh’s words) with “the parental avant-garde” and the pioneers of modern design? What terms have been most productive in expanding the geographic, discursive, and disciplinary frameworks of recent modern architectural history?

**Red Herrings**

Arindam Dutta — MIT, U.S.

Architectural ‘modernism’ is a red herring when it comes to looking at the relationships between architecture and modernity. The relationships between states, populations, flows of finance, industrialization, legal frameworks, empire, technological discovery and transfer, networks of expertise, the status of cultural practice, the enduring embrace of ‘religion’ are complex, and privileging a narrow band of avant-gardist actors does one little service in terms of the myriad stories that could be written. At best a narrative convenience, ‘modernism’ was useful to the extent that it produced a phantasmatic, postwar alliance between the academic interests of architects and the humanities. Due to this alliance, architects could profess a devotion to humanism – critical to garner a foothold in liberal cultural institutions – and historians/humanities scholars gained validation in that their narratives were seen as in the interest of forward-looking change. Today, transformations in the complex relationships precisely listed above do not allow such an easy pact of mutual validation. By one yardstick, history in architecture has never been quite so free in seeking its own goals in that most other professionals – architects, engineers etc. – seem less and less interested in its ‘lessons’; by that same measure, it has never been quite so institutionally vulnerable. In this endgame of humanism and the humanities, my ‘position’ is that of a mad, suicidal run ‘to the finish’; a final, liberating leap – unmindful of its applicability for professional use – into the stories of burgeoning complexity that could be told even as our ranks are whittled down. What would it be, in this sunset of the modern, to write histories finally relieved of the modern? What kind of methods, styles, flourishes would be necessary? In what way could we confess, brag even, about the intricacies of our craft?

**Beyond the Avant-Garde: Addressing Vernacular Modernism**

Kathleen James-Chakraborty — University College Dublin, U.K.

Peter Bürger’s distinction between “modern” and “avant-garde” is effective in separating two generations of western architectural practice, that of Henry Russell’s Hitchcock’s New Traditionalists from his New Pioneers. While the first, like many turn of the century modernists in disciplines as diverse as psychology and literature, characteristically rejected industrialization, the second embraced it. The use for nearly a century of the term “modern” to describe the second (and at times also the first, not least since the stylistic boundary between them has always been slightly blurred), while not particular to architecture, has meant that architects, architectural critics, and architectural historians have generally conflated the two terms Bürger is so anxious to separate, if not always the two phenomena he describes.

Focusing upon this distinction preserves, however, an approach to the interpretation of the impact of modernization upon architecture that privileges the architect, and particularly the heroic architect who is self-consciously trying to forge new stylistic responses to modern conditions, whether or not he, or more rarely she, seeks to resist or celebrate them. The acceptance of modernization within architecture also encompassed, however, a large body of uncritical practice. Architects and builders around the world, but particularly in Eastern Europe, Asia, Latin American and Africa, have since the 1930s employed new construction technologies, especially reinforced concrete, in tandem with abstraction...
Modern Housing: An Afterword
Reinhold Martin — Columbia University, U.S.

This talk will take up a key site in which the antinomies of the avant-gardes meet with the realpolitik of metropolitan consolidation: public or social housing. My examples will be drawn from both sides of the transatlantic axis along which Alan Colquhoun has worked for much of his academic and professional career, namely Great Britain and the United States. I will excerpt these from what now looks like a transitional period, running from the 1950s through the 1970s, which saw an uneven shift from the Keynesian welfare state to neoliberal governance. Included here, for example, would be buildings and projects associated on the one hand with the London County Council (or LCC, for whom Colquhoun worked) and the Greater London Council (GLC), and on the other, various urban renewal and “Great Society” programs in the United States.

Rather than assess these efforts in terms of success, failure, or compromise, I want to reopen them as evidence of a series of historical bifurcations. At every step along the way, a variety of what are sometimes misnamed “contextual” forces—political economy, social transformation, ideology—combine with the architecture itself into an amalgam, a concrete virtuality latent with both foreclosure and potential. Each building and each housing complex repeats this combination differently. Retrospectively then, each stands at a moment of truth, in which other pathways that history could have followed are clarified. The rise and consolidation of neoliberalism and with it, the transformation of architecture’s relation to housing, is frequently presented as inevitable. My talk will argue, through the architecture, that it was not.

Between Avant-garde and Post-modernism: on the Historical Significance of Sert’s Concept of Urban Design in the Postwar Era
Eric Mumford — Washington University, U.S.

In 1956, Harvard Graduate School of Design Dean Josep Lluís Sert launched “urban design” as a professional design discipline. He sought to link the three GSD departments of architecture, landscape architecture, and city and regional planning around an effort to counter the emerging suburbanizing trends of the postwar years. While this general direction has had immense and long-lasting consequences in architectural education (and to a more limited extent in practice), and generates considerable debate even today, Sert’s goal of recentralizing pedestrian cities in socially more egalitarian ways, with a better relationship to the natural world—“Balanced Habitat,” as Sert would describe it by the mid-1970s in a unpublished book—turned out to be impossibly idealistic. This paper considers the theoretical implications of this impasse for the history of urbanism.

Before about 1970, both centralized governments and large corporate patrons around the world saw master planned urban interventions to redesign the built environment as key components of modernization and economic development. After the 1970s, most of these contending approaches were often rejected as oppressive and destructive of existing urban environments. Yet few clear alternative approaches to the design of the urban environments have subsequently become successful. Instead, in many places, notably East Asia, a commercialized version of Le Corbusier’s prewar highrise urbanism has become the norm, though it also is now increasingly questioned. At the heart of Sert’s version of urban design was an effort to revise rather than reject such Corbusian urbanism, by directly engaging pedestrian centered urban redevelopment and proposing networks of green spaces in the changing North and South American cities of the immediate postwar years within the overall masterplanned highrise framework. Yet despite its pedagogical success and apparent resolution of the various shortcomings of Corbusian urbanism, Sert’s version of urban design typically became categorized in the 1970s as simply another variety of discredited high modernist urbanism.

The historical reasons for this outcome are complex, and relate both to the rise of avant-gardes such as Team 10 and its successor groups such as Archigram, as well as to the critical rereading of modernism’s utopian aspirations by Manfredo Tafuri and others. By the late 1970s these mutually contending directions had opened up a kind of space in thinking about urbanism, one in which supposedly new approaches to pedestrian based urbanism of one sort or another were continually being put forward. Yet only a few such visions have been successfully realized, raising questions as to whether these directions were any more effective than discredited prior approaches. This paper argues that the conceptual core of these post-1970 directions, which include New Urbanism and numerous other approaches, had already been addressed by Sert’s urban design concepts. It suggests that different histories of urbanism since the mid-twentieth century are now needed, ones that both take Sert’s ideas of urban design more seriously, and, at the same time, consider the outcomes of various urban design approaches offered in its place.
The Avant-Garde v. the City
Inderbir Singh Riar — Carleton University, Canada

“At home he feels like a tourist
At home he feels like a tourist
He fills his head with culture
He gives himself an ulcer”
-Gang of Four, “At Home He’s a Tourist” (1979)

In seeking to address Alan Colquhoun’s negotiation of “avant-garde” and “modernism”, this paper explores how these twinned progressivist tendencies were together negotiated in representations of the ideal city. Specifically, the aim is to study those spaces, projected in the 1920s and 1930s, that could, in Fredric Jameson’s term, be understood as “enclaves”, or sites – whether built or imagined – standing apart from (but bridging) typical polarities of modernity (e.g. Gemeinschaft versus Gesellschaft). Works like Ernst May’s Seidlungen in Frankfurt, the decentralisation schemes of the Regional Planning Association of America, or Frank Lloyd Wright’s Broadcare City, all resting on the dialectic of “town and country”, offer an alternate vision of avant-gardism, one that steadies itself for what Jameson calls a “long march through the institutions” rather than a vanguard “war of manoeuvre”.

The focus on these urban visions is aimed at addressing the possible “break” between modernism and avant-garde suggested by Colquhoun in the introduction to his Modern Architecture. This is to say that the experiments listed above were “conscious” of their “modernity”, to borrow from Colquhoun, specifically because, as utopias, they allowed an honest test of theory. Rather than being incessantly visionary, these urban plans leveraged the technological means of the present to posit an entirely alternate social vision for the future. As such, May, Wright, and the members of the RPAA, among others (including, say, Ebenezer Howard), were cognisant of forcing “an organic theory of culture” but lacking a corresponding self-delusion for an “open technological future”, to adopt again one of Colquhoun’s distinctions.

It is perhaps only when buildings participate in the reorganisation of the larger territory – either as large-scale insertions within the existing city (Bruno Taut’s Siedlungen in Berlin) or as completely new social aggregations (Le Corbusier’s meandering megastructures for Algiers and Rio de Janeiro) – that the avant-garde reveals its functional purpose: to reintegrate architecture within the total revolution of everyday life. In looking at select works of urbanism of the 1920s and 1930s, as well as key interpretations, it is hoped to address the cleavage between “modern” and “avant-garde” raised by Colquhoun, following Peter Burger, and to advance that, while the avant-garde urban programme is rarely achieved in toto, the striving for utopia – writ large as cities – remains an important challenge to framing a contemporary notion of “progress”.

Neither “Modernism” nor “Avant-Garde”: A Roundtable Discussion in Honor of the 90th Birthday of Alan Colquhoun —— 68

session chairs: Georg Geml & Andreas Zeese

Twentieth-century Europe was marked by (forced) migrations, ranging from the expulsion of minorities during World War I to the ethnic cleansing during the Yugoslav Wars. The emigration of architects has become a major research area in art history in the last decades where the focus has been laid on the dictatorships of the 1930s and 1940s particularly on Germany, Austria and the USSR due to National Socialism and Stalinism. In contrast, the topic of remigration and reemployment of expelled or emigrated architects has rarely been examined for the period 1935-1970. Even though only a small number of the emigrated architects had managed to build up successful new careers in their exiles, the number of re-emigrants was few. While some, regarded as foreign planners, had been forced to return from the Stalinist USSR in the mid-1930s others returned willingly to their native countries like the German-speaking architects after 1945 to the FRG, the GDR or Austria.

The session aims to investigate this phenomenon on a European scale for the period 1935-1970. In addition to the examples given, the situation in (post-)fascist Spain, in the socialist states of Eastern Europe after 1945 or in France after losing its colonies in the 1950s and 60s will also be examined. Furthermore, the reemployment of architects who stayed in their new homelands but were again entrusted with projects in their native countries will be discussed. The session is regarded as an impulse to cross-link research(ers) on the remigration topic, referring to the following questions: Which circumstances and premises bring/force/prevent an émigré/expatriate architect to return to or build in his native country? Which former contacts are reestablished, which strategies are pursued to build up a new career? How does the architectural work alter after remigration? Which preconditions exist in different countries for the reintegration or reemployment of architects? Do cultural policies take re-emigrants into consideration? How do their colleagues react to their return?

Home is a Foreign Country: Pieds-Noirs Architects between Algeria and France

Sheila Crane — University of Virginia, U.S.

By July 1962, when Algeria declared its independence, architects who had built careers there joined the mass flight of pieds-noirs (colonial settlers of European origin) to France. For many who had been born in Algeria, including Roland Simounet and Louis Miquel, this “repatriation” was far from a simple return, especially given the challenges, described in their correspondence, of breaking into professional networks in France. In turn, the new Democratic and Popular Republic of Algeria struggled to rebuild the decimated ranks of its architects, particularly since Abderahman Bouchama was the sole native Algerian then holding a professional license. Within this rapidly shifting landscape, Simounet’s repeated border crossings underscore the fact that independence marked less an absolute rupture than is generally assumed. Although Simounet left for France in the summer of 1962, he returned a few months later to Algiers, where he re-established his practice until 1967, when he moved definitively to Paris. Simounet’s example suggests the limits of understanding the exodus of pieds-noirs architects to France as a homecoming thanks to the complex conditions of belonging and citizenship forged through colonialism and its aftermath. Indeed, this is true for architects relocating in either direction. Simounet’s movements were echoed in reverse by French architect Fernand Pouillon, who built three housing complexes in Algiers in the mid-1950s and returned a decade later, at the Algerian Ministry of Tourism’s invitation, to design a series of new resorts. This paper explores the problematic of “homecoming” posed by such multiple migrations, including Simounet’s work as consulting architect for the Ministry of Rapatriés (repatriates) in the early 1980s on the design for a museum dedicated to the memory of overseas France that was to be erected near Marseille. Here I will argue for Simounet’s project as a doubly “repatriated” architecture, one imagined through the reanimation of the architect’s earlier work in Algeria and the reimagining of Marseille as Algiers.

A New Collaboration between José Luis Sert and Joan Miró on their Return to Spain: Joan Miró´s Studio at Cap Martinet (Mallorca, 1954)

Carmen Díez-Medina & Lucía C. Pérez-Moreno — Zaragoza University, Spain

In 1949, the Spanish painter Joan Miró returned to his native country, Spain, after living in voluntary exile for ten years in France. The Balearian island of Mallorca was his choice to settle down, an exotic place he already knew from his childhood. Five years later, he decided to build a new studio. He asked for a design from his old friend, the Spanish architect Josep Lluís Sert. Sert was also in exile since 1941. They worked together several times. The first collaboration was the Spanish pavilion for the International Exhibition of Paris in 1937, a project that could be considered the swan song of the Spanish Republic. Miro Studio's proposal gave Sert the opportunity to build again in Spain after more than a decade in the U.S.A. - where he was Dean of the GSD at Harvard University. Mallorca was the perfect place to satisfy his unrelenting desire to design modern Mediterranean architecture. An idea he had had in mind for a long time, Sert's extension of Miro's Studio became an idea he had had in mind for a long time. Sert's extension of Miro's Studio became a real manifesto: a deep rift between the republican projects from the thirties built in Barcelona and the Paris pavilion - where Miró exhibited 'El segador' and Picasso the 'Guernica' - and a new experimental approach which anticipated the
concepts he will freely develop at the Maeght Fondation at Saint-Paul de Vence (1964, France) - his greatest masterpiece. Joan Miro's Studio at Cap Martinet (1956, Mallorca) forms the turning point. Coming back to his land allowed Sert to explore older thoughts about anonymous and vernacular architecture through the special use of materiality and light. The project mixed local materials with new technologies, and brilliantly played with the possibilities of light and colour. This paper would analyze how this humanization of the modern legacy was a testimony of his plastic talent and capacity to domesticate Le Corbusier's premises. Other questions to examine would be whether this was, or was not, part of a new political liberty, who Sert contacted on his return to Spain; and how Spanish architectural magazines reacted to his project.

Le Corbusier's premises. Other questions to examine would be whether this was, or was not, part of a new political liberty; would analyze how this humanization of the modern legacy was a testimony of his plastic talent and capacity to domesticate mixed local materials with new technologies, and brilliantly played with the possibilities of light and colour. This paper older thoughts about anonymous and vernacular architecture through the special use of materiality and light. The project returning to Germany. How did Posener's understanding of the "need of a homeland, not a holy land" develop, when his returning to Germany. How did Posener's understanding of the "need of a homeland, not a holy land" develop, when his new homelands in Israel and Germany turned into hybrid places of nostalgia and visions, euphoria and frustration. In my paper I explore the situation of Jewish architects in Palestine before and after the foundation of the State of Israel. Anna Minta — Bern University, Switzerland

Heterotopic Homelands: Jewish Architects’ Attitudes Towards Israel and Germany
Anna Minta — Bern University, Switzerland

In Zionist ideology Palestine/Eretz-Israel was considered the ancient homeland of the Jewish people. Despite this idealistic (religious and geopolitical) perception and despite the status as a place of refuge during the Nazi totalitarian regime in the 1930s and 1940s, some Jewish immigrants felt alienated and isolated in Palestine. Erich Mendelsohn saw no possibility to realize his vision of a “Semitic commonwealth of nations” and immigrated to the United States in 1941. Although he could not tie in with his former success in pre-war Germany, neither in Palestine/Israel nor in the US, he, like the Jewish-German architect Lotte Cohn in Palestine, never considered returning to Germany. The architect and architectural historian Julius Posener, on the contrary, struggled with his ambivalent feelings about Germany and Palestine as experienced or imagined homeland. Although stigmatized as treason against his people and the Jewish holy land Posner remigrated to Germany. In my paper I explore the situation of Jewish architects in Palestine before and after the foundation of the State of Israel in 1948, I will trace questions of how their visions of building an old-new homeland turned into disappointment. What were their ideological, emotional, and pragmatic considerations of leaving Israel and what were their expectations by returning to Germany. How did Posener’s understanding of the “need of a homeland, not a holy land” develop, when his nostalgic memories of the former homeland were confronted with the experiences in exile upon return? How did society and colleagues receive the returning architects whom they expelled for racial reasons? I will demonstrate that both old-new homelands in Israel and Germany turned into hybrid places of nostalgia and visions, euphoria and frustration.

Tibor Weiner after the Red Bauhaus Brigade; Timely and Untimely Aspects of a Remigration
Daniel Talesnik — GSAPP, Columbia University, U.S.

My research focuses on the so-called Red Bauhaus Brigade, a politically driven and short-lived group of seven Bauhaus
students, working in the Soviet Union with Hannes Meyer following his dismissal from the school in 1930. After the group's Soviet stint, one of the main focuses of my scholarship is the work of brigade member Tibor Weiner, who after a series of provisional destinations (including 10 years in Chile) returned to his native Hungary in 1948. Weiner's remigration was momentous in regards to his political views, yet at the same time due to shifting Party policies regarding architecture, remigrating resulted in the stagnation of some of his ideas. These tensions between 'momentous' and 'stagnated' are central to my research; through them I tackle a series of side questions that relate to left-wing driven architectural projects.

In this research the 'remigration and reemployment' rubrics are understood as a frequent last stage for a nomadic Modernism, of which the Bauhaus Red Brigade was a part, and that can also be associated with Ernst May's Brigade. Unlike the emigrations of Gropius and Mies' Bauhauses to the United States, or that of former Le Corbusier collaborators that emigrated throughout the world to promote his version of the Modern gospel, the 'third emigration' in question is characterized by individuals that constantly moved in search for places where their ideas could be implemented. For the most part, the project of this 'third emigration' had troubles finding permanent homes until postwar remigration to Europe. However, for those like Weiner that ended in socialist countries of Eastern Europe, practicing architecture and urban planning demanded major concessions.

In Hungary, Weiner led the urban design of Dunaújváros (former Sztálinváros), located 60 km south-west of Budapest. Planning began in 1950, parallel to the building of Hungary's main iron-working complex across the Danube. By 1957 the city had 29,000 inhabitants and Weiner became part of its administrative system. It is possible to trace in Dunaújváros ideas deriving from Meyer's Bauhaus, Ludwig Hilberseimer's urban development class, and some urban plans done between the mid-First to the mid-Second Year Plan in the USSR. At the same time, Dunaújváros is in dialogue with Socialist Realist agendas that countered Weiner's architectural views. A central question is how did the first planning iterations get modified to match Party requirements. An analysis of Weiner's own reflections of the planning of Dunaújváros, and the city itself, provide clues that help understanding if its design was the belated outcome of a misunderstood avant-garde, or that of just another Socialist city.
Since the 1930s, the middle class has played a central role in the expansion of mass consumption in most advanced societies. The increased access to consumer goods has affected many aspects of life and, as Pierre Bourdieu famously argued in *The Distinction*, strategies of consumption have influenced the way social statuses are perceived, communicated and transmitted. These phenomena have also made an impact on how space and built form are considered and used. Architecture can be viewed as a salient component of this process of social transformation, one based on the recognition, on the part of specific social groups, of the symbolic values assigned to material consumption. With its capacity to define the symbolic barriers that separate social classes, architecture has contributed to the shaping of many contemporary societal hierarchies: targeted by designers, contractors, real estate investors as well as by public policies, the middle class has built part of its cultural identity on precise models of life and aesthetic preferences.

This session intends to investigate how architecture, by proposing ways of living and lifestyles that came to be considered characteristically bourgeois, has contributed to a process of middle class self-identification. Papers were invited to examine the architectural models that, since the 1930s, were developed and advanced in an effort to address and shape the residential needs of the middle class. Among the questions the session wants to address are: how did designers, developers or real estate operators imagine the middle class and its internal articulation? Did specific buildings serve as reference points for the diffusion of peculiar solutions, related for example to spatial organization, technological equipment or use of materials? Did specific middle class groups develop forms of social identification with elements or practices related to architecture? And how were residential spaces transformed by the people who inhabited them? The session’s goal is to promote a debate on methodology applied to the architectural history of everyday life.

"The Garden as the Biggest Room of the Home:" The Search for a Turkish Way of Modern Life
Gül Neşe Doğusan-Alexander — Istanbul Technical University, Turkey

Architecturally, Turkish housing settlements of the early republican period (1923-1950) look like replicas of Western suburban models. But these settlements are the products of a search for a distinctly Turkish form of modern life, and members of the emerging middle class pursued this search through a collectivist organizational model instead of a model driven by profit-seeking developers.

The members of this class were predominantly high-ranking government employees. Their first priority in defining a *habitus* of their own was to become possessors of a single-family home with a garden, with modern facilities such as central heating, electricity, built-in kitchens and bathrooms. However, the private construction sector was not advanced enough to satisfy the demand for homeownership. Members of the middle class solved this problem by establishing temporary corporations in the form of housing cooperatives.

In this paper I explain how future residents became the decision makers throughout the construction process, revising the architects’ plans according to their image of Turkish identity. In the past scholars have treated these cooperatives as straightforward examples of architects’ adopting the Garden City model. This paper takes a different approach, considering the perspectives of all the actors in this process: government agencies, architects, and, most importantly, members of the middle class. I substantiate my argument by analyzing Merbank Housing Cooperative, designed by Zeki Sayar and Turgut Cansever for employees of the Central Bank of the Republic of Turkey in 1948. Sayar, the publisher of prominent Turkish magazine *Arkitekt*, propounded his views on the homeownership problem in numerous articles. In addition to examining the designs for the Merbank project, I compare the discourse of popular magazines, novels, and municipal planning codes with articles by Sayar and others from architectural magazines of the period.

This method reveals the interactions and tensions between architects’ and users’ visions of the shared *habitus*.

**Between the Soviet Mass and Elite: Alternative Housing Projects in Soviet Lithuania in the 1960s**
Marija Drėmaite — Vilnius University, Lithuania

This paper discusses the political, social and architectural shaping of the Soviet industrialized housing sector with a focus on the architects’ influence in creating “a better living” in a well-known stff Soviet construction system. Khrushchev era’s rush for standardized and industrialized housing might be seen as one of the strongest factors in creating a classless Soviet society. It might as well be compared to the egalitarian middle class society. However, despite the unification and standardization pursued during this period, it is possible to identify different approaches to housing design, in particular in projects geared to specific groups of the Soviet society. This paper examines how the all-Union mass housing industrialization policy and practice were carried out in the 1960s in the Western periphery of the USSR, namely in Lithuania, the Soviet republic that became the leader in mass housing urban design because of the Western oriented ambitions of the local architects.

Cooperative housing was introduced in Lithuania in the 1960s and it was intended to replace single-family housing in the cities. However, cooperative housing served also as a field for experimentation for architects eager to express more varied planning ideas. Two important projects by young ambitious modernist architects are compared in the paper. The first
one is a housing unit for the Composer’s Union cooperative (1959-1966), an organization that might be seen as rather privileged in the Soviet society. The second is a large pre-fabricated suburban housing area (1962-1972) that introduced innovative planning ideas and was awarded the Lenin Prize. Both designs were realized in Vilnius and reflect the Nordic influence as well as the effort on the part of the architects to introduce novel principles of planning and architecture.

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**Moderate Modernism for the Middle Class: The West German Modernist “Bungalow” and the Ideal of a Prosperous “Levelled Middle Class Society” in Post-war West Germany**

Carola Ebert — Technical University Berlin, Germany

The West German Bungalow is an etymological oddity; although perceived as an American building typology, its modern architecture does not resemble that of the American bungalow at all. In the 1950s Richard Neutra’s buildings -- although not called bungalows in the US -- were hailed in German publications as “the most contemporary and technically most accomplished form” of the Bungalow, and Esther McCoy’s overview of the Case Study programme, was published in German in 1964 as “New Directions in Housing: Showhouses and Bungalows”.

Built in the 1950s and 1960s in the country’s formative years during the economic growth of the Wirtschaftswunder or “economic miracle”, West German bungalows symbolise more than the advent of flat-roof modernism on the housing market. In the light of the re-definition of West German society after 1945, the sudden rise of this modern bungalow typology relates to concomitant political and sociological concepts that focussed on “Prosperity for all” and the “levelled middle class society”.

Reflecting seminal literature on bungalow culture and the post-war American single-family house, this paper analyses the architecture of exemplary West German bungalows from the perspective of the contemporary middle class values they embody: modern and forward looking, egalitarian, prosperous yet modest. It concludes that the West German “bungalow” is not a mistaken Anglicism. In its focus on modern family life, on the educated middle class appreciation of both landscape and contemporary architectural design and construction techniques, this typology is indeed a (modernist) bungalow. It is precisely its typological breadth from the refined to the cheap, and its focus on inhabitability, i.e. its moderate modernism for the middle classes, that renders this typology exemplary for the early years of the West German republic, whose societal ideal was to achieve a middle class society by means of the social market economy.

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**Keep it Looking Beautiful! Historicized Residential Architecture as a Means of Reproducing the Middle Class Self**

Sabine Meier — University of Amsterdam, The Netherlands

In many Western countries, interest in historicized residential architecture is growing, as demonstrated by the popularity of neo-vernacular or neo-traditional architecture as the basis of new urbanisms (Furuseth 1997; Dostrovsky and Harris 2008; Mauldin 2009). Countries like the UK, Canada or the United States have long-established traditions of historicized housing, building types that seem to remain popular despite being sometimes derided by several “modern” architects.

In the Netherlands, neo-traditional residential architecture has widely been disputed from the beginning of the 1950s to the mid-1990s. Dutch architects who were in favour of the reproduction of “pre-modern” building traditions, like the protagonists of the so-called Delfse School, were given almost no opportunity to realize projects. The bulk of the Dutch housing production realized after the Second World War followed generally approved modernist design guidelines. During the past fifteen years, however, neo-traditional neighbourhoods are becoming more common. One of the important reasons for the recent approval is the increased production and consumption of owner-occupied houses for the Dutch middle class.

While many studies highlight the rationale behind the production of historicized neighbourhoods (Falconer Al-Hindi 2001; Furuseth 1997; McCann 1995), the ability to design features to encourage community formation (Falconer Al-Hindi and Staddon 1997; Talen 2005), and the conflicting representations of the places’ history on the part of planners and residents (Till 1993; Bailey and Bryson 2006), the empirical question that has been largely ignored is how residents themselves construct their middle class place-identity through the consumption of neo-traditional architecture. The consumption of goods as well as of places and architectural styles is an economic and cultural practice by which people classify themselves (and others) as being part of a social “class” (Bourdieu 1984; Duncan and Duncan 2004). Hence, consuming practices plays a role in the production of “classed” identities (Bottero 2004; Lawler 2005; Skeggs 2005), or as Carter et al. (2007:757) put it, these “practices are integral to conceptualising identity by defining and re-defining rules of inclusion and exclusion.”

In this paper, I aim to explore how people produce a “classed” place-identity, first by developing attitudes towards, and social and cultural practices in, residential space (Proshansky et al. 1983) and second, by the way they judge and classify these in order to draw symbolic boundaries between “people like us” and the “others” (Savage 2010). Drawing on Leyshon and Bull (2011:164) -- who suggest that “people should be seen as cultural agents embedded in social processes producing their own narratives of their everyday lives” --, I analyse the residents’ narratives through which symbolic boundary drawing becomes apparent. The research is based on narratives evidenced by in-depth interviews involving fifteen households in the Dutch neo-traditional neighbourhood of Brandevoort.
Middle Class Emerging from the Margins of Society
Jacqueline Taylor — University of Virginia, U.S.

In 1939, Amaza Meredith, an African American woman from Lynchburg, Virginia, designed a modern style house for herself and her lifelong companion, a fellow teacher at Virginia State College. The house, with its geometric forms, flat roof, and whitewashed stucco walls punctuated with glass bricks, stood apart from the traditional red brick of the college campus, signaling a break with the past. While the forms of this modest house suggest a familiarity with current modernist discourses in architectural design, their application by an African American lesbian woman in a marginalized southern landscape is nothing short of remarkable. As a black woman, Amaza Meredith was excluded from the dominant elite white male educational programs dedicated to architectural design and its professional fraternities. Instead, her private papers — including the ephemera of cultural excursions and architectural blue prints — reveal she expanded her knowledge of architecture and aesthetics in the Fine Art program at Columbia University Teacher’s College, and through the social and cultural milieu of her environment.

While at Columbia, Amaza studied under a curriculum by Arthur Wesley Dow, and absorbed innovations in aesthetics transmitted through staged living spaces displayed in New York’s department stores, in popular magazines, and in exhibits dedicated to new ways of living presented in galleries and museums. Armed with this newly acquired body of knowledge and sophisticated taste Amaza returned south to Virginia State College to mold a new generation of African Americans worthy of inclusion in middle class American society. Her house, visible from the college grounds, represented a cultural identity steeped in avant-garde aesthetics, while simultaneously articulating alternative, modern, notions of race and gender through new definitions of space.

Amaza Meredith’s non-traditional, architectural education and cultural development suggest the impact of mass consumption on a broad swath of society. Examination of her case provides an opportunity to expand the scholarly framework and explore the role of architecture in processes of middle class self-identification from the perspective of a group seldom accommodated in such discourses and yet curiously obsessed with establishing such identification at this time.
Islamic and Renaissance Gardens: A Case for Mutual Influence?

session chairs: Mohammad Gharipour & Stephen Caffey

In the sixteenth century, political and economic engagements between Renaissance Europe and the Islamic world opened new pathways for cultural exchange. Trade, diplomacy and tourism vastly enhanced Europeans’ knowledge of Ottoman, Safavid and Mughal urban design and architectural practice. As travel narratives from the period attest, Europeans reported on the cities, gardens, and buildings with which they came into contact, often characterizing them as sites of social interaction. Some of the accounts even included drawings and sketches of Islamic cities and gardens, which captured the attention of European cultural elites. Intellectual and artistic exchanges facilitated by merchants, tourists, and missionaries also added to the reciprocal flow of architectural ideas and concepts.

During this period, some simultaneous changes occurred in garden design in Europe and Persia. The role of gardens in cities grew in prominence, with a gradual shift in emphasis from gardens for the private sphere to an increasingly public function. As a natural consequence of this shift, gardens began to serve as the core of new urban plans and designs. This phenomenon not only established a new relationship between the garden and city, but also emphasized the garden pavilion or villa as the focal point. Are such concurrent developments in European and Islamic gardens the result of universal political and social changes in both regions or could these garden design traditions mutually have influenced one another? The papers in this panel can study such potential influences by comparing the meanings and forms of gardens in the Islamic world to those in Europe or by exploring historical documents to validate mutual influence in garden design. The papers can also compare and contrast between the function of the palace or pavilions in relation to the garden in Islamic cultures and the villa in relation to the garden in European cultures.

Staging the Civilizing Element in the Gardens of Rome and Constantinople

Simone M. Kaiser — Johann Wolfgang Goethe-Universität Frankfurt am Main, Germany

This paper attempts to outline a comparative view on the aesthetic experience and representative use of water in the gardens of sixteenth-century Rome and Constantinople against the backdrop of the reception and appropriation of antiquity.

The garden designs of these two capitals and their picturesque environments lend themselves well to an analysis on common ground. The Western as well as the Eastern Rome had both lost their rivaling splendour in mid-fifteenth-century. Regarding the ruins of their lost magnificence there can be found a similar rhetoric of melancholy and contemplation of the hazards of fortune on both sides (Christian humanists in Rome and Islamic conquerors in Constantinople alike). The reacquisition of the ancient size and significance of these two pearls of Roman civilization became a common topic. Parallels between the Ottoman and Italian “Renaissance” might highlight not only the respective developments of sacred architecture but also the growing importance of gardens. It seems therefore indicated to consider similarities and differences in the employed strategies of using the art of garden design as “mirror of princes” – i.e. a demonstration of the essence of their culture, order of society and knowledge, beliefs and political power. Serving consequently as a medium of international communication on the stage of the great theatre of the world mutual influences are to be expected.

Water played an eminently important role as an aesthetic adhesive agent of the art of garden design and equally as a main agent in the process of regaining antique magnificence. It may be considered as the civilizing element par excellence. The restoration of the ancient aqueducts, the progression of hydraulic engineering techniques and the building of new fountains were crucial in this process. Special attention should be given to the methods used for integrating the waters of new garden concepts in narrative contexts serving the symbolic appropriation of land as well as to the perception of the sensual attraction involved.

For beauty, and air, and view: Contemplating the Wider Surroundings of Sixteenth Century Mughal and European gardens

Jill Sinclair — independent scholar, India

This paper will use sixteenth century texts (biography, travelogue, poetry) and images (maps, drawings, paintings) to explore the role of external views and vistas in early Mughal Indian and European Renaissance gardens. Often portrayed as enclosed, protected and inward-looking, gardens in both these regions in fact increasingly offered views beyond the immediate site, and a sense of the wider setting as an essential experience of the garden. As well as being focal points, pavilions and villas often promised and provided views that gave an understanding of the garden in its broader context. The paper will reveal shifting relationships in both regions between the natural world, the garden, and the city, with evidence that gardens in the sixteenth century started to symbolise man’s taming of nature, and his new confidence about his place in the world.

In terms of scope, the paper will consider Indian gardens in Delhi and Agra, and European gardens around Rome and the Loire Valley. While the main focus will be on the sixteenth century, the paper will trace the political and social shifts over time in each region that led to an increased focus on the wider landscape. Thus for India it will compare approaches in early Mughal gardens with those during the time of the preceding Delhi Sultanate and with further
developments during the Shahjahan period. Similarly French and Italian Renaissance gardens will be compared with both earlier, medieval and later, baroque gardens. The paper will also briefly consider how far this increasing inclusion of the wider surroundings as part of the garden experience came to influence urban expansion and city planning.

East and West: Influences between Persian and European Gardens
Mahvash Alemi — Independent Scholar, Italy

Jane Dieulafoy, who travelled in Iran in the nineteenth century, maintains in her manuscripts that the additions of Shah Abbas to Isfahan were inspired by the monuments of Italian renaissance. These were, according to Dieulafoy, depicted by the Carmelite and Capuchin priests for Shah Abbas. Whether this is true will be confuted on the basis of original documents of the Safavid period. Although Pietro della Valle asked for the model of S. Peters to be sent to him in his correspondence, no documents prove that he did receive the model. The great urban works carried out during the reign of Shah Abbas were almost finished when Della Valle was in Isfahan. Pietro della Valle was particularly impressed by the grandeur of the Khiyaban-e Chaharbagh in Isfahan, which linked the palace compound to the Hezar Jarib suburban garden, across the river Zayande. He compared this promenade to the Strada del Popolo in Rome, Poggio Reale in Naples, as well as the one outside Genova and that leading to Monreale of Palermo. He claimed that the Khiyaban in Esfahan was truly royal and superior to all because of its straight layout and the beauty of the waterfalls, basins and the bridge. Della Valle was also impressed by the grand scale of the Meydan that he compared to Piazza Navona in Rome, preferring the latter for the unity of its architectural order. However Khiyabans and Meydans were created in other Persian cities, before Shah Abbas’s addition to Isfahan. Precedent to the well-known Chaharbagh Khiyaban in Isfahan was that in Qazvin created by Shah Tahmasb, in praise of which Abdi Bayk had written many verses. This Khiyaban did not have the grand scale of the one in Isfahan. The poems of Navidi that praise the garden city created by Shah Tahmasb evoke such aesthetical values as symmetry and variety appreciated in their architectural composition. In addition to these sources, this paper documents reflections of the pairišāeza of the Sasanids in Christian iconography representing paradise and images related to architectural works in western architectural proposals by Canina. Fischer von Erlach’s projects for pleasure pavilions in gardens, entitled “projet Eines Gartten-Gebau neu persianischer bau-artt” used the elevation of Ali Qapu as the central body and two side elements with a circular plan. Fischer von Erlach also explicitly refers to Persepolis for his project for Schoenbrunn. Therefore we may conclude that during the Safavid period the many travelers who documented the architectural and urban planning achievements of the period contributed to keep alive the fascination for Persia and its culture as reflected in their gardens.

Embracing the Other: Venetian Garden Design, Early Modern Travelers, and the Islamic Landscape
Christopher Pastore — University of Pennsylvania, U.S.

The merchant Venetian has been rightfully recognized for his daring exploits in the establishment of contact between Europe, the Near East, Africa, and the Orient. Marco Polo’s years in the Far East set the floor for generations of businessmen whose acumen and pragmatism made their city the central marketplace of the medieval Mediterranean. The constriction of Venetian trade under the pressure of the Turkish expansion and the Portuguese discovery of more direct routes to the Spice Islands of the Far East may be overstated, but there is some truth that Venetians were cognizant that investment in the terraferma might compensate for future decline in trade. In turn, narratives of and by traders and other travelers inspired investors in agricultural territory to shape the landscape with the help of descriptions of places near and far, contemporary and historical. Thus, viaggiatori of the fifteenth and sixteenth centuries provided new landowners with new ideas about the ideal forms of the territory that would later supplant trade as a major element of Venetian wealth. In this paper, we will consider exactly how the wildly popular viaggiatori accounts shaped a surprisingly catholic Venetian vision of a world, which seemed to grow in complexity every moment, and how this wider world changed the way Venetians imagined their designed landscapes closer to home.

The likelihood that a Venetian would come in contact with an Arab, a Turk, a Persian, or an Englishman was an outgrowth of the far-reaching tentacles of Venetian trade and the subsequent role played by Venetians as ambassadors. These individuals interacted with foreign governments and private business partners across the Mediterranean and across the Near East with an eye out for the guarantee of continued profits and, if not friendly, at least correct relationships. Early modern travelers such as Luigi Roncinotto, Giosofat Barbaro, and Andrea Navagero were exposed to new experiences and encountered peoples, places, and cultures never mentioned by ancient geographers or historians. Although all new discoveries did not inspire positive responses, many reports identified those aspects of the new that were worthy examples. For example, when Roncinotto writes about other cities such as Baghdad in Mesopotamia he finds its roots in an antiquity that would appeal to contemporary Venetians since he tells us (erroneously) that Baghdad had once been Babylon. Roncinotto’s account would surely have entertained his employer and the Venetian reader. However, history and wonders aside, the specific details he enunciates suggests that his readers had an interest in the places and spaces visited in the foreign lands he and his fellows described. As a matter of course, the receptive Venetian audience evaluated new and fascinating information and deemed much of their counterparts across the cultural divide as intriguing complements or alternatives to the theories and methods derived from the exalted Greek and Roman authorities. It might not be surprising, then, that after exposure to tales of garden courts, cooling fountains, and ripe
orchards across the Islamic world, members of the Venetian elite would create splendid villas with features derived from these new types. In this paper, I will discuss a series of Venetian encounters with the Islamic landscape, its built environment, and the magnificent gardens that captivated Venetians and subsequently influenced the refinement of Renaissance landscape designs and use of gardens in an increasingly ideological refashioning of the agricultural territories of the early modern Veneto.

North American Connections to Islamic and Renaissance Gardens: Design Transference from the 16th Century Forward
Nancy J. Volkman — Texas A&M University, U.S.

The geographical proximity of Europe with core Middle Eastern Islamic areas suggests that some level of mutual design migration occurred, even if only influenced through writing both literary and expository. More complex global factors and a more complex design interaction can be seen when Islamic and Renaissance garden concepts and forms were transferred to newly acquired European territories around the world. This paper will focus on Islamic design ideas, filtered through European Renaissance sensitivities, as they developed in North America during two distinct time periods. The initial colonial period of transference will be discussed through comparison between the refined gardens of Mexico and Central America and those found in areas now in the United States. Mexican and Central American designs often demonstrated a more multifaceted integration of Islamic and Renaissance precedents, whereas the American gardens, know examples of which are extremely simple, are more Islamic in overall character. Disparities between designs in these two areas demonstrate that different travel patterns, settlement history, social, local cultural, ethnic, environmental, educational, and economic factors had strong regional impacts. The contrast between these areas will cover differences in settlement planning, public open space designs, and private gardens.

The relative strength of the image or impression of the Mexican colonial garden on later American design will then be discussed for the early twentieth century when variously named “Spanish Colonial gardens”, “Mission gardens”, “Islamic gardens” or “Persian gardens” became popular for both historic sites and contemporary estates. At historic sites, especially in America, gardens were “reconstructed” based on the Mexican models that likely never existed at U. S. sites. In estates, which owners and designers often considered as and compared to European villas, influences were often mixed (although more so in the U. S.) reflecting the popularity of both Islamic and Renaissance design ideas at that time. Set of characteristics to classify estate designs as having primarily Islamic, rather than European, influences were established. One set of characteristics consisted of those that should be present to show a largely Islamic influence, while another set of characteristics listed those that are more typically European, and thus should be absent if Islamic influence dominates. Examples of sites from the American southwest that demonstrate an overall Islamic influence or predominantly Renaissance influence or mixed influences will illustrate this evaluation. Changes that affected the adoption of these varied design ideas since the colonial period will be summarized, particularly the early twentieth-century focus on regional character in popularizing Islamic-inspired designs.

In both eras North American gardens clearly demonstrate that some level of mutual influence between the Islamic and Renaissance garden. Further, that for both the general public and some designers distinctions between these traditions were unclear at best and perhaps irrelevant. The twentieth century examples in particular illustrate the role of visual imagery, literature, and travel in transferring design forms even when underlying meanings and original purposes are unknown, suggesting a pattern that may long have been in operation.
Fusion Architecture From The Middle Ages To The Present Day: Incorporation, Confrontation Or Integration?

session chairs: Brigitte Sölch & Erik Wegerhoff

Most histories of architecture tend to portray neatly-defined, self-contained examples of buildings from different eras. The built reality is, however, often very different. This is not only true of fittings and furnishings from later periods (i.e. a Gothic church equipped with Baroque altars) but also of the incorporation of almost whole, pre-existing buildings which are (re)framed and re-interpreted as a consequence. Renaissance Italy provides a number of examples, not least Vasari’s Uffizi in Florence which integrated both the medieval Zecca and a Romanesque church to create a new visual, spatial and architectural concept; or the Capitol in Rome which swallowed its medieval and ancient predecessors. Nonetheless, this phenomenon is not limited to any single period. Indeed, it continued well into the nineteenth and twentieth centuries and even continues today – one need only think of the Smithsons’ Upper Lawn Pavillion at Fonthill, UK, or Nieto Sobejano’s new art gallery in the bishop’s medieval palace at Halle, Germany.

This round table session addresses issues of architectural incorporation and metamorphosis from the Middle Ages to the present day. Its focus lies not on the pragmatic appropriation of pre-existing structures but on their purposeful integration as part of intentionally planned new wholes. Why embed an existing building in a new structure? What formal, visual and spatial solutions are found? Do we go too far if we think of this action as actually venerating a pre-existing building? To what extent was the previous structure preserved, controlled, or regulated? We welcome contributions (of about ten minutes) that explore examples of architectural fusion and use these as keys to a broader theoretical and/or systematic perspective of the phenomenon. Our aim will also be to critically reflect upon a phenomenon which received considerable interest in postmodernist practise and discourse, but which has barely been systematically or theoretically discussed since.

Alberti and the Interplay Between Old and New
Anke Naujokat — University of Applied Sciences Aachen, Germany

Leon Battista Alberti’s architectonic opus is characterized by the careful handling of pre-existing building structures. While the humanist and architect designed only very few buildings ex novo, in most cases existing medieval constructions constitute a central parameter in his design process. In the discussion paper it will be argued that in Alberti’s way of designing, pre-existing building structures play a crucial role in so far as he uses a previous structure to generate the design parameters of the new one. Alberti’s respect towards older existing buildings can be considered an important part of his genius as an architect. In his treatise “De re aedificatoria” he points out that by leaving the old intact, an architect shows experience and proficiency. Different strategies Alberti uses when dealing with pre-existing structures can be shown:

- a pre-existing building is wrapped into a new independent shell, like the medieval church of San Francesco in Rimini
- the pointed confrontation of old and new, like the church of Sant’Andrea in Mantova
- the harmonization of old and new within a superordinate geometric ratio that merges the old and the new building’s parts to a coherent whole, like the Palazzo Rucellai and the facade of S. Maria Novella in Florence

This last point shall be illustrated and defined more precisely by the example of the Cappella Rucellai in San Pancrazio, Florence. Modifying the pre-existing Trecento family chapel into a suitable container for the precious marble tempietto of the Holy Sepulchre placed at its centre, Alberti uses the parameters of the medieval building to develop a compositional and proportional scheme that encompasses both the previous and the recent structure. Here, as in the other examples, the pre-existing medieval findings are neither neglected nor intentionally hidden but always remain visible beside or behind the new additions. In this well-balanced interplay old and new equally profit from each other: the pre-existing medieval findings are neither neglected nor intentionally hidden but always remain visible beside or behind the new additions. In this well-balanced interplay old and new equally profit from each other: the pre-existing structures are transferred to a new order and thereby revalued and elevated in a new context. The new additions on the other hand are ennobled by the presence of the venerable older building.

Framing Political Relics. The Incorporation of Medieval Town Halls in Early Modern Municipal Buildings
Sascha Kohl — ETH Zurich, Switzerland

The early modern period saw a building boom of prestigious municipal palaces across many parts of Europe. The town halls of Augsburg, Amsterdam and Lyon, among others, set new standards of public architecture in Northern Europe, both in terms of building dimensions and architectural splendor. Nevertheless, some cities did not follow this trend and continued to use their old – and supposedly old-fashioned – medieval town halls. In many cases these rather simple buildings were integrated into a large building complex and intentionally set in contrast to the strict architectural order of the Renaissance and Baroque facades. Marked out as the ancient core of the building complex, these political relics were evidence of the age and legitimacy of the municipal institutions. By setting the old town halls into a new architectural context the magistrate could provide a reinterpretation of the city’s history. This paper discusses different aesthetic strategies and political interpretations of this kind of architectural incorporation. To illustrate the widest possible range of motifs and readings examples will be presented from very different or even opposite political backgrounds such as the Medici Florence reinterpreting its communal history or the Dutch cities inventing a republican tradition.
Daly’s Theoretical Framework for Fusion Architecture: the Case of the Restoration and Completion of the Albi Cathedral

Yves Schoonjans — Sint-Lucas / associated Faculty of Architecture and Arts University Leuven, Belgium

In 1844 César Daly received the commission to restore and complete the Albi cathedral Sainte-Cécile. In contrast to different French medieval gothic churches the Albi cathedral (partly church, partly fortification) seemed an additive combination of segments, fusing disparate formal elements. The tension between the confronting fragments, the defragmentation and the greater force that unite them, raised different question in how to comprehend this important building and how to complete it.

On top of that Daly was not a practical architect but before all an architectural critic and theoretician. As chief editor of the influence magazine Revue Général d’Architecture et des Travaux Publics he was one of the few who elaborated a theoretical framework on eclecticism. The heterogeneous image that eclecticism produces is contrary to the idea of style-unity. However they were not described as non-harmonic. The possible confusion that could arise when fusing contrasting elements is countered by a belief in another paradigm away of the notion of unity of style. Multiplicity and mixture was related to scientific aspects, communication of the parts, societal meaning and reinterpretation of the combined elements towards a new creative architecture, where the juxtaposed parts would take their legitimate place and would create another kind of unity. An extreme example is Ballu’s and Marquette’s Algerian pavilion for the world exhibition of 1889 that was created as conglomeration of replicas of architectural parts of different existing Algerian buildings. The designers surpassed their scholarship and pointed out their ability as artists by bringing those parts to one new composition.

In this paper I will focus on the tension between Daly’s ‘theoretical frame-work’ of architectural fusion in eclecticism as a new paradigm and his vision on the completion of the Albi cathedral, in which the discussion with Didron l'Ainé, editor of the Annales Archéologiques plays an important role.

Monument or Museum? The Political Charge of the Ara Pacis in Rome

Elisabeth Marlowe — Colgate University Hamilton, NY, U.S.

Under the direction of left-wing mayors Francesco Rutelli and Walter Veltroni in the late 1990s and early 2000s, the Municipality of Rome oversaw the rebuilding of the architectural container of the Ara Pacis Augustae. This ancient monument comprises a large, marble altar and exterior precinct walls, covered in figural reliefs, which, up until that point, owed its modern form and setting at least as much to Mussolini as to the Roman emperor Augustus in whose honor it was dedicated in 9 BCE. It was on Mussolini’s orders that the Ara Pacis was reassembled from thousands of fragments, some newly excavated below the Palazzo Peretti on via In Lucina and others reclaimed from private collections. The new ancient monument was erected not in its original location near Augustus’ sundial in the south-eastern region of the Campus Martius, but rather in the newly-created Piazzale Augusto Imperatore, carved out by Mussolini’s urban planners of the densely-built up medieval neighborhood surrounding the Mausoleum of Augustus in the northern Campus Martius. The Mausoleum, until then a functioning concert hall, was emptied out and turned back into a hulking, ancient ruin. The Ara Pacis was installed alongside it in a building, designed by the Fascist architect Vittorio Ballo Morpurgo, that was little more than giant, walk-in vitrine. Standing in the new Piazzale, the observer in 1938 thus had a clear view of both the Ara Pacis and the Mausoleum, as well as the exterior façades of the new buildings that surrounded the Piazza, which were adorned with a series of modern reliefs and inscriptions comparing the Fascist regime to the glories of imperial Rome. In this urban framework, the Ara Pacis was not merely a historical relic from the reign of Augustus, but a living monument to the current political regime as well.

Mussolini’s arrangement of the Piazzale was preserved unchanged until the late 1990s, when Morpurgo’s by then leaky, traffic-rattled glass box was dismantled, and the American architect Richard Meier began designing a new structure to house the Ara Pacis. In all official discourse, including public statements made during the construction process, the signage around the building (which finally opened in 2006), and the captions on the back of the new postcards, the new structure is insistently referred to as the “Museum of the Ara Pacis,” even though the idea of a museum built to contain a single object might strike some observers as rather odd. This nomenclature can be understood in the context of the efforts, like the choice of Richard Meier, who is not only American but Jewish as well, to erase (and perhaps even to make amends for) the Ara Pacis’ Fascist history. The hope seems to have been that by removing the Ara Pacis from its giant, Fascist-era pedestal and reinstalling it in a new, ostentatiously modernist “museum,” Mussolini’s alchemical transformation of the work from historical curiosity to powerful political symbol would be undone. It would revert back to its pre-1938 status as mere objet d’art from an interesting but long-dead ancient culture, no more relevant to current events than any of the thousands of other artistic treasures filling Italy’s state museums. The irony, of course, is that the more noisily the Meier museum insists on the object’s newfound political neutrality, the more it underscores the darkness of its past. Far from neutralizing the Alta’s ideological charge, the Meier museum has radically repoliticized it. As several Italian newspapers have noted, the Museum of the Ara Pacis can best be understood as a Monument to the “Defascisization” of Rome.
The Fusion of Neo-classicism and Postmodernism – the Zeughaus of Berlin
Hsiu-Ling Kuo — National Chung Cheng University, Taiwan
The history of modern architecture is a neatly defined record from Neo-Classicism, Arts and Crafts, the Bauhaus, totalitarianism, the Modern Movement and Postmodernism. However, the intertwining of the past and the new architecture has been a popular yet contentious development throughout history. While a definition of liberal democracy as the essential element of Modernist architectural style precluded the possibility of co-existence of modernist agenda and totalitarian architectural practice, the Postmodernist integration of the new and the old structure with its attempt to rejuvenate a building, and indeed the whole city, has received little scrutiny. I. M. Pei, the Chinese-American architect, renowned for his sophisticated skill of face-lifting historical buildings with new aesthetics, was commissioned to remodel the Zeughaus in Berlin (1998-2006). The extensive use of glass bringing sunlight to the old and dark Prussian stone building signifies the full transparency of the operation of the modern capitalist state. The imposing visual and spatial effect of the new structure and the fully polished old façade of the Zeughaus aimed to combine historicity and technical advancement. However, the result appears to be more of a celebration of the most updated technology and international materialistic sophistication rather than homage to the Prussian cultural significance. In the attempt to reconcile the paradoxical aspirations for the East and the West of the recently unified city of Berlin on the one hand, and to stage Berlin as a world city on the international stage on the other, the remodelled Zeughaus, reflects the wider paradoxes between the culture and its built environment.

St. Kolumba in Cologne, Germany: A Case of the Elaboration or the Elision of Memory?
Johanna M. Blokker — Cologne University, Germany
The church of St. Kolumba in Cologne is a striking example of “fusion architecture”. Destroyed in World War II, this medieval monument did not undergo subsequent restoration; instead, its ruin was preserved and fused with a modern structure designed in 1950 by Gottfried Böhm. Böhm incorporated some parts into a chapel housing a Madonna that had “miraculously” survived the bombing. The rest he left as it was, a vivid reminder of the war, its causes and its consequences. Then in 2005, work began on converting the entire site into Cologne’s new Diocesan Museum. The design by Peter Zumthor integrated Kolumba’s ruins visibly into the museum’s walls; it also completely swallowed Böhm’s chapel, now displayed inside a large hall alongside other excavated layers of the church’s history. Reaction to the museum has largely been positive. Elegant and functional, it also preserves both Kolumba’s remains and Böhm’s chapel completely intact. However, critics mourn the loss of the postwar ensemble’s original significance, its message of survival, faith and admonition. Some speak of “willful forgetting”; others condemn the “museumification” of both memories of the war and the religious rites still performed inside the chapel. For supporters, in contrast, the museum extends and elaborates Böhm’s structure, expressing a contemporary understanding of its varied meanings and giving them new relevance. Using this example, I will argue that it may indeed be time to reevaluate the architectural symbols and messages inherited from Germany’s initial postwar period, and to update them through strategies such as fusion. Enough has changed that monuments like Böhm’s have now lost their effectiveness; their purpose remains vital, but new ways must be found to fulfill it. However, this demands acute self-consciousness and scrupulous honesty – challenges the creators of Cologne’s museum have failed to meet. Only when these criteria are fulfilled can there be confidence about the rightness of such actions and Germany’s readiness to undertake them.
The Spoils of Architectural Training; Studying School Manuals, Teaching Handbooks and Exercises Sheets in Europe (Eighteenth to Nineteenth Centuries)

session chair: Valérie Nègre

Although the study of architecture magazines and periodicals has sparked renewed scholarly interest during the last decades, the wide range of “training documents” published for educational purposes by institutions educating architects, civil and military engineers in Europe has never been subject to scrutiny. In addition to royal and private academies in the eighteenth century and the wide adoption the Beaux-Arts school’s ateliers system in the nineteenth century, architecture was also taught in other institutions such as engineering schools, regional schools of architecture, schools for applied arts as well as other professional institutes. All of them prepared their students to design various types of projects according to the professions to which they designated themselves. Within this frame, a large range of manuscript and printed material among which school manuals, teaching handbooks, graphic models sheets, exercise handouts and three-dimensional models, was used to frame and to shape a common body of references to the various building trades.

While recent historiography reveals a multiplication of studies in the field of architecture publications, no study has ever been undertaken at large on this grey educational production which often remained uncatalogued in schools’ archives when not scattered away with the closure of the institutions. This lack of research can be partly explained by the short-lived nature of this material, either manuscript or modestly lithographed in the own schools’ print shops, which was often updated and reprinted according to changes in the educational programs. Nevertheless, the study of this mere “body of knowledge” and common references seems pivotal to us. Its recording and analysis will enable to envision the full realm of architectural training as a global and collective process associated with scholarly knowledge such as geometry, sciences of engineering or art history. It will also replace the training process at the heart of the act of architectural teaching and educating.

The purpose of this session is thus to share about the still marginal place of training publications produced in Europe (including the ones issued by small or local institutions). We invite papers that will discuss the state of research and the methodological challenges regarding this complex and manifold material such as: how to tackle the corpus of educational publications in order to create a “global listing of teaching material”? How to analyse these tools (drawings, scrapbooks, models) and methods (principles, examples, demonstrations...)? How architectural and technical design and invention were taught?

Teaching Through Images : Julien Guadet’s Course and His Pedagogical Drawings at the Ecole des Beaux-Arts in Paris

Guy Lambert — Ecole Nationale Supérieure d’Architecture Paris Belleville, France

The history of the Ecole des Beaux-Arts focuses less on oral classes than on workshop training, and the courses which were subsequently gathered in books are better known than those that weren’t published. Moreover, the printed sources provide little information as to the type of pedagogic material used by teachers in lecture halls, although recent research on the history of education has shown the importance of these supports: drawings on the blackboard, models (in particular for construction lessons), sculpture or building fragments, lithographs pinned up to the wall or circulated amongst the audience. drawings or photographs propped on easels, glass plate projections... The range is well known overall, but knowing what a teacher really showed his students, or how, is not easy.

The case of the theory of architecture course for which Julien Guadet was tenured from 1894 is interesting in that respect. It is frequently approached through Guadet’s book, *Elements et Théorie de l’Architecture* (1901–1904), largely compounded from his teaching material. But several teaching aids relating to his oral course were preserved and allow for more detailed insight into the substance and style of the course. This is true of twenty or so graphic plates, relating to the “elements of architecture,” that give a good idea of the images that supported his lessons. While blackboard drawings by other teachers have long been wiped off, and engravings long returned to their books or libraries, his plates still bear precious testimony to the knowledge produced in the course. Obviously these plates are not the sum total of the course’s images, but they do represent a very significant part of the whole.

The contribution will examine the innovative nature of these supports from a twofold perspective. Firstly, these are images that were executed by Guadet specifically for his course, and although some do seem to have been inspired by illustrations drawn from reference books such as the *Traité* by Léonce Reynaud, they were clearly designed to specific purposes, making them novel images of their own. Further, it is also important to understand these educational aims to apprehend the relationship between the demonstrative logic displayed by these “theoretical figures” and the “scientific” ambition claimed by Guadet in the formulation of his course.

Handbooks, Textbooks, Manuals - Re-Reading Classical Sources on the Scientification of Building Knowledge in the 19th Century

Torsten Meyer, Christoph Rauhut and Knut Stegmann — Institute of Historic Building Research and Conservation ETH Zurich, Switzerland
According to Thomas S. Kuhn's well established dictum, textbooks were being considered “dogmatic, boring and conservative” by the history of science for decennia. However, within the last decade this notion has been challenged: Recent research has e.g. underlined the importance of writing textbooks for the production of novel scientific knowledge. The re-evaluation of the genre is constitutional for the paper.

Thus, object of investigation are the handbooks, textbooks and manuals used for teaching at polytechnic architecture schools in the 19th century. An exemplary focus will be put on textbooks written by teachers of the ‘Polytechnic School in Zurich during the latter half of the 19th century. Two quintessential issues will be put up for discussion: First the recorded (polytechnic) inventories of knowledge in the textbooks are presented in a systematic analysis; second contexts and methods of the process of writing (polytechnic) textbooks are shown.

A pragmatic, discourse analytical perspective is methodic basis for the presentation of the polytechnic textbooks and appending inventories of knowledge. Special attention is paid to the discursive processes of “historicising” [Historisierung] and “commodification” [Okonomisierung] in respect to the field of ‘building’ [Bauen] in the 19th century. Within the polytechnic context the premise of invention in ‘building’ was defined by the concept of “historicising” that explicitly did not build on the technological models of the time. In spite of novel materials, novel building types and newly recorded knowledge on building, “novel” building constructions were in the main combinations of known (constructive) elements. “Historicising” was an inevitable part of intensive architecture [Baukunst]. The paper will show how this conclusion can be linked to the process of “formalising” the polytechnic building knowledge. Moreover, the “formalising” process depicts different epistemic strategies for the production of knowledge, which can be explained by the different ways of presenting knowledge in the textbooks. Strategies will be explained by showing the specific contexts of origination for textbooks written within the framework of the “Polytechnic school” in Zurich.

It is the aim of the paper to enrich the history of architecture and the history of (building) construction by accessing the current debate in the history of science.

Learning from Green-Gray Educational Literature: the Production of French Military Schools (1748-1848)

Emilie d’Orgex — University of Bordeaux 3 - Michel de Montaigne, France

Among the “spoils” of architectural education, the archive collections about educational material in French military schools are of exceptional richness. Even the intellectual reflection that took place during the decade preceding the creation of the first school of the Génie de Mézières in the mid-eighteenth century is documented in a folder containing all sent and received letters by decision makers (SHAT, Art 18 VO1). Training material though - that is to say teaching handbooks, graphic model-sheets, exercise handouts either manuscript or printed - is much less thoroughly recorded. First, because the Ministry of Defense possesses a manifold of archive documents about military training which, ranging from isolated manuscript graphic-sheets to bound and print booklets, were progressively scattered between different department and institutions. Second, because studies on this “green-gray literature”, marked by the unappealing stamp of short-lived military material, never stirred much interest within the scholarly community (in spite of a strong impulse given by Bruno Belhoste and Antoine Picon in the late 1980s).

Such a gap in the knowledge would have remained marginal if the bulk of this raw educational material, now sunk into oblivion, had not spurred the rise of a large production of printed books in military art and architecture during the nineteenth century. Enticed by the increasing needs of regimental schools and a pro-military inflection throughout the nation, several publishing houses such as Magimel, Anselin & Pochard, Charles Tanéra and Louis Beaudoin specialized in the publication of military manuals.

The purpose of this paper is, therefore, twofold. On the one hand, it aims to clarify the state of the abundant documentation produced in the premises of French military schools for educational purposes from the mid-eighteenth to the mid-nineteenth centuries. On the other hand, it explores through the analysis of several case-studies, the way practical exercise fields such as the emblematic mock sieges organized in Metz were graphically conceived, practically taught to first-year students to, finally, be remodeled and transcribed for a larger audience by specialized publishing houses.

The Education of Architects in Galicja During the First Half of the 19th Century

Hanna Szcerbark — Tha Jagiellonian University, Poland

This paper, presented during the conference EAHN-Second International Meeting, held in Brussels 31 May-3 June 2012, is to introduce and analyze the various forms and aspects of architectural education in Galicja in the years 1795-1850. The chronological brackets are closely connected to the political situation – dividing the Kingdom of Poland between three empires (Russia, Prussia and Austria) in 1795, when the southern part of Poland, Galicja (with Krakow and Lemberg) had been incorporated to the Austrian Empire. In the beginning I would like to present the organizational forms of the education of architects in Galicja - at the universities in Krakow and Lemberg, at the private technical universities, but also the practical education in the architectural guilds, existing in Galicja till the half of the 19th century. It is very crucial to reconstruct the whole educational process from the pupil till the professional architect, mostly by considering the role of different architectural books, handbooks or graphic model sheets, which unfortunately have survived incompletely. During my presentation I will also show different kinds of “training documents” and their role.
in the teaching, comparing the educational printings or drawings with the finally constructed buildings or professional projects. Moreover, I would also compare methods and handbooks (both brought mostly from Germany and France and also prepared and printed by the local teachers – in the research the influence of the European architectural books and handbooks on educational materials written in Poland has also be reconsidered) used in Krakow and Lemberg with the architectural education conducted in other parts of former Kingdom of Poland, because in spite of partition of Poland the cultural and social contacts between those three parts had still existed. Finally also the role of architects educated abroad, but working in Galicia during the first half of the 19th century also has to be discussed.

A Teaching Handbook by an Engineer of the Late Nineteenth Century in Italy
Simona Talenti — University of Salerno, Italy
The paper aims to analyze the text of an engineer, Raphael Folinea, Professor of “Technical Architecture” at the School of Application for Engineers of Naples. The teaching handbook, written by Folinea, is the summary of his lectures, taught to students between 1887 and 1891. It is a lithographed publication, probably intended only to students of the school of Naples. Only two examples of this handbook are in Italian Libraries: the first at the Faculty of Engineering of Naples and the second at the library of Campobasso. Folinea taught to future engineers (including those who would follow the architectural section) the basics of architecture, still recovering “Durand method” of teaching based on the architectural elements. The importance of designing the plan of a building clearly shows a clear debt to the French architect. But even within a manuscript very technical, there are several theories on aesthetic considerations and the definition of style. In addition to building stones or different types of bricks, Folinea disserts also on the architectural orders, or lingers in the analysis of regulations needed to achieve a beautiful facade. The same diversity of topics is also reflected in the volume tables. Folinea completed his teaching through the use of models and plasters which evermore represented the elements of architecture. The study of the text by Folinea and of the several models and plasters that the School had recently purchased at the Polytechnic of Turin, will allow to better understand the architectural training of civil engineers in the Italy of the late nineteenth century. The same engineers who will become the responsible for the transformation of most cities during the XXth century.
Postmodernism – Theory and History

session chair: Meredith Clausen

Postmodernism has been extensively theorized, minimally historicized. The architectural trend, or more broadly, the cultural phenomenon, has been around now for some thirty years, and now has enough historical distance to warrant a retrospective analysis, especially one international in scope.

We invite papers on either or both the theory and practice of postmodernism in architecture, their interaction or the lack thereof, and the long-term impact of each on architectural discourse. Was postmodernism as it emerged in architecture but a brief historical interlude, titillating at the time, but without much lasting import? To what extent was practice, in the hands of Hans Hollein, Charles Moore, Robert Stern, James Stirling and others supported by or engaged in theory? What role did literary critics and cultural theorists – Martin Heidegger, Walter Benjamin, Henri Lefebvre, Noam Chomsky, Colin Rowe, Jacques Derrida, Fredric Jameson – play in practice and more broadly in architectural discourse, collectively or individually? Was the pursuit of postmodern theory largely an academic endeavour independent of design practice, as Otero-Pailos has suggested? As a formal trend, postmodernism appears passé; as a body of thought, less so. What is the legacy, both of the theory and of postmodernist practice, did either exert a substantial, sustained influence on architectural thinking?

We are looking for papers addressing either or both, or (as Otero-Pailos might put it), a more theorized history or historicized theory, but in any case, a better understanding of the two and their relationship. Proposals focusing on national differences would be welcomed – Postmodernism as it emerged in Italy, for example, which was decidedly different from that of the United States. Or regional differences: why were some areas more interested in the theoretical discourse, others in the architecture? Papers might address the work either theoretical or built, of a single individual (e.g. Aldo Rossi, Philip Johnson, James Stirling, Charles Moore); a particular building or project (Hollein’s Austrian Travel Bureau; Piazza d’Italia); a particular theorist, essayist, or critic (Bachelard, Baudrillard, Tafuri and the Venice School, K. Michael Hays), a body of thought (phenomenology); a specific aspect (critical regionalism) or a specific historian (Frampton, Jencks).

Another Postmodernism: The Institute for History and Theory of Architecture at ETH Zurich

Ruth Hanisch — TU Dortmund, Germany

The Institute for History and Theory of Architecture at the ETH Zurich was founded in 1967 explicitly to facilitate exchange between the architects and the historians of architecture teaching in the Faculty of Architecture. „The quadrilateral between history, the present, theory and practice is not only the field of the humanities. It is as well the St. Andrew’s cross of the architect. It concerns him as well. He cannot sidestep it, whether he builds or whether he assigns the first semester its first task.” Therewith architectural historian Adolf Max Vogt defined the role of the newly founded Institute gta at the ETH Zurich as interface between historiographic research and architectural teaching and design. The founding members Adolf Max Vogt, the urban historian Paul Hofer, architect and theoretician Bernhard Hoesli et al. encouraged a younger generation of architects to deepen and widen their knowledge of the history of architecture by working in the institute and often writing doctoral dissertations. Two of the many research collaborators at the gta who proved to be particularly important for their fellow students were Bruno Reichlin and Martin Steinmann. Both also were in very close contact to Aldo Rossi who was guest professor at the ETH 1972-74 and 1977-78. On basis of Rossi’s theories and teaching and their own historic research Reichlin, Steinmann and others developed a “recherché patiente” into the semiology and typology of building. Their texts and few buildings became a very specific Swiss response to architectural postmodernism based on the history of the building site and regional traditions of modern architecture, they had named “another modernism.”

The presentation focuses on the development of this specific Swiss version of postmodernism in its relation especially with Italian and American protagonists, with whom there was an early exchange of ideas via the Journal “archithese”.

Formal and Conceptual Repetition: Citation and Subjectivity in the Work of Aldo Rossi

Mary Louise Lobsinger — University of Toronto, Canada

In 1976 Aldo Rossi received a letter and a copy of an unpublished essay from the young Trieste based art historian Gianni Contessi. In Tra Mannerismo e classicismo the author attempts to explain the various theoretical impulses motivating Rossi’s architectural thought. In tracing Rossi’s changed philosophical grounding from the book on the city of 1966 to the analogical modality underpinning his more recent projects, the titular reference to stylistic precursors seems awkward if not misleading. The struggle to categorize Rossi’s work becomes particularly acute when Contessi refers to a recent exhibition in Milan of contemporary art practices titled La ripetizione differente. As Contessi acknowledges, the title plays upon Gilles Deleuze’s Differenza e ripetizione.

In 1976 Rossi would have been working on a design competition for the new directional center for Florence (Centro direzionale di Firenze). The project abounds with motifs repeated from his other works, in particular the San Rocco housing competition of 1966. However, the austere black and white rendering of the earlier grid of housing gives way
in the later project to hues of pink and warm green pencil that belie the realities of such a gigantically scaled proposal. The stencilled figure of Michelangelo's David and the colors, if not the forms are aligned with, in other contexts, the postmodernist idiom.

This paper will examine the intellectual and rather different theoretical context that informed Aldo Rossi's work from the mid-1960s forward. In the early 1960s Rossi had found the rationale to support repetition and self-citation within the formal experiments of the French literary avant-garde. Some of these sources had similarly inspired Deleuze. The paper will necessarily reference Italian architectural discourse of the late 1950s and the American context of the 1970s to explore the ground that provoked Rossi's architectural thought and informed his uneasy relation with history.

The Search for New Concepts of Space and the City. The Reception of Postmodernism in Poland: Theory and Practice in the 1980s
Piotr Marciniak — Poznan University of Technology, Poland
The late 1970s were marked by a criticism of how the spatial environment had evolved in Poland and by intensified discussions about the problems of housing construction. The massive recession in the construction industry coincided with the search for a new design philosophy. The greater openness of social life in the early 1980s, related to the establishment of the Solidarity movement, enabled the comparison of achievements, approaches and expectations in an international circle of architects. The representatives of this circle critiqued the projects of the past decade and discussed issues pertaining to communication between people which architects had, until then, overlooked.

In the 1980s the new ideas that had emerged in American and European architecture led to the rejection of the principles of Modernism and urban planning that stemmed from the Athens Charter. These trends were further reinforced at the Paris Biennale in 1982 and the Venice Biennale in 1985. The fashionable, as one may say, attempts made at the time to conduct new studies that referred to historicism flourished among architects who searched for new theories that would justify architectural explorations. Translated into Polish the books of Charles Jencks and the works of Kenneth Frampton provided a basis for the appearance of a ‘difference’ in many projects and designs from the 1980s. This was soon dubbed by some of the critics with the indefinite albeit very useful term: ‘Postmodernism’. The great enthusiasm of the Polish architectural circles (despite their very limited economic and technical resources) produced some excellent individual projects, for instance churches and detached houses, as well as a number of urban complexes, for example the small town of Zielone Wzgórza near Poznań, the Różany Potok district in Poznań and the reconstruction of the city centre in Elblag.

Most of these projects corresponded to the theses proposed by Rob Krier in Urban Space in Theory and Practice in which he modelled the morphological layout of towns based on squares, streets and boulevards (as an antidote to the CIAM versions of the functionalist city). They were also consistent with the American concepts of New Urbanism presented in the works of Andres Duany and Elisabeth Plater-Zyberk. The professional circles were familiar with and quoted the theoretical achievements of Derrida, Chomski and Tafuri. However, the lack of understanding for the sociocultural context of Postmodernism was the reason why a large wave of barbarised historic quotes and other pseudo Postmodernist forms materialised in Polish architecture. Nonetheless, it is worth noting that despite its relatively short duration the new trend made an enormous impact on the spatial reality and the quality of architectural discourse in Poland.

In the lecture (presentation) the author wishes to identify the direct relationships between Postmodernism in Poland and the international trends, in addition to presenting the theoretical approach (also of Polish authors) pertaining to the new concepts of space and the city.

Helena Mattsson — Royal Institute of Technology Stockholm, Sweden
How does postmodernism in Swedish architecture relate to the extensive transformations in politics and economics that occur during its time, a period that we tentatively bracket between 1975 to1990? The aim of this paper is to analyse the significations of Swedish postmodern architecture in relation to coeval social developments. The so-called postmodern shift that emerges in the 1970’s, largely understood as a critique against the welfare state and modernism, is the outset for the paper and provides the backdrop for an analysis on what later becomes manifest in concrete building during the 1980’s and 90’s. Swedish modernism has become synonymous to ‘the architecture of the Welfare state’, shaped by politics in close proximity to architects.

Far less is known on the architectural conceptions that come to pass through a critique of this era – nor has the relationship to the concurrent political and economical climate, one characterized by deregulations and market adaptations, been surveyed. Swedish architecture during the latter half of the 20th century has not been fully explored and has not yet been considered in a wider socio-political and economical context, that is, in relation to what has been termed “the end of an epoch” and “the transformation of the Swedish model”. The working hypothesis to be tried out in this paper is that postmodern architecture may not be reduced to a reactive aesthetic style, a reflection of, or a response to changes in society, but that it also – much like a previous functionalism – collaborates in bringing about this shift.
AD and Post-Modern architecture
Steve Parnell — University of Sheffield, U.K.

Jameson has suggested that the aesthetic production of Post-Modern culture is most “dramatically visible” in architecture (Jameson 1991, 2). This paper takes this position a step further to suggest that architectural Post-Modernism is most dramatically visible in the magazine *Architectural Design* (AD).

As Heller and Colomina (Heller 2003, 6; Colomina and Buckley 2010) have argued, magazines have always been focal points around which avant-garde groups congregate. AD in particular straddled the gap between a professional architecture magazine, or “trade rag”, and a “little” magazine, being the first to publish the post-war neo-avant-garde movements such as Brutalism and Archigram. In 1976, Andreas Papadakis bought a substantial stake in it and before long had become its sole editor and proprietor. It was launched anew in January 1977 with the first AD Profile on Arata Isozaki in which Charles Jencks fired his first published Post-Modern salvo. Having been rejected by the Architectural Press, he went to Academy to publish the best-selling *The Language of Post-Modern Architecture* and April 1977’s AD was devoted to Post-Modernism. The rest, as they say, is architectural history.

This paper, then, will chart a critical history of Post-Modern architecture as seen through the pages of AD and as developed by the prolific Jencks/Papadakis partnership, from these 1977 beginnings through the regressive years of Prince Charles’ architectural interventions to the introduction of Deconstruction to the world in 1988. It will argue that through its organised symposia, exhibitions and publications, Academy and AD was absolutely pivotal to the introduction and acceptance of Post-Modernism and that a close examination of the magazine’s back issues and key contributors will reveal an authentic history of the rise and demise of Post-Modernism from its critical origins to its commercial complicity, not only as an architectural movement, but as a cultural phenomenon.
On Socialism's Shores: Romania's Black Sea Resorts, 1956-1965  
Juliana Maxim

The socialist regime that came to power in Romania after 1947 invested heavily, economically and symbolically, in the development of resort facilities on the Black Sea coast. In the history of postwar socialist architecture, the resort of Eforie Nord, built in 1956, is one of the first projects to fully formulate the break from the neo-classicism of the architecture culture of the previous period. First through modest beach facilities such as showers and cabins in 1956, and subsequently through the full register of hotels, restaurants and health pavilions, Eforie Nord (and later Mamaia) was the first instance in which the socialist state endorsed an openly modernist architectural ethos.

This paper argues that, at least in the case of Romania, the sea-side resorts played a central role in the search for an architectural expression of socialism, and profoundly shaped the architectural culture of the following decade. Although Eforie Nord was conceived as a realm of exception, and was meant to stand in contrast with the everyday urban environment, the planning, constructive, and aesthetic principles initially articulated in its design nonetheless rapidly propagated to the ultraterior building of mass housing projects in urban settings.

The paper will examine the many reasons why sea resort architecture was considered to expand and ultimately fulfill the socialist experience and, as such, was promoted by the socialist regime as one crucial example of its spatial culture, on par with its mass housing districts. The summer vacation and its new architectural setting powerfully dislocated the traditional economy of holidays based on religious festivities, family gatherings, eating and drinking, and replaced it with a liberatory counter-narrative of non-regimented time and active, healthy, hygienic leisure. Meanwhile, vacation accommodations, and in particular the hotel, by offering minimal two-bed rooms and common eating facilities, enforced a new, improved form of collectivity, based on, for instance, affiliation to a particular workers’ union, which dissolved domesticity and suspended family ties.

The paper draws form a variety of sources, from the archives of the Central Committee that detail the degree of financial autonomy granted to these developments, to postcards and touristic brochures of the time, which I use as evidence that a convincing visual discourse about life under socialism was also at play.

Hungarian Sea Promises a Rich Summer: Collective Good and Economic Interest in Socialist Leisure Architecture

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The workers’ right to leisure and recreation was one of the principles of socialist ideology, so during the socialism – especially after the failed revolution of 1956 – in Hungary many organizational and architectural forms of holiday were
The subject of the paper is the architectural development around Lake Balaton in the period 1957-1965. The regional plan – though it also counted with foreign visitors – concentrated mainly on domestic tourism. The intensive and thorough design process involved the entire architectural profession. Architects had the opportunity to realize their ideals on socialist holiday resorts, though they had to implement them within restricted financial and technical circumstances. The constraints led to creative solutions: buildings combined industrial prefabrication with on-site manual work, light construction with heavy materials; all this gave them a special character in tune with the feeling of the happiest barrack. However this period ended soon and by the middle of the 60s a new concept was realized: high-rise quality hotels for foreign tourists and summer cottages purchased by Hungarians.

The paper focuses on how ideological changes influenced architecture and urban development. It argues that behind the radical and visible change in development and architectural concept there was a shift in the relationship of the regime towards foreign tourism, which moved from the original resistance to capitalism to the acceptance of foreign tourism as a source of hard currency, which the state awfully lacked. The highest political circles’ debates on how they should relate to foreign tourism were hidden from the public (and became open to research only after 1990), but the official argumentation published in newspapers is an excellent source for discovering the change. The paper demonstrates how development around Lake Balaton was presented in the media, how the appreciation of common good and collective leisure soon turned to emphasize the economic interest and how the growing number of foreign visitors was interpreted as a source of national pride. The thesis of the paper is that – at the attractive tourist destination places – the idea and praxis of building for socialist tourism was rapidly forced back, and the collective experience gave primacy to the individual, well before socialist state ceased to exist.

Nordic Sochi at the Baltic Sea: Company Holiday Homes Creating Differences in Soviet Estonia

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The 1970s has been considered a period marking the consolidation of party elite in Soviet Union, when the nomenklatura had finally a chance to devote itself to enjoying privileges and „stability of cadres“. The complex system of privileges, that up to certain extent became available to a wider span of institutional hierarchy, included also leisure possibilities. As a result, holiday homes were extensively built along the Baltic coast of Estonia from late 1960s to mid-1980s, the most outstanding one was for local Council of Ministers on a sandy beach of Valgeranna. In addition, numerous other holiday homes for collective farm construction and design offices, industries and cultural institutions, even a rest home for cosmonauts from Russia were constructed in Estonia known as the „inner West“ or „Nordic Sochi“ in late-socialist cultural mythology, thus holding a significant place in Soviet resort history and holiday culture.

Holiday homes as semi-public spaces represented the ambiguous character of leisure culture in Soviet block where spending one's free time was structured by public roles, i.e. institutional identity. On the other hand, this ideological performativity was escaped and appropriated by experiencing privacy through material privileges and extraordinariness of built environment. Paradoxically, holiday homes were one of the channels where the Estonian architectural avant-garde of the seventies, managed to manifest their ideas of diverse spatial practices, hence a possibility of a different kind of society.

The paper argues that company holiday homes were both the product as well as the constituting part of the peculiarities of late-socialism imbued with ideological controversies. I would like to consider „difference“ as one of the key terms for analysing Soviet holiday culture and spatial practices carrying interpretive potential for a whole period, coincidently incorporating ideology critique and explaining cultural production. The consolidated party elite, at one hand, created social privileges in space that was clearly producing and representing social inequality in the „classless“ society, on the other hand lead to an important contribution to post WWII modernist architecture culture, and on the other built coherent

Learning from Yugoslav Tourism: between Arcadia and Pragmatism

Dafne Berc, Maroje Mrduljaš and Luciano Basauri

Since the 1950s the Yugoslav Adriatic coast became a popular tourist destination and one of the rare places where citizens from Western and Eastern Europe could freely meet in an affordable working class ‘Arcadia’. The rapid development of an economically deprived littoral was one of the strategic priorities of former Yugoslavia. For such purpose, an integral approach was conceptualized on the basis of complex spatial plans testing latest principles of urban and economic planning in accordance with principles of decentralization. Hotels and tourist resorts emerged as one of the most exciting investigative topics for architects, resulting in a quick evolution of architectural typologies and urban design concepts. The socio-economic system in socialist Yugoslavia went through numerous reforms and introduced a specific hybrid market and planning economy. These shifts demanded harmonizing market interests and public welfare while urban planning and architecture played a mediating role. As “defenders of public good”, using their influential position, architectural and urban planning disciplines played an essential role in the control of market-driven tourist developments.

This Paper argues that planned tourism in Croatia during Yugoslavia was able to set in motion a dual process that on one hand lead to an important contribution to post WWII modernist architecture culture, and on the other built coherent
and productive “lucrative landscapes”. Tourism was a fundamental modernizing device which introduced not only spatially well-articulated tourist resorts but contributed to the whole process of reconfiguration of built environments and fortification of local socio-urban dynamics, while tourist facilities became focal points of urbanization through their controlled distribution. The landscape arrangements, coastal infrastructure and programmatic offer of this legacy often constitute valuable resources of civic space for guests and local communities.

Today, tourism industry still capitalizes on the recycles of tourism infrastructure largely developed during socialist Yugoslavia. A comparative analysis shows that the loss of integral planning principles and socio-political changes negatively affected the overall implementation of tourism, which is mostly less convincing than in socialism in matters of local coastal prosperity, natural preservation and spatial justice.

Paper will focus on the specific, mostly positive “modernizing effect” of tourist facilities in socialist Yugoslavia through the investigation of evolution of modern urban and architectural concepts and their multifaceted influence on the littoral’s development, which has proven to be extremely vital and currently used.

Transformation of Bulgarian Socialist Holiday Resorts: Tourism, Liberalization and the “Civil Society”
Todor Boulev

With the fall of communism, political pluralism, market economy, new social and culture models were introduced in Bulgaria. But the liberalization of the real estate market and the lack of building regulations induced a building-boom at the Black Sea coast that tended to destroy the resources that the coastal leisure culture and tourism industry are depending on. When tourism industry and the real estate market extended its interest to several beautiful shores that were not developed during the socialist times — or even protected as natural heritage parks, campaigns to fight the expansion of tourism and to save these territories started. Therefore the negative by-effects of this transformation also led to significant protest movements that contributed to the establishment of a civil society in Bulgaria.

In this paper I will introduce the different ways of privatization and transformation of tourist resorts and complexes built during the socialist period from the 1960s to the 1980s: “Albena”, a huge prefabricated “structuralist” resort serves as the best example. The resort is still managed as a whole by the same stakeholders, a management buy out share holding company (SHC), which abandoned the option to increase the density, but developed the quality of service and the character of the resort, it’s open spaces and infrastructure “Sunny Beach” (there is no ned for a paragraph here) on the other hand, illustrates the worst case scenario, where the negative effect of the expansion of its territory, the restitution of former agricultural lands, the lack of building regulations and “privatization” drove a haphazard expansion of building projects of all sizes and typologies culminating in the increasing construction of so called “apartment hotels” and “closed” resort complexes. Its units (private apartments and small detached houses used as second homes for a few days in the year) are sold one by one creating an absolutely ineffective use of resources. The complex lost its “resort character” and changed into a dense cityscape with noise, traffic jams, and large concrete territories without greenery.
Engineers and Counterculture

session chair: Caroline Maniaque

Nothing might seem further removed than the world of high-tech engineering and the back-to-the-land movement of the 1960s. But it can be argued that just as the military applications which stimulated the development of light-weight transportable structures provided the inspiration for the domes and the inflatable structures used for pop festivals and the alternative communities of the 1960s and 1970s, the world of engineering was also stimulated by the ecological ideals and traditions of networking of the Counterculture.

Why did the ingenious structural solutions of the engineers – geodesic domes, zomes, inflatable structures – appeal to the young generation of the counterculture? Through campus lectures, magazine articles and other publications, the engineers seemed to offer new possibilities, free from the limitations and discipline of the International Style. The mesmerizing effect of engineer-inventor Buckminster Fuller’s long lectures on many campuses inspired many hand-built geodesic domes. It was the students who invited the engineer-architect David Georges Emmerich (1925-1956) to teach at the Beaux Arts School of Architecture in Paris in 1965. Students experimented with pleated surfaces, stackable units and tensegrity structures. This research led to constructive systems using cheap, industrialized components, with wide scope for self-help housing as well as a broad range of architectural structures. Studying the structure of microorganisms seemed more stimulating than calculating reinforced concrete or steel trabeated systems, and architect and structural engineer Frei Otto demonstrated how to use these experiments in the design of tensile structures.

By contrast, the countercultural obsession with ecological principles had a delayed action impact on engineers and architects, stimulated by the 1973 oil crisis. And the countercultural habits of networking and collectivization prepared the ground for the personal computer revolution and the connectivity of the World Wide Web. Papers will uncover the paradoxical interaction between sophisticated structures and what the younger generation, influenced by the counterculture, explored in student work or built projects in the 1970s.

Consciousness Design: Scenes from the Dialectic of Postindustrialism, c. 1970
Larry Busbea — University of Arizona, U.S.
The counterculture has typically been understood as a set of alternative practices and beliefs in direct opposition to the normative logic of the technocratic, postindustrial society. In design circles, however, hybrid developments were more common, with many theorists and practitioners freely mixing cybernetics and systems theory with New Age philosophies propagated by the likes of Pierre Teilhard de Chardin, Joseph Campbell, Louis Pauwels & Jacques Bergier, and Carlos Castaneda. With surprising consistency, these interactions produced models of environmental structures synecdochically related to the structures of the human mind. Subsequently, consciousness itself became the locus of various neo-avant-garde design initiatives that ran the gamut from mappings of human interactions with existing ecologies, to proposals for urban megastructures. The proposed paper will explore these developments, focusing on the work of several well-known figures, including Paolo Soleri, Gregory Bateson, and Buckminster Fuller, as well as others, such as Eric Jantsch and Aristide Eszer, who worked on the fringes of mainstream design discourse. The eccentricity of these experiments in environmental design and cognitive/spiritual expansion resulted in their marginalization within the architectural profession, as well as in recent historical treatments of the period. This suppression can be seen as a symptom of what Adorno and Horkheimer described in 1947 as the “dialectic of enlightenment,” in which the authoritative claims of positivism, operational thought, scientific method, and modern economics are based upon the illusory negation of irrationality and superstition. To insist that consciousness design be reintegrated into the genealogy of technologically-oriented design in the late 20th Century is not an attempt to resuscitate an historically neglected set of ideas, or to rationalize their esotericism. It is, rather, an attempt to revise our understanding of that very genealogy and to acknowledge that the postwar design logos was in fact a mythos of man environment interaction.

The Spinner Experiment: Frei Otto and the Institute for Lightweight Structures
Daniela Fabricius — Princeton University, U.S.
This paper will focus on the reciprocity between the Institute for Lightweight Structures (IL), founded by Frei Otto in 1964, and the culture of the ’68 generation in West Germany. I will focus on the problematic of the experiment, a term that had resonance both for the counterculture and for researchers in the postwar sciences. An experiment is a short-lived event with an uncertain outcome. This could be a mind-altering drug, a political group, or a domestic living arrangement. But the notion of the experiment is also based in the tradition of scientific methodology and inextricably linked to ideologies of progress.

The potentials and contradictions of the experiment are evident in the social and research environment established at the IL. Otto affectionately referred to the IL as a “Spinnerzentrum,” playing off the double meaning of “Spinner”: one who is crazy and one who spins, creating connections and webs. The IL was housed in a tent structure at the TU Stuttgart designed by Otto to accommodate flexible arrangements. Otto introduced experimental forms of social interaction, based on spontaneous “events” – a hallmark of the counterculture. In lieu of a formal teaching plan there
were open discussions and interdisciplinary research groups, attracting pilgrimages from young architects from all over the world. The experimental lab environment encouraged direct experience and playfulness in order to simulate conditions in real or utopian environments, but always under careful monitoring.

I will investigate the relationship between the scientific and the social at the IL, and how these blurred the lines between engineers and the counterculture. I will also interrogate what this meant as a political “experiment.” The IL was significantly supported by government grants when Otto was asked to design structures to represent Germany internationally. It was believed that the openness of Otto’s structures would symbolize democratic values to the world. What was the result once these experiments left the laboratory of the IL, and were tested on the stage of global politics?

‘Blow Me a House’: Felix Drury and Experiments in Foam Construction, 1968-73
Richard William Hayes — Independent Scholar NY, U.S.

In the 1960s and 70s, architect Felix Drury taught several studios at the Yale School of Architecture and organized independent projects in which students constructed structures using an experimental technique of spray-on, polyurethane foam. Although now largely forgotten, these foam structures received extensive media attention when they were built, featured in articles in the New York Times, Vogue, Progressive Architecture and Architectural Record. Recalling “the Endless House” of avant-garde architect Frederick Kiesler, the foam buildings exemplify important artistic and social currents of their era, such as direct participation, ludic activity, and an exploration of experimental technologies including inflatable and temporary structures. Beginning in 1968 with three foam houses built by students on the Yale golf course, Drury’s interest in foam took off and lasted for a decade, resulting in a museum installation in New York, a temporary outdoor exhibition in Pittsburgh, a project commissioned by Vogue magazine, and two corporate guest houses (the title of my essay is taken from the 1969 Vogue article.) The foam projects participated in a culture of hands-on learning that characterized Yale’s School of Architecture during the 1960’s, the most lasting manifestation of which was the founding in 1967 of the First-Year Building Project, the oldest, continuous “design/build” educational program in North America. The brief life of Drury’s foam projects recalls an era in American culture when a Yale professor could take on the role of homo ludens and devise both learning experiences and experiments in alternative construction. Their free form, non-orthogonal geometry takes on new relevance in the light of the recent embrace of architectural blobs and mutable shapes by designers such as Greg Lynn. Delineating the contours of an alternative design practice, the foam structures of Felix Drury and his students explored the limits of direct participation and on-site improvisation as architectural strategies.

Architectonic Experiments: From the Laboratory to the Street
Cornelia Escher — ETH Zürich, Switzerland

The presentation studies the experimental spaces established by engineers as Frei Otto, Robert Le Ricolais and David Georges Emmerich as laboratories for a reconception of academic learning and its –direct and indirect – influences on milieus of architectonic counterculture. These laboratories formed the knots in a network of architect-engineers bound together through a common interest in lightweight construction, but also through an interest to use models build up by the students as a form of a more intuitive learning and understanding of construction. Influenced by the American model of small student groups brought together in an atelier situation, Otto, Le Ricolais and Emmerich developed a playful practice of learning through experimentation in the 1960ies. The ateliers do not only anticipate part of the criticism against educational structures felt as rigid and antiquated. They also formed an imaginary of lightness promoting the ideal of a more human and thus more adaptable architecture. Direct lines of influence can be traced for example to the radical French group Utopie, by exemplifying also the adaptations and reinterpretations that the concepts and building forms brought forward by the engineers underwent in the context of student revolt.

ARARAT – Architecture Between Utopia and Dystopia
Christina Pech — KTH-Royal Institute of Technology Stockholm, Sweden

The exhibition ARARAT, held at the Museum of modern art in Stockholm 1976, was an interdisciplinary and visionary manifestation of contemporary architecture and society. It had far-reaching ambitions; the biblical name was also short for “Alternative Research in Architecture, Resources, Art and Technology - a question of survival”. The subtitle and the focus on the uneven distribution of the world’s resources revealed a firm connection to contemporary counterculture. From a technological viewpoint, however, the exhibition combined a low-tech approach with state of the art sustainable technology. For example, in the main exhibition hall a so-called “populated sculpture” had the four elements as a starting point and featured interactions on different technological levels; displaying among other things advanced wave generators next to carpets made of used clothes. Prior to the exhibit the organisers made extensive study trips to Great Britain and the USA. Influence from different sources emerged in the projects, inspiration from Buckminster Fuller as well as such phenomena as the Whole Earth Catalog was present through ARARAT’s attempt of grasping current problems in their entirety and the interpretation of architecture as a gigantic system, from the smallest biological components to the largest urban constructions.
This paper will analyse the three main architectural contributions at the exhibition – the Straw bale house (a simple hut built by a renowned architect), the Solar house row, (a technologically advanced experiment station designed by engineers) and the Form house (expressive recycled forms by architecture students and craftsmen). They all represented different approaches in terms of technology, crafts, historical methods or aesthetics, but were still variations on the same theme; on how to offer a way out from the problems of contemporary architecture and society.