BOOK OF ABSTRACTS

ENTANGLED HISTORIES, MULTIPLE GEOGRAPHIES

EAHN 2015 BELGRADE

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ABSTRACTS

ENTANGLED
HISTORIES,
MULTIPLE
GEOGRAPHIES

european
architectural
history
network

university of belgrade
faculty of architecture

WELCOME

The University of Belgrade – Faculty of Architecture is pleased to announce the European Architectural History Network (EAHN) thematic conference ENTANGLED HISTORIES, MULTIPLE GEOGRAPHIES to be held in Belgrade, Serbia on 14-17 October 2015.

At the heart of the conference will be the question of architectural history as related to perplexing, competing and complementary perceptions and interpretations of the past, its geography and culture. The focus will be on the multiple perceptual forms and interpretations of architecture and their entanglements regarding conditions of historicity, notions of geographical belonging, as well as concepts of cultural or political identity. Our aim is to bring together different responses to this general topic that come from both regional architectural historians and worldwide members of the EAHN.

The symbolic role of the conference venue – with its complex history and even more complicated interpretations of it – will serve as a vivid reminder of entanglement and multiplicity that we expect to be addressed by the participants. Simultaneously seen as European and Oriental, Balkan and Eastern European, multiethnic and ethno-nationalist, a latecomer to modernism or trapped in various cultural mythologies, Belgrade owes its plural identity to both synchronic and diachronic interpretations of its historical and spatial context. In this sense, the complexity of historical experiences and processes, along with geographical convolutions – as constructed or mediated by architectural narratives – will be the thematic core of this conference. It may include all historical periods from antiquity to the present day and all the regions of the world. Our aim is to discuss how various narratives – in architectural history, theory or criticism – represent and reinforce broader cultural patterns by which we perceive interrelated phenomena of history, space and identity.

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CALL FOR

Since the emergence of architectural history as a discipline, both time and space have stood at the heart of its theoretical frameworks and narrative. However, neither space nor time, nor their primary conceptualizations such as those related to geography and history, have had a firm and unequivocal position in the narratives. Apart from describing and interpreting architectural phenomena, these often facilitate producing or constituting different identity profiles, be they social, cultural, or political.

The EAHN 2015 Belgrade Conference: Entangled Histories, Multiple Geographies aims to explore how different discourses emerged within architectural historiography and have both constructed and reproduced multiple identities, histories and perspectives on culture, nature and society. It also aims to apprehend the complex hierarchic articulation of these discourses, in terms of dominancy and peripherality, normativity and transfers.

The principal aim of the conference is to shed light on how different interpretations of architecture and the built environment have contributed to different readings of history, culture, nature and society, either simultaneously or in alternation.

Special attention will be given to addressing conflicting and complementary views, explanatory systems and theories that stem from understanding and interpreting the past by means of architecture. By "entangled histories" we mean architecture as both a prerequisite to and an instrument in shaping and understanding different or even competing histories of the peoples and places, while "multiple geographies" refers to the roles of the built environment in constructing and interpreting time frames and spatial scales, as well as cultural and political entities in which these histories unfold.

The conference will be structured according to three broad themes.

The first theme is historicity. This includes architectural responses to the appropriation and interpretation of the past from antiquity to the recent past; the roles of architecture in constructing meaning; its roles in

PAPERS

conceptualizing or negotiating historical time and time frames, as well as how the interpretation of the built environment deals with various regimes of historicity and produces conflicting identities.

The second theme considers tradition/ innovation in architecture, which can be traced equally in modern, early modern, and pre-modern periods. The theme explores the roles of architectural history in addressing questions of center-periphery, globalization, and cultural, political, or religious propaganda in the built environment. Examples might include transfer of architectural traditions and/ or innovations within Europe or beyond; appropriation of traditions or imposition of innovations for cultural, political, or religious reasons; or hybrid traditional-innovative conditions. It also opens the question of architectural history and its role in the simultaneity of multiple modernities, ideological restructuring of cultural and political discourse and similar topics.

Finally the third theme looks at the role of politics, both in terms of the direct interaction of (local) powers with the field of architecture and of the intermediate pressure of geopolitics. The topics treated here could range from ideological matters – such as the instrumentalisation of architectural historiography, etc. – to operative policies related to economic and social issues, including the role of the State (in early modern and modern times; as a specification, during the Cold War, it can treat both the socialist regimes and the welfare capitalist State). The geopolitical perspective could embrace a larger chronological span and explore, aside from the phenomenon of globalization (with all its aspects), mechanisms that led previously to shape networks of political influences.

We invite papers that explore one of the three main themes listed above. These themes have been, and could be, addressed from different conceptual perspectives central to the topic of "entangled histories" and "multiple geographies". These perspectives might include, but are not limited to, those of conflict and change; ruptures and continuities; global entanglements and segregation; regional integration and disintegration; political and cultural homogenization, and standardization and heterogeneity.

KEYNOTES

BRANKO MITROVIĆ
Professor, Department of Architectural Design, History and Technology
Norwegian University of Science and Technology

ANDREA PALLADIO
IMITATION AND INVENTION

The systematic surveys of Roman temples that Andrea Palladio presented in Book Four of his I quattro libri dell'architettura (1570) constitute the birthplace of modern architectural history as a discipline. The lecture analyses the ideas and concerns that motivated Palladio's work as an architectural historian, especially in the context of the traditional debate about his views on the relative importance of imitation versus invention in architecture.

EEVA-LIISA PELKONEN
Associate Professor, Director, M.E.D. Program, Yale School of Architecture

AALTO'S ENTANGLED GEOGRAPHIES

The lecture counters the standard geographic according to which Aalto's architecture and persona were firmly rooted in the culture and nature of his native Finland, by considering how different forms of mediation ‹ including various media ‹ helped navigate various geopolitical forces by conveying messages and constructing meanings, impacting identity formation, his reception and rise to international fame along the way.

ALEKSANDAR KADIJEVIĆ

Professor, Department for Art History, Faculty of Philosophy, University of Belgrade

ENTANGLED HISTORIES AND MULTIPLE GEOGRAPHIES IN A NARROW CHRONOLOGICAL FRAMEWORK: ARCHITECTURE OF ONE CALENDAR YEAR AS A HISTORIOGRAPHICAL TOPIC

Observation of overall architectural production realized in a particular cultural environment in one calendar year is the new and only seemingly less interesting research topic. In particular since the historians of architecture have focused on the developing periods of several years, significant decades, even centuries of buildings in their synthetic overviews, taking out single year only whithin periodization and valorization of selected works. Seemingly unrelated, continuously and critically perceived architectural chronology of a single year demonstrates their essential socio-cultural relevance, as well as inner professional entanglement and competitiveness, insufficiently observed in a narrow timeframe.

ROUND TABLE

ROUND TABLE CHAIR

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ANA MARIA ZAHARIADE, professor, Theory & History of Architecture, University of Architecture and Urbanism Ion Mincu, Bucharest

GEO-POLITICS OF STORYTELLING

The evaluations of singular architects, architectural organizations, architectural objects, preoccupations and movements shift with political winds everywhere, but perhaps nowhere more tangibly and violently than in the historiography of the former Eastern bloc. Architects and architectural objects have fallen in and out of narratives of socialist architecture in the span of mere decades, and sometimes multiple times. Inspired by this and continuing with the central theme of Entangled Histories, Multiple Geographies conference in Belgrade, the event's closing round-table invites its speakers to discuss the way architectural historians are themselves implicated in, motivated and enabled by the historical and geographic entanglements they study. The panelists will discuss various types of proximities, geographic, emotional and economic between the historical researchers and their objects of research, both in the regional histories and beyond. The discussion will probe to what extent the historian's own specific position (in the local cultural environment and the global research order) might regulate the nature of narratives he/she is capable of producing.

PHD
WORKSHOP

MENTORS

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GEOGRAPHY, 'PERIPHERALITY' AND ARCHITECTURAL HISTORY

(excerpt from the Call for PhD workshop)

Geography as an epistemic category is in turn grounded in issues of positionality, in questions of who has the power and authority to name, of who has the power and authority to subsume others into its hegemonic identity (as France subsumes North African identities, Israel subsumes Palestinian identities, Anglo-American ideology in the USA has until recently subsumed ethnic minority identities etc.). (Irit Rogoff, Terra Infirma: Geography's Visual Culture)
We seek those [knowledges] ruled by partial sight and limited voice—not partiality for its own sake but, rather, for the sake of the connections and unexpected openings situated knowledges make possible. (Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective')

In this workshop we would like to re-think the concepts of geography, 'peripherality,' and architectural history and the multiple connections among them. In the light of Irit Rogoff's and Donna Haraway's thoughts, our aim is to seek specific knowledges on architecture and culture that manifest that they are partial, do not aspire to a disembodied, universalizing objectivity, but may lead to unexpected openings and connections. So, we are not only interested in probing architectures and geographies that are seen as "peripheral" or on the edge but would also like to be self-reflexive about how we go about doing that.

SESSIONS

SESSION
TRANSFER

TRACK 1
Session Chair: RENATA JADREŠIN MILIĆ
University of Belgrade – Faculty of Architecture, Serbia

"ARCHITECTURE AS THE SUBSTANCE OF HOPED THINGS:" MANFREDO TAFURI ON TEL AVIV CITY CENTER COMPETITION (1964)

Tulay Atak
The Cooper Union and Pratt Institute

In an overlooked essay, titled "Critical Rationalism and New Utopianism," Manfredo Tafuri wrote about the competition for Tel Aviv's City Center, which took place in 1964. An example of multiple geographies, the competition's site involved contradictions where old and new, modern and traditional came together. Defining architecture as the "substance of things hoped for," Tafuri analyzed the competition entries in terms of their "utopian" and "critical rationalist" attitudes. The essay exemplifies Tafuri's architectural criticism and can be considered along with his earlier work as an architect, a theorist of "citta-territorio" and a member of the group AUA (Associazione Urbanisti e Architetti along with Fattinnanzi and Piccinato) between 1960 and 1964. In a later interview, Tafuri spoke about urban planning as a practice that urged him to consider architecture's different modes of engagement—as action, profession or discipline. In "Critical Rationalism and New Utopianism," Tafuri wrote about the relation between architecture and urban planning and raised the question whether architecture could maintain both "substance" and "hope" in the urban context. Considering Tafuri's essay along with the history of the competition and in relation to his ideas on urban design, this paper addresses a moment in the entangled histories of architecture and urbanism.

ENTANGLED APARTHEIDS: AFRIDAR NEIGHBORHOOD IN ISRAEL, 1950-56

Ayala Levin
The Hebrew University in Jerusalem

In 1950, prominent South African architects Norman Hanson and Roy Kantorowich planned a luxury neighborhood in the newly founded state of Israel. Managed by the South African Jewish Appeal who initiated and funded the project, Afridar presented a radical exception to Israel's centralized planning approach during that period. An early example of a semi-private settlement initiative for an ethnic and class-based enclave reserved for "Anglo-Saxon" Jewish immigrants, this export of a planning model from apartheid South Africa is not only a neglected subject in Israeli urban planning historiography, but also in the global history of the cultural and professional dissemination of apartheid South Africa's diaspora. By focusing on Afridar, this paper raises the question how the apartheid experience informed, radicalized, or haunted architectural production outside the borders of the apartheid regime.

Afridar's enclave reproduced planning practices in South Africa – colored, literally, since the 1920s by race. Despite its exclusive image, it was modeled after progressive experiments in the design of "Native townships." Their main objective was to better the standards of housing of racially discriminated populations, yet in practice they served as a tool to implement apartheid policies. This paper interrogates this ambivalence of social aspirations and complicity with state violence through examining the translation of apartheid's planning practices to the Israeli context, specifically the judaification of the area against Palestinian refugees' return by mass immigration of North African Jews. Facing these two "others" exposed Afridar's inner contradictions, in its aspiration to act as a socially progressive "model town."

THE AMERICAN-YUGOSLAV PROJECT AND ITS AFTERMATH

Nika Grabar
Faculty of Architecture, Ljubljana

Vladimir Braco Mušič was one of keyfigures of the first post-WWII generation of architects in Slovenia, Yugoslavia. His international collaborations, especially the academic experience in the US, as well as his later involvement in the American-Yugoslav Project (AYP), had a strong impact on his design and research approach. The transfer of knowledge between the American academic circles and the Urban Planning Institute, where he worked, unfolded in both directions in a process of developing methodologies of spatial planning. In the Cold War international arena conditions of planning strategies were changing, different contexts called for a rethinking of the architectural practice in which the AYP furthered its influence to other European countries via workshops and conferences. Mušič's dynamic planning method that he developed and used to design neighbourhoods was based on the idea of architecture as a non-fixed object and thus allowed adjusting the design to different conditions of planning while retaining the desired aesthetic characteristics. The article analyses the influences and conditions in which Mušič developed his architectural approach to determine possible starting points for historicizing his work in the post-socialist context.

KEYWORDS:
architecture, planning, socialism, ideology, America, Yugoslavia

A TRANSATLANTIC CASE STUDY: WALTER GROPIUS'S AND MARTIN WAGNER'S CAMPAIGN FOR POSTWAR PLANNING

Anna Vallye
Washington University in St.Louis

This talk presents a case study in the pitfalls of transatlantic expertise transfer in modernist urban planning, from the context of European social democracy to that of the liberal welfare state coming into being in America during the interwar and war years. As eminent European émigrés to the United States, Walter Gropius and Martin Wagner bore the legacy of extensive experience working with the managerial and political structures of the nascent social democratic state in Weimar Republic Germany. In their adoptive country they confronted the evolving apparatus of the American welfare state, emergent in the New Deal and consolidated during war mobilization in part through adopting and modifying Western European models. During the 1940s, Gropius and Wagner collaboratively produced a series of speculative publications, studio projects, and similar ventures, which outlined an approach to postwar state-sponsored rebuilding of the nation's urban fabric. Their proposals attempted to translate the current technocratic discourse of economic policy into terms amenable to architectural intervention, expressing the balance between economic freedom and state management that was the central imperative of the American welfare state as a relationship between (private) dwelling and (public) land.

FROM MEDICEAN FLORENCE TO RUDOLPHINE PRAGUE: TWO ARTIFICIAL GROTTOES AND THE TRANSFER OF IDEAS AND TECHNOLOGY IN THE LATE SIXTEENTH CENTURY

Lily Filson
Università Cà Foscari

A late sixteenth-century grotto in Prague may be a variant of a type found among many examples constructed for Francesco I de' Medici at the Villa Pratolino roughly a decade prior. The Bohemian grotto and its Florentine corollary, called the Grotto of Cupid, are roughly circular and housed under domed vaults with central apertures; both have been compared to *tholos*-style mounds. Although many examples of Habsburg architecture in Prague display Italian influence, this paper builds upon the theory put forward by Guido Carrai that Bernardo Buontalenti, who built grottoes on an unprecedented scale at Pratolino as well as at the Pitti Palace, influenced constructions in Prague by proxy of the Florentine architect Giovanni Gargiolli, to whom Rudolph II's grotto is attributed. A third and final consideration is an adjacent renovated mill site which received stone-cutting and polishing machines at the same time that documents attest to a transfer of this technology from Florence, enabling independent production of *pietre dure* works and virtuosic handlings of hard-stone. Although documentary evidence does not confirm the connection between Rudolph II's grotto and Buontalenti's Grotto of Cupid, the alignment of formal similarities, evidence for other Buontalentian influence in Prague, and the debt of the adjacent mill to Medici technology supports a relationship between the two Renaissance grottoes.

TRACK 2

Session Chair: ALEKSANDRA STUPAR

University of Belgrade – Faculty of Architecture, Serbia

BEYOND 'THE AVANT-GARDE' AND 'TOTALITARIANISM'

Alla Vronskaya
ETH Zurich

My presentation critically examines the historiography of Soviet Interwar art and architecture to question the opposition of the avant-garde and totalitarianism, which appeared as its recurring theme from the 1960s on. I argue that this opposition conflates aesthetic and political discourses and is rooted in the Cold-War ideology. As an example of its inability to adequately represent the complexity of cultural development in Interwar Russia, I assess the problems posed by the architecture of the First Five-Year Plan (1928-1932). Finally, I argue for an alternative analytic model – for an approach that explains rather than judges, and situates architecture within the context of political, economic, and intellectual life, comparing, not juxtaposing, Soviet modernism, including its Stalinist versions, to its Western counterparts.

TRANSNATIONAL ECOLOGIES OF DESIGN: THE WALTER-GROPIUS-SEMINARS AT THE BAUHAUS DESSAU, 1987–1991

Torsten Lange
ETH Zurich

In autumn 1987, the first Walter-Gropius-Seminar on the theme of "building in the city" took place at the Bauhaus Dessau, which had reopened the year before as a centre for experimental research and design in architecture, town planning, industrial and environmental design in the GDR. The seminar brought together practitioners from the Netherlands, Iceland, Sweden, Finland, Luxemburg, West Berlin, Poland, Czechoslovakia and Hungary with their East German colleagues under the direction of the town planner Rolf Kuhn and Jos Weber, appointed the Gropius Chair at the Weimar school for architecture and construction (HAB) and the only professor to lecture in both parts of Germany. In interdisciplinary teams they developed a model project for centre of Dessau, adapting the widely used concrete panel systems so as to develop a sustainable solution for urban housing. Until 1991, three further seminars followed, whose focus gradually expanded from the building to the city and the surrounding territory.

This paper will trace the history of the Gropius seminars as a place of international exchange and as a site for the production of knowledge where architectural and urban design became increasingly integrated with questions of ecology and the environment, situated within a wider context of attempts to reform construction in East Germany. In addition to changes in design practice, the paper will look at the role of architectural historiography that accompanied the seminars, and which sought to develop an alternative Bauhaus tradition by foregrounding social and ecological aspects in the former's history.

THE CONSTRUCTION OF THE SUEZ CANAL: A GEOPOLITICAL IMAGE

Peter Christensen
University of Rochester

This paper will examine the surveying, dredging and construction of the Suez Canal as a key event in the history, not only of the world, but global visual culture as well. The creation of the Suez Canal, completed in 1869, is typically considered through the prism of its self-evident political and economic aspects and not for the ways in which it impacted the broader geopolitical understanding of an interconnected world system through images, maps and the canal's architectural program. Lithographs, photographs, postcards, and images reproduced in newspapers and volumes in dozens of languages, not only served as visual link between Europe and the Mediterranean and the Indian Ocean world, but it also served to define and divide distinct metageographic boundaries, most prominently that between Asia and Africa, a boundary which remains to this day. Drawing upon primary sources stemming from the canal's construction and through the analysis of numerous buildings and visual materials, this paper will make the provocative argument that it was infrastructure, not world exhibitions, that could most effectively catalyze an emergent "world image" in the nineteenth century.

KEYWORDS:
Suez, infrastructure, Lesseps, geography, canal

ARCADES OF DETROIT

Claire Zimmerman
University of Michigan

Walter Benjamin's comments on architectural reception in "The Work of Art" essay offer a potent epigraph to the work of Detroit architect Albert Kahn (1869-1942), German émigré and best-known architect of the American industrial complex. Kahn's work has been disregarded within architecture culture over the seventy-three years since he died. He was, according to Henry-Russell Hitchcock, too "bureaucratic." To other American critics and architects, he provided inspiration for architectural ideas, but not memorable buildings; his are generic, banal, repetitive.

Benjamin's reflections on nineteenth-century architecture offer a lens through which to examine Kahn's work. Beginning with "The Work of Art" essay, but continuing through the *Passagenwerk,* Kahn's buildings may represent, better than any, the "awakening of the world from a dream about itself." They require a new way of perceiving based on the old, and a different definition of architecture from that which has prevailed since World War II. This essay connects Walter Benjamin and Albert Kahn through *The Arcades Project,* and a corpus of seemingly authorless buildings. The metallic architecture of industry, the cultivation of a genre of image that was not distinguished by singularity, but rather by ubiquity, and that stood in place of words or signs as an indicator of general coherence – all supply recognizable indicators of urban life to be found within and around building in twentieth-century Detroit.

INSTITUTIONAL EXPERIMENTS: COLLABORATION AND EXCHANGE BETWEEN THE USSR AND THE GDR

Richard Anderson
University of Edinburgh

In 1975, the Moscow-based Central Scientific-Research Institute for the Design of Dwellings and the East Berlin-based Institute for Urban Planning and architecture formalized an agreement to collaborate on the design of 'experimental dwelling complexes' in the Soviet Union and the German Democratic Republic. The primary outcome of this collaboration was the construction of two new residential districts: 'Meshcherskoe ozero' in Nizhniy Novgorod (Gorki) and Neu Olvenstedt in Magdeburg. These sites were arenas for the testing of new concepts in residential and urban design, as well as in the application of new building technologies. This paper seeks to understand the collaboration between Soviet and East German institutions that produced these residential districts. A focus of this paper will be on the structure and culture of the design institute – a significant feature of architectural production within socialist building economies that is not yet well understood. Specifically, this paper addresses the ways that the institutional form of the design institute inflected the vectors of collaboration and exchange between socialist architectural and building systems. Ultimately, this paper seeks to understand the multiple geographies of architectural production within the former socialist block.

SESSION
POLITICIZED
CITY

TRACK 1

Session Chair: TORSTEN LANGE

ETH Zürich, Switzerland

PARIS ON PAPER:
ON THE MATERIALITY OF 19TH-CENTURY URBANISATION

Min Kyung Lee
College of the Holy Cross

In nineteenth-century France, laws were passed requiring a plan in order to build, and new visual representations, such as surveyed maps, statistical graphics, and photography, multiplied. Accordingly, their mobility depended on a medium – paper – that could carry the image, a material fact often overlooked in histories of urban planning.
The introduction of graphic and synoptic representations to regulate and control urban development radically changed the ways in which Paris was known. New modes of visualisation and methods of printing were developed and standardised, then integrated into and defined new governance practices. Moreover, the materiality of these representations – the production, circulation, and organisation of the paperwork – represented as much of an infrastructural project as the construction of any road or water system, with offices created for producing images and administrating their volume and matter.
What were the material and institutional values of these images that became the basis for urban planning and governance in Paris? If paper was the surface for building, how did this material and its organisation define urban space? This presentation seeks to analyse the materiality and legibility of the graphic documents that constituted the emergent administrative practices of urban planning in nineteenth-century Paris.

BRASILIA 1965-75:
THE STATE OF THE ART-CHITECTURE

Fernando Agrasar
University of A Coruña – Spain

When the new capital of Brazil was inaugurated in 1965, the city became a laboratory of Modern Architecture. The researchers were not only Brazilians, like its main urban planner, Lucio Costa, or its main design architect, Oscar Niemeyer. In Brasilia from 1965 to 1975 was built an uncommon collection of international buildings. Along a decade, an exceptional group of diplomatic complexes were settled on the so-called South and North Embassy Sectors.

Designing a building to represent a country in a city considered as an exhibition of modern architecture was a challenge for the Departments of Foreign Affairs all over the world.

Renowned architects as Hans Scharoun (West Germany) or Pier Luigi Nervi (Italy) designed masterpieces with other emerging architects, like Guillermo Julián de la Fuente (France), Jørgen Bo (Denmark) or Rafael Leoz (Spain), built great examples of the newest architecture in that time. The study of this singular group of buildings constitutes an outstanding showing of the last Modern Architecture, included the most discussed alternatives to the spirit of modern orthodoxy.

KEYWORDS:
Architecture, Brasilia, seventies, embassy

A CHRONICLE OF ARCHITECTURAL TRANSFORMATION:
HATZOR HAGLILIT, ISRAEL, 1948-1953

Oryan Shachar
Faculty of Architecture and Town Planning, Technion, Haifa

The town of Hatzor Haglilit was established in northern Israel 1953 as part of a national settlement plan. Its modern architecture is superimposed over historical strata dating back to the Bible. The last three represent the Palestinian village of Firi'm, depopulated in 1948 and the Jewish "work-village" of Peer-Am which was built in 1950, only to be replaced by Hatzor.

This paper discusses the dramatic processes of changing the format and essence of the place as part of a broader process arising from conflicting ideas and forces involved in the transition from Mandatory Palestine to Israel. This period is marked by displacement and immigration and by large-scale settlement construction. During the settlements' development, the agencies in charge were transformed from pre-state entities into government agencies competing for control. Beyond their historical and geographical significance, these changes carry symbolic significance – political and cultural – inherent in the act of uprooting the village to create an abstract and anonymous urban landscape.

The story of the transformation of Firi'm to Peer-Am to Hatzor highlights the various planning and architectural perspectives at play, the same way that the complex process of establishing a local identity inspired recent history and anchored in earlier narratives.

POSTWAR SARAJEVO AND EXAMINATION OF THE RELATIONSHIP BETWEEN ARCHITECTURE, POLITICS, AND ECONOMY

Maja Babic
University of Michigan, Ann Arbor

Post-1990s war reconstruction in the city of Sarajevo – following the dissolution of Yugoslavia – serves as a valuable example of the post-communist architectural and urban developments in a transitional country. Consequences of war destruction and profound shifts in politics and economy of Bosnia and Herzegovina may be discussed through the ever-changing medium of architecture. This paper will address the postwar construction of shopping malls in Sarajevo, as well as the significances of foreign investments on local architecture, and the consequences of such events for the city population and the city itself. The focus of this paper is to identify occurrences of foreign influences in commercial architecture, and examine whether they are becoming a trend in the Bosnian and Herzegovinian capital. The city of Sarajevo had been at the intersection of Ottoman and Austro-Hungarian empires, as well as a part of the socialist Yugoslavia – consequently, architectural developments in the city had been under influences of political and economic shifts for centuries. This paper will attempt to investigate whether the current condition in Bosnian architecture falls under such classification, and whether such classification is even possible in this case.

TRACK 2

Session Chair: ANA NIKEZIĆ

University of Belgrade - Faculty of Architecture, Serbia

POLITICS OF THE REPLICA, REVİVAL AND COPY

Zelal Zulfiye Rahmanali
Beril Sulamaci
Maltepe University

In the sense of producing a replica or a copy or the act of revive something, the idea of rebuilding Taksim Artillery Barracks at Taksim Gezi Park area brings together the layers of a causality. The copy of an original creates a time shift between present and past. Is it a matter of reversal?
Barracks was built in 1806 as a military building, had changed its function to during 1909-1939 and was demolished in 1939 as part of Prost's master city plan in Taksim area.
In 2011, the assembly of the Istanbul Metropolitan Municipality decided to rebuild the structure not in the former military function but as a shopping mall or a cultural centre or anything else which transforms the architectural object to a replica, revival or a copy as an instrument of the politics.
At the intersections of architecture and politics, research is seeking to see the causality of the real and the copy in conversations of architecture, planning, governance and politics through the actors and the story of the building.
An excavation through images and texts in the historical, economical and political layers of the site, the story of Barracks reveals the politics of a Replica, Revival, Copy.

TRANSFORMATIVE DESTRUCTION IN GAZA CITY: 1967-1982

Fatina Abreek-Zubiedat
Alona Nitzan-Shiftan
Technion – Israel Institute of Technology

This paper discusses the vision of Gaza's Mayor Rashad al-Shawa to develop it as a port city between the years 1975-1982, during the post-1967 Israeli occupation. I show how architecture and urban planning were perceived by al-Shawa as a way to modernize the city and turn its subjects into citizens, despite the political reality. Al-Shawa's desire to develop the city without the al-Shati Refugee Camp that lies within it, clashed with Israel's intention of tearing down the camp and assimilating its residents in the city itself, while freezing the development of its port. These are articulated in the master plan commissioned by the mayor. I demonstrate how the master plan was formulated in the conflict-ridden city as a scientific document relying on twin modernist conceptions: one which advocates place, authenticity, vernacular culture and local history, and one which champions modern development as a tool of urban intervention and historical reinterpretation. The tension embodied in the plan indicates two different perceptions of space and time that eventually not only prevented the city's development but also retained the refugees as a bargaining chip between Palestinian nationalism and the occupation.

COLD WAR POLITICS AND ITALIAN MODERNISM

Lucy M. Maulsby
Northeastern University

In the cultural climate of the Cold War Italy, avant-garde modernism and totalitarianism were understood to be fundamentally opposing forces, despite the fascist regime's well-documented support of modernism. I argue that this perception has prevented scholars from fully considering modernist architects' engagement with fascism and from tracing the legacy of that experience in the postwar period. Through an analysis and discussion of the work of a number of architects influenced by avant-garde modernism, involved in the design of buildings for the Fascist Party, and active in the postwar reconstruction of Italy, this paper will explore some of the continuities between architecture practice and culture in the inter and postwar periods. Among the fundamental questions this paper will address is how did the political and cultural agenda of the Cold War shape the narratives surrounding inter and postwar Italian architecture? What are the consequences for the nation's modern architectural heritage?

A POPLAR TREE AND LINES:
THE JOINT SECURITY AREA IN THE
KOREAN DEMILITARIZED ZONE, CA 1976

Hyun-Tae Jung
Lehigh University

The constant confrontations and uncertainties between North and South Korea have been a symbol of the Cold War. Risk of potential catastrophe in the peninsula seems, even today, to be unchanged. It is particularly clear in the Korean Demilitarized Zone created as a result of the Korean Armistice Agreement in 1953. The DMZ is a strip of land crossing the whole Korean Peninsula dividing North and South Korea. Despite its name, it is the most heavily militarized border in the world.
Within the DMZ is the Joint Security Area where all meetings between North Korea and the United Nations Command or South Korea happen. It is about 800 meters wide and approximately circular in shape. The history of the JSA reveals the frequent and continuous conflicts and clashes around the DMZ. Particularly important is the Axe Murder Incident of 18 August 1976, which permanently changed the organizational and spatial settings of the two parties in the JSA. Before the incident, the small area was a neutral territory where members on either side had free movement with military posts on both sides of the Military Demarcation Line. After the death of two U.S. officers and ensuing military confrontations, the MDL in the JSA was re-established, permanently separating physical contacts between two sides.

SESSION
IDEOLOGY

TRACK 1
Session Chair: BELGIN TURAN ÖZKAYA
Middle East Technical University, Turkey

TERRITORY, FORM AND THE ARCHITECTURAL IMAGINARY

Antonio Petrov
University of Texas San Antonio

This paper turns to the early twentieth-century self-proclaimed "Weltbauermeister" in an attempt to recast our understanding of the relationships between transnational geographies, form and territory in which architecture contains territory, and extends itself through it. The paper recovers territories with geographically articulated designs that advocated new world orders built upon the rewriting of the surface of the earth. In contention are questions of the restructuring of transnational territories, and how architecture as an expanded and geographically inspired idea structures, shapes and produces new territories and transnational systems. Through the lens of the critique of ideological, geopolitical and technotopian orders, this paper contextualizes Weltbauer Bruno Taut's *Alpine Architecture* and Hermann Sörgel's *Atlantropa* projects questioning central concepts and motives of the twentieth-century that were forged by its *Weltanschauungen* and seeking to illuminate the relationships between territory, world-making, and architectural form.

CONFLICTING LANDSCAPES: MODERNIZATION PROCESSES AND THEIR IMPACT ON THE POST-WAR ATHENIAN ENVIRONMENT

Georgia Daskalaki
University of Cyprus

During the process of Greece's postwar modernization in the early 1950s, political agendas prioritized urban development. In the metropolitan area of Athens, the reconstruction policies, partly-financed by the Marshall Plan, focused on important urban renewal projects, which had a two-fold goal: to construct Athens's modern image, and to reappropriate its ancient past and its natural beauty. These aspirations were expressed by contradictory approaches in the management of the Attic landscape. On the one hand, the unprecedented sprawl of the Greek typology apartment building (the *polykatoikia* unit), or the covering of important ancient streams in order to construct new highways, reveal a tendency to depreciate its existing physical background. On the other hand, projects that focused on the restoration of the Athenian topography, such as the unification of the archaeological sites through landscape projects, manifest a more "sustainable" approach. The above mentioned reconstruction policies also caused conflicting views among the theory and practice of Greek architects of the era. The paper examines the "entangled" interpretations of modernization that shaped the early post-WWII Greek cityscape through the lens of today's current theme of sustainability and contemplates how they still characterize recent "grand" development projects such as those for the Olympic Games of 2004.

THEATRE BUILDINGS – PROOF OF CIVILIZATION: BUDA (1786-7), SIBIU (1787-8), KOŠICE (1786-90)

Raluca Mureşan
Faculty of Art-History and Archaeology, Paris-Sorbonne University

This article focuses on the rhetoric of official documents, press articles, and travel-journal descriptions regarding the construction of three theatres built in the Habsburg Monarchy's Eastern provinces from 1786-90: Ofen (Buda), Kaschau (Košice) and Hermannstadt (Sibiu). Contemporary sources present the newly-built theatres in Ofen and Hermannstadt as symbolic proofs of the assimilation of enlightened theatre and therefore, of the existence of a civilized society. The interest in the specific role assigned to theatre buildings of this period, was neglected by previous scholarship. However, it may suggest an interesting key to the interpretation of their architectural expression. The documents regarding the construction of the theatre in Ofen indicate the contemporary emergence of two conceptions on theatre architecture: one from the theatre directors insisting on the theatre's educative role and another one from the administration insisting on its "appropriateness" for the status of the city. Nonetheless, the sources concerning the theatres in Kaschau and Hermannstadt suggest the distorted appropriation of these conceptions in a peripheral context. The incongruity between the architectural expression and the reception of these theatres stemmed from the configuration of a symbolic hierarchical map associating German theatre, the Enlightenment, and capital-city status of those urban centres possessing a theatre.

RE-FRAMING THE EXHIBITION 'SERBIAN ARCHITECTURE 1900-1970' – EXHIBITION GENESIS BETWEEN PLANNED, DISPLAYED AND IMAGINED

Mladen Pešić
University of Belgrade – Faculty of Architecture

The main objective of this research is to explore the alternative histories and possible readings of the exhibition "Serbian architecture 1900 – 1970" which was organized at the beginning of 1972, in the Museum of Contemporary Art in Belgrade, in the period of major political and socio-economic changes in the Socialist Federal Republic of Yugoslavia. This exhibition is going to be analysed as an occasion of circulating ideas and experiences, as well as of promoting historical, political, socio-economic and cultural particularities of a certain era and a new spatial and visual culture within the dominant architectural discourse in socialist Yugoslavia. According to that, the primary aim of the analysis will be to determine whether the social and cultural changes that occurred in the early 1970s in the world and in Yugoslavia had-an impact on the conceptualization of the "Serbian Architecture 1900-1970" exhibition, as well as to investigate whether there was an influence on the architectural discourse after the exhibition. Having in mind that the exhibition was conceptualized within the complex social and cultural context of socialist Yugoslavia, this research will try to investigate if the exhibition was a formal ending of 'grand narrative' of Yugoslavian architecture and a starting point for rehabilitation of the "Serbian national style" in architecture, which was later on used in the fabrication of identity after the 1990s.

KEYWORDS:
Exhibition, narrative, architecture, Yugoslavia, Serbian, national

"THE HITTITE SUN IS RISING TO ANKARA ONCE AGAIN": CONFLICTING IMAGINATIONS OF ANKARA'S URBAN IDENTITY

Kivanç Kilinç
Yaşar University

This article aims to cast light on the silent expedition of the Hittite sun disk, a cult object from Early Bronze Age, from the historical, narrative and discursive boundaries of a public museum as the display case of a national archaeology campaign to the streets of contemporary Ankara. The first part of this paper explores the role of the Museum of Anatolian Civilizations in constructing meaning by inventing new symbols as part of modern Turkish national identity. In the second part, the paper then probes into the role of social actors in (re) appropriating official narratives, and the processes in which the Hittite sun-disk increasingly grew into a popular and yet controversial political symbol. In doing so, it examines how a state-sanctioned memory making project that was materialized in a museum space heralded the 'clash of imaginations' in Turkey's capital city: conservative and right-wing versus secular and leftist (urban) identities, hence conflicting visions of Ankara's past and future.

BELGRADE (DE)VOID OF IDENTITY: POLITICS OF TIME, POLITICS OF CONTROL, POLITICS OF DIFFERENCE

Nikolina Bobic
Plymouth University

The position of this paper is that thinking about identity of a place, such as Belgrade, through architecture is (de)void of alternative projections precisely because the particularity of memory invoked affects what is (re)built and how identity is conceived. The stated framework will be examined through Nikola Dobrovic's Generalstab complex. The necessity to think of Belgrade through this complex is due to the canonical nature of this building which used to help invoke or forget particular historical time periods.

The Generalstab is located on a historically complex and contested site, whilst the construction of the building is entangled in conflict and dispute. Since when in 1999 NATO targeted and hollowed-out the complex, it has taken on a new role; initially as a signifier of violence associated with NATO strikes while more recently, demolishment of the complex seems to be – ironically – guided by the necessity of Serbia to co-operate with NATO. These more recent invocations negate the association of the complex with Henri Bergson's 'cone' and the Sutjeska Offensive. In other words, a structure that was once a signifier of alternative national and architectural practice(s) has now become a key tool to facilitate strangulation of political, cultural and historical rights.

KEYWORDS:
Belgrade, identity, (De)void, (Re)construction, Generalstab, NATO

TRACK 2
Session Chair: CARMEN POPESCU
University Paris I-Sorbonne, France

ROME OR BABYLON?
THE GARE DU NORD IN COMPETING
NARRATIVES OF SECOND EMPIRE PARIS

Bradley Fratello
St. Louis Community College – Meramec

Jacques Hittorff's Gare du Nord exemplifies the triumph of architectural eclecticism during the Second Empire. An all-encompassing framework for constructing French identity, eclecticism became Napoléon III's rubric to justify the transformation of Paris into a modern Rome: a cosmopolitan hub embracing diverse peoples and cultural forms. Combining Romanizing arches, Gothic-inspired statuary, a stone façade and an iron rail shed, the Gare du Nord would become one of Paris' hubs of travel, commerce and cultural exchange.
At the same time, an alternative narrative described Paris as a modern Babylon and its newly cosmopolitan complexion as weak – overrun by the influx of foreign peoples and forms. As the city's gateways for commercial and cultural exchange, Paris' new train stations took the blame for this new, chaotic state. Both in terms of form and function, critics argued that the Gare du Nord brought disorganization and incoherence to the French capital. Rome and Babylon thus became opposed models for either celebrating or denigrating Second Empire Paris.

MISSION IN STYLE: RUSSIAN ORTHODOXY AND CHURCH-BUILDING IN ILLINOIS

Anatole Upart
The University of Chicago

The late nineteenth century was a period of an increased church-building on the part of Russian Orthodox Church, including overseas, in the areas of compact Russian settlement beyond the borders of the Empire. Most of the newly constructed churches were designed in the Russian Revival style, appropriating architectural heritage of medieval Russia. Although European cities such as Paris and Florence have more prominent examples of that building campaign, Chicago and some communities in Illinois also became home to structures whose style was unmistakably "Russian."

Parts of the dismantled Russian pavilion from Chicago's World's Columbian Exposition of 1893, were moved to a smaller town in Illinois, Streator, forming the main part of a newly-constructed Russian Orthodox church. Yet within a decade, the building's revivalist style started to be obliterated through successive renovations. In 1960s remnants of the Russian church were demolished and replaced by a modernist building.

This paper examines immigrant Orthodox churches in the American Midwest in the context of the official imperial policies of Russification alongside Orthodoxy's missionary activity. More specifically, the paper considers revivalist style as a means of constructing not only actual ecclesiastical architecture, but also an "authentically Russian" identity of the Orthodox immigrants to America.

FROM IMPERIAL TO NATIONAL: RE-PURPOSING HABSBURG INFRASTRUCTURE IN AN INTERWAR POLISH CITY

John Fahey
Purdue University

As Austria-Hungary's premier fortress town, Przemyśl, Galicia's growth was shaped by military construction in the decades before World War I. Though the city's fortifications and other imperial infrastructure were severely damaged during the war, they lingered on as key parts of urban infrastructure, shaping Przemyśl's postwar shape and function. While re-purposing Habsburg infrastructure is hardly unique to Przemyśl, the city's military character makes its transition into interwar Poland unusual. Changes to Habsburg buildings went well beyond simply removing old Habsburg iconography to fundamentally changing their purpose. Przemyśl's pre-war military infrastructure continued on in Polish garb, but with the new mission of supporting and defending the Polish state, and eventually as heritage and tourism sites. The changing political nature of the Polish state has greatly altered the architectural purposes and uses of Przemyśl's buildings creating a militarized heritage in a no longer militarized city.

FASCISM MAKES HISTORY.
IT DOES NOT WRITE IT.
ITALY'S PARTICIPATION IN THE CHICAGO
WORLD EXHIBITION, 1933.

Flavia Marcello
Swinburne University of Technology, Melbourne

Italian architecture during the Fascist period is an intense locus of inter-weavings between past and present. It both served and represented politics by reconceptualising and renegotiating the past through an immanent conception of history that was made, not written. This is evidenced through the inter-relationship between architecture, spectacle and antiquity that was Italy's official state participation at the Chicago Century of Progress Exhibition of 1933. The pavilion merged Roman symbolism with technological triumph to represent Italy, as a nation of cutting edge modernity and acted as harbinger of the future. Italo Balbo and his armada brought past, present and future together when they landed in Chicago after a record-breaking Transatlantic cruise. This enterprise of cutting edge technology was memorialised by an ancient Corinthian column shipped over from Ostia, exemplifying Fascism's anomalous relationship to modernity. Italy's three-fold participation in the Chicago Fair of 1933 juxtaposed the eternal tradition of the Classical with a future-present where history was made. Architecture and spectacle reconceptualised and renegotiated history where the *signum rememorativum* (past), the *signum demonstrativum* (present) and the *signum prognostikon* (future) became one and the same.

KEYWORDS:
Fascism, Italy, architectural design, spectacle, Chicago, International Expositions, politics

BLURRED LINES:
IDEOLOGICAL AMBIVALENCE IN SPANISH ARCHITECTURE OF THE 1930s AND 1940s

Brett Tippey
Kent State University

The political reforms of the Second Spanish Republic created an environment favorable to the implementation in Spain of modern ideas. Leftist ideology is evident in the works of GATEPAC architects such as Sert, García Mercadal and Torres Clavé; therefore, historiographical accounts often align Spain's Modern architecture of the 1930s with the progressive policies of the Second Republic. Likewise, it is widely alleged that the historicism of 1940s Spain resulted directly from Franco's right-wing conservatism.

However, to link the Second Republic with the architectural avant-garde, as well as to tie Franco's conservative dictatorship to nostalgic historicism, ignores the deep political complexities that accompanied Modern architecture's arrival in Spain. Secondino Zuazo experimented with Classicism on buildings he designed in the 1930s for the Republican government. Rodrigo Medina Benjumea followed a Rationalist aesthetic in his 1940s design for the Labor University in Seville, which was one of Franco's pet projects. José Manuel Aizpurúa, a member of GATEPAC and architect of the progressive 1929 Nautical Club in San Sebastián, died fighting for Franco's Nationalist cause.

This paper challenges the oversimplification that characterizes existing historiographic accounts of the period and portrays the relationship between politics and architecture in mid-century Spain as complex and ambivalent.

ARCHITECTURE IN EXHIBITION: DICTATORSHIP'S SPANISH PAVILIONS

Luz Paz Agras
University of A Coruña – Spain

This communication explores the relationship between architecture and politics in the period of Franco's Dictatorship in Spain. Through the study of different examples of Spanish exhibition pavilions, we could establish a wide field of analysis that involves concepts like the pretended image of the state, the official architecture, etc.

Despite Franco's administration had expressed their opposition to Modern Architecture accusing it of "republican" and promoted strongly repressions against modern architects, most of the international exhibition pavilions proved they liked to show a picture of a very advanced country.

From the Bruxelles Pavilion of Corrales & Molezún in 1958, architectural competitions to represent the country abroad were common practice and they reflect the areas of interest of the most important teams. At the same time, some pavilions showed the influence of the international architecture inside Spanish frontiers, taking references from international architectural and artistic projects.

The final aim of this communication is to trace an overview on exhibition architecture in relationship with political power.

KEYWORDS:
Architecture, exhibition, Spain, Dictatorship, politics, propaganda

SESSION
COMMUNITIES' ROOTS: PLANTING AND UPROOTING

TRACK 1

Session Chair: MILICA MILOJEVIĆ

University of Belgrade – Faculty of Architecture, Serbia

A SEARCH FOR ARAB MODERNISM IN PALESTINE IN THE FIFTIES AND SIXTIES

Case study 4 Urban Villas

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Technion – Israel Istitute of Technoligy

The 1950s and the 1960s were studied during the Israeli nation-building years, when the centralized state built numerous cities and neighborhoods for Jewish immigrants. Although extensive literature has recently been allocated to the architecture of this national project, almost no literature has covered the concurrent Palestinian phenomena. This lacuna begs the questions: can we identify parallel "local Arab modernism," what are its characteristics, and what is the regional context in which it was developed? This study surveys the emergence of architectural modernism in Palestine by studying four modern villas that were constructed in the Galilee and in the West Bank during the 1950s and the 1960s. The study follows young architects who studied in Europe and in the Arab countries and created a network of Middle Eastern knowledge that crossed the borders between Israel, the Jordanian West Bank, and the centers in Beirut, Amman and Cairo. The architectural analysis of the villas covers the formal language, functional schemes, construction methods, materials and the efficacy of this network. The study explores the establishment of the architectural profession in Palestine against the development of modern architecture in the Middle East. Based on this background, it examines four villas through field trips, interviews and literature.

HISTORIC TURN IN HOUSING ESTATES DESIGN: THE CASE OF LATE SOCIALIST CZECHOSLOVAKIA

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Estonian Academy of Arts

This paper charts the influence of postmodernism on late socialist design of housing estates in Czechoslovakia. During the 1970s-80s we can observe a turn away from zeilenbau urbanism towards historic typologies. Three projects are analysed: Barrandov and Jihozápadní Město in Prague and Dlhé Diely in Bratislava. Barrandov was structured along a pedestrian promenade, drawing on the belief that this traditional urban type generates urbanity. In Jihozápadní Město the architect revived the proto-modernist superblock and aimed to the environmental context of the site. In Dlhé Diely, streets, squares and blocks were adapted to a hilly terrain while the employment of experimental construction system allowed architects to make historicist allusions on facades. It is argued that in the late socialist Czechoslovakia historicist-postmodernist design sensibility converged with the critique of industrialized architecture of housing estates.

SPACE PRODUCTION BY A NON-DOMINANT SOCIETY:
ROMA (GYPSY) SPATIAL PRACTICES

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International University of Sarajevo
Isil Ekin Calak
International University of Sarajevo
Istanbul Kemerburgaz University

> *To make a place is to make a domain that helps people know where they are, and by extension, know who they are.* Charles Moore
> *All subjects are situated in a space in which they must either recognize themselves or lose themselves.* Henri Lefebvre

Roma or gypsy is a phenomenon that emerged over the past two decades thanks to the unique historical circumstance of Eastern Europe's transition from communism to democracy and capitalism. For the first time in their centuries-long presence in Eastern Europe, the Roma, an ethnic minority, are engaging with unbelievable economical and imaginative force in the production of space and of architecture. With a sudden and intuitive understanding of space and architecture's role in defining relationships, negotiating history and asserting conflicting identities, the Roma are creating urban conditions, building mansions in never before seen styles and inhabiting them in ways unique to their society. Roma architecture and spatial practices offer the opportunity to analyze the emergence of a parallel space within the space of a dominant society. This paper will use the socio-spatial framework developed by Henry Lefebvre to explore the Roma spatial practices and their relationship to the host society.

ARCHITECTURAL DISCOURSE WITHIN SELF-MANAGEMENT: CONFERENCE 'LOCAL COMMUNITY' IN BELGRADE, 1978

Marija Martinović
University of Belgrade – Faculty of Architecture

The conception of new policy in Yugoslavia after 1948 was found in self-managing socialism which initiated development of new cultural practice. Self-management was based on concepts such as democracy, humanism and participation, forming a specific value system. Since it was based on new social relations, self-management also demanded changes in daily life of local communities and a search for a new spatial organization of the city. The self-governing community was theoretically conceptualized through the idea of *commune* and territorially it was defined through the notion of *local community*. This paper investigates mutual influences between value system of self-management and architectural discourse about the socialist city through the analysis of local community. In that context, architecture is understood as a social practice that participates in the construction of the identity of self-management. Described processes and influences will be presented through the analysis of scientific papers submitted for the academic conference 'Local community', held in Belgrade in 1978. The goal of this paper is to analyze if there was a coherent idea about the socialist city brought about by architects, and how this idea was consistent with the broader discourse of self-management.

TRACK 2

Session Chairs:
LJILJANA BLAGOJEVIĆ
University of Belgrade - Faculty of Architecture, Serbia
MICHELA ROSSO
Politecnico di Torino, Italy

VERNACULAR ARCHITECTURE (UN)DEFINED FOR SOCIALISM: SLOVENIAN DISLOCATION FROM THE TEMPORALLY DEFINED PAST

Veronica E. Aplenc
University of Pennsylvania

The architecture of the everyday built environment provides an excellent view into the on-the-ground negotiation of socialist modernity, both physically as well as conceptually. Vernacular architecture, however, continues to remain poorly represented in studies of the socialist period for East Central Europe. Insisting on moving beyond the national in vernacular architectural styles, this paper interrogates the discursive construction of a primary site of socialist modernity by two key professional groups, architects and ethnologists, examines the negotiated reality, and considers the implications of an (un)defined vernacular architecture.
In the late twentieth century, Slovenian architects and ethnologists largely understood vernacular architecture as a historical statement on the past lifeways of a former national "folk." This temporal dislocation of vernacular architecture from the contemporary period did not parallel an erasure and replacement of the existing built environment, however. On the contrary, vernacular architecture persisted as new structures built by non-academically trained individuals proliferated with few references to "national" style or traditional structures. As these new constructions burgeoned, a clear clash emerged between expert definitions, local negotiation of modernity, and the physical reality in urban environments. Unresolved, these competing conceptions introduced complications into local understandings of socialist modernity and its construction.

TRACING UNVOICED HISTORIES IN RURAL SPACE / PERIPHERY OF IZMIR: KÜÇÜKBAHÇE, HİSARKÖY AND İNCECİKLER

Tonguç Akış
İzmir Institute of Technology

Conventional classifications of the built environment – into urban and rural categories, reflected in legislation, planning regulations and capital-oriented mechanisms of space production, render rural areas more and more invisible and powerless in terms of governmental policy and political debates. Besides, in the majority of the scholarship, the grand narratives on spatial transformations mostly focus on the issues of the constructing urban built environment and have ignored the voice of 'peripheral' spatial experiences and micro-history on the historical remains. This paper is an attempt to trace and verbalize the voices of people inhabiting rural settlements with complex historical layers, which have shaped their development and daily experience. The window through which this issue will be explored is three case studies in the prefecture of İzmir: Küçükbahçe, Hisarköy and İncecikler.

Küçükbahçe, a coastal village near the Aegean Sea, has been both spatially and demographically defined by the Greco-Turkish population exchange, hence presenting a unique layering of memories as well as abandoned ruinous houses. Hisarköy, located within a castle - archaeological site, demonstrates an example of contemporary inhabitation spatially integrated in the demolished physicality. İncecikler, having a connection with the ancient Acropolis of Pergamon, is a typical example of rural settlement adjacent to the natural park in Kozak Region. These peripheral settlements present an opportunity to examine contemporary socio-spatial experience in its interaction with historical remains. How do their inhabitants interpret the tangible past that shapes their surroundings, and does this interpretation contradict 'central' or official versions of history?

PRINCIPALITY TOWNS IN WESTERN ANATOLIA UNDER TURKISH-ISLAMIC RULE (14TH-15TH CENTURIES): RUPTURE OR CONTINUITY?

Çağla Caner Yüksel
Başkent University – Department of Architecture

In this paper, I question whether the emergence of Principality towns in Western Anatolia can be regarded as rupture or continuity taking into account the development of the urban form. For this purpose, I reveal the spatial characteristics of these towns with a particular backdrop drawn to shed light to possible interactions of ruling authorities and/or influential factors such as social, economic, religious and administrative styles changing as these authorities alternated. In doing so, I consider the preceding history of urban form in the region (Ancient and subsequently Byzantine settlements) and the concurrent urban and architectural developments in the neighbouring territories (Byzantine and post Seljuk settlements) and those of other encountering political authorities (architecture of the Italian city states). As such, I attempt to point to a scarcely studied facet of a particular geographical region and also address to the discussions on the issue of 'urban continuity' in general context of urban historiography.

THE DISCOVERY OF PAST FORMS OF DWELLING AND THE INVENTION OF THE NEO-VERNACULAR

Georgios Karatzas
Hellenic Ministry of Culture – Ephorate of Antiquities of Messinia

Vernacular architecture was articulated in the early 20th century as the representation of a uniform tradition, shared by all Greeks and reflecting national values. Its popularisation helped solidify the idea of the tripartite schema of national descent (ancient, byzantine and modern Hellenism) by establishing examples of the third phase of Hellenism. Publications diffused its key concepts and main characteristics, identifying typical forms in several regions of the country. After WW2, official ideology embraced findings of interwar research, as they referred to a safe imagined past, above class or political divisions. Naturalisation of its significance in the cultural identity of the nation, led in the 1950s to statutory protection and promotion of its examples to the status of historic monuments. The assimilation of elements of the articulated traditional culture led to the emergence of a certain neo-vernacular architectural style that combined elements of the identified vernacular with the functionality and building methods of contemporary architecture. The paper examines the discovery of vernacular architecture as a result of early 20th century rise of folkloristics and its gradual adoption by dominant ideology. It also addresses its interwar and early post-war diffusion to the cultural collective and the emergence of a neo- vernacular style.

BETWEEN AFRICAN TRADITION AND MODERNITY – THE LEGACY OF NORMAN EATON (1902-1966)

Marguerite Pienaar
University of Pretoria

The architectural *oeuvre* of South African architect Norman Eaton (1902-1966), expresses a rare encounter between the Modern Movement and Africa. His work – he being based in Pretoria, South Africa – draws strongly on the African monumental past, while denoting both regional and universal consciousness. Local influences are drawn from diverse sources: Cape Dutch architecture, Great Zimbabwe, Eastern Africa and the unselfconscious architectural endeavours of the Ndebele. Eaton used both local craftsmanship and materials in unconventional ways and had bricks and glazed tiles custom-made to deliberately evoke his interpretations of African textural surfaces – purposefully metaphorizing African patterns of grass, weaving, and surface reliefs. Imbued with qualities of resistance and response, sublimination and invention and set within increasingly important values of place, tradition, Modernity and identity, his work is seminal – not only in the South African context, but also in the broader African and international context.

This paper follows the lead of Edward Said's *Orientalism* and subsequently, Hilde Heynen's post-colonial interpretation of the work of Loos, Le Corbusier and Rudofsky, by placing Eaton's work centrally to that debate. His endeavours will be contextualized against the backdrop of apartheid, leftist political sympathies and his criticism of apartheid planning.

KEYWORDS:
Africa, tradition, Modern Movement, place, identity

SESSION
HISTORIOGRAPHY

TRACK 1

Session Chair: CHRISTIAN PARRENO

The Oslo School of Architecture and Design, Norway

RECONCILING MULTIPLICITY THROUGH STORIES, CARAMUEL AND THE FIRST HISTORICAL ACCOUNT OF ARCHITECTURE

Maria Elisa Navarro Morales
Universidad de Los Andes

Juan Caramuel de Lobkowitz's 1678 *Architectura Civil Recta y Obliqua* is the first architectural treatise where the intention of compiling a history of architecture appears. The distinction between antiquity and their own time was not made in the Renaissance; therefore authors writing on architectural theory were not concerned with finding continuity between the past and the present. Caramuel's interest, on the contrary, is precisely in showing the continuity between the buildings erected by the first men and those of his own time. The continuity Caramuel seeks in his account is a construct and his arguments for connecting two separate moments are sometimes forced. In order to maintain the continuity his account requires, Caramuel's history of architecture is sometimes inaccurate, and by our contemporary standards, even wrong. Yet for Caramuel for whom absolute truth is otherworldly, in a world ruled by contingency there is the possibility of having several stories or histories, where the articulation of events from the past is held above the truthfulness of the accounts. This paper shows how Caramuel's proto-history of architecture is an attempt to unify different manifestations of the art in different places and times in order to ground the architect's praxis.

THE PARADIGMS IN THE NINETEENTH CENTURY OTTOMAN ARCHITECTURAL HISTORIOGRAPHY

Ceren Katipoglu
Cankaya University

Narratives of Ottoman architectural historiography have been constructed on a well-established scholarly tradition of a great canon. Such narratives have generally been based on the periodization of the empire's historical progression – namely the periods of rise, growth, stagnation and decline – or the stylistic evaluation of 'great masters' and their 'masterpieces'. The periodization of historical events brings with it another paradigm in architectural historiography; the issue of 'style'.

Particularly for 19th century Ottoman architecture, the great canon's reliance on paradigms of 'style', 'westernization' and 'decline' has become a dominant tendency, used to identifying the changes in architectural practice. Both change and 'decline' have, in Western historiographical traditions, been discussed with respect to notions of modernization and westernization. Another pattern has been added to the discussion, namely the nationalist approaches in the construction of Ottoman historiography by Turkish authors. How the Ottoman past was treated by Turkish historians is a significant subject for the evaluation of the 19th century Ottoman historiography. The aim of this paper is to discuss architectural historiography on 19th century Ottoman architecture questioning the existing paradigms of decline, style and westernization.

KEYWORDS:
Historiography, ottoman, architecture, mosque.

CLASSICAL TRADITION IN
JOSEF FRANK'S WRITINGS

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This paper examines the particular reception of
Renaissance and antique tradition in the work of
Josef Frank and in that of his milieu, discussing the
common and diverging meanings that the 'rebirth'
of classical tradition – to use Frank's term – had at
the same moment in the Viennese context. Even
though a reflection on classical tradition is a common
aspect of the teachings of the Viennese Technische
Hochschule at the beginning of the century, the
originality of Frank's position will emerge through a
comparison with the writings and work of his closest
colleagues educated in the same context – Oskar
Strnad, Oskar Wlach, Walter Sobotka and Viktor
Lurje.
In Frank's writings, the classical principles of *varietas,
mediocritas and utilitas / Annehmlichkeit* constitute
the core of an uninterrupted and geographically
well-defined classical tradition and a vivid alternative
to the aesthetical principles of German Neues Bauen.
His classically based anthropocentrism, focusing on
man as an 'imperfect intention of nature', moreover,
constitutes Frank's most original contribution to
the reception of classical tradition before WWII.
This aspect stands in striking contrast to the
contemporary reception of classical repertoire as a
source of immutable anthropometric ratios and as a
model for eternal and univocal order.

RE-ASSESSING SOCIALIST HERITAGE.
THE STATUS OF SOVIET ARCHITECTURE
IN MINSK, BELARUS

Nelly Bekus
University of Exeter

The paper discusses how the concept of "heritage" has been employed in interpretations of the Soviet architectural legacy in the Belarusian capital Minsk, producing competing geopolitical narratives of Belarusian national development. The logic of Soviet cultural heritage-making in Belarus has been underpinned by the overlapping aims and intentions of different actors. The paper explores the correlation between professional architectural discourses on the status of the Soviet architectural legacy and strategies for the appropriation of the Soviet past in the official politics of Belarus. In the post-independence period, the professional architectural discourse re-assessing the Soviet architectural legacy of Minsk concentrated on the aesthetic value of Soviet architecture in Minsk, but it relied implicitly upon the perception that the post-war reconstruction period in Belarus had been a "golden age" for Belarusians. There have been recent attempts of re-framing the cultural artefacts representing socialist realism in terms of "heritage" in countries of Eastern and Central Europe. In marked contrast to the case of Belarus, however, none of these countries sought to combine this international symbolic capital of the socialist legacy with the status of "national heritage".

THE ENLIGHTENMENT REVISITED: HISTORIES AND THEORIES OF ARCHITECTURE IN ITALY 1955-1965

Michela Rosso
Edoardo Piccoli
Politecnico di Torino

The intense dialogue between twentieth-century architectural theory in Italy and the age of Enlightenment appears as a fascinating and largely unexplored terrain of investigation. Between the 1950s and the 1970s with a series of short articles and more ambitious essays, Aldo Rossi and Manfredo Tafuri produce some of the most unorthodox and original interpretations of the architecture of the Enlightenment. Two are the main strands of thought developed by their texts across their critical itineraries. The first one derives from Emil Kaufmann's theory of architectural autonomy as exemplified by his *Three Revolutionary Architects* (1952) and *Architecture in the Age of Reason* (1955), the other stems from Horkheimer and Adorno's *Dialectic of Enlightenment*, a text of 1944 translated into Italian in 1966.
The encounter between architectural theory and the history of the eighteenth century opens up a series of questions related to the legacy of the Enlightenment within Italian post-war culture, politics and society. The aim of this paper is to question the reasons and sources of this exchange and investigate the modes in which the Enlightenment has been appropriated (and distorted) by Italian architectural culture.

SESSION
IDENTITY

TRACK 1
Session Chair: MARIJA MILINKOVIĆ
University of Belgrade – Faculty of Architecture, Serbia

MULTIPLE IDENTITIES, CONFLICTING IDEOLOGIES IN OTTOMAN ISTANBUL AND REPUBLICAN TURKEY: THE CASE OF ALEXANDRE VALLAURY

Nilay Özlü
Boğaziçi University

This paper discusses the conflicting identities and works of Alexandre Vallaury (1850-1921) – an Ottoman Levantine with Italian roots, a well-known architect with *Ecole des Beaux Arts* education, a French citizen born and lived in Istanbul – will be evaluated through different lenses. This study examines several accounts on Vallaury's background and architecture, which started in the Ottoman Istanbul; continued in Paris; and came to an end in the Republican Turkey. As the founder of the first architecture school in Turkey and designer of numerous significant buildings that were famous for their historicist and eclectic agenda, Vallaury is a prominent figure in the late Ottoman cultural and architectural realms.

The collapse of the Ottoman Empire and the foundation of the Turkish Republic empowered the nationalist and anti-cosmopolitan agendas, and tools for self-representation and national identity were redefined. With an urge to "re-discover" Turkish architecture and its pure forms, exclusion of "foreign" items became an instrument for nation building strategy. A historiographical survey of the Republican era confirms that many architects and scholars of the young Turkish Republic rejected the architecture of the nineteenth century and labeled it as a period of "decline" and "corruption", marked by the works of foreign and non-Muslim architects, such as that of Vallaury's.

MODERNISM, HISTORICAL PATRIMONY, AND IDENTITY IN EARLY REPUBLICAN ISTANBUL (1923-1950)

Ümit Fırat Açıkgöz
Rice University

Throughout the early republican period (1923-1950), proposals to transform Istanbul into a modern city faced the challenge of a dense and multilayered architectural patrimony. Any intervention in the urban fabric entailed destruction of monuments and memories. Both extremes, namely "leaving the old city in all its dust and dirt," as Le Corbusier proposed to Turkish authorities, and razing down the entire fabric to build a modern city from scratch were out of question. The transformation of Istanbul generated heated debates and negotiations over which monuments could be preserved or sacrificed. Not only did these debates speak to the politics of identity on the part of the nascent nation-state, but also diverse and conflicting notions of heritage, modern urbanism, identity, and historicity were publicly played out and negotiated through the dilemma between architectural preservation and urban modernization. Drawing on archival sources and contemporary newspapers and periodicals, this paper explores how these notions jostled for recognition and influence in the architectural and urban transformation of early republican Istanbul. It portrays the issues of architectural heritage and urban modernization as dynamic platforms whereby the past, present, and future of the built environment were negotiated across the society.

KEYWORDS:
Preservation, modernism, Istanbul, architecture, urbanism, interwar

PICTURESQUE MODERNITIES IN EURASIAN CONTACT ZONES: NEGOTIATING ARCHITECTURAL REGIONALISMS IN UNIVERSAL/COLONIAL EXHIBITIONS (PARIS 1931 AND 1937)

Michael Falser
Heidelberg University

The research project *Picturesque Modernities. A Transcultural Enquiry into the Formation of Regionalist Styles in Architecture between Europe and Asia (1900-1950)* is embedded in the Cluster of Excellence 'Asia and Europe in a Global Context. The Dynamics of Transculturality' of Heidelberg University. It is aimed at overcoming the territorial determinants of nation-states and to evolve a multi-polar concept of space in global architectural history. By investigating the Euro-Asian colonial arena between 1900 and 1950, with a focus on French Indochina, British India and the Dutch East Indies, it recognises colonies not as mere containers for European-style imports, but as highly innovative laboratories for architectural *neo-styles* that themselves were constitutive for *regionalist styles* in European metropoles. As a special case, this paper focuses on two ephemeral exchange/test platforms – we call them *contact zones* – where both colonial *and* regionalist styles were negotiated in one locale: the Universal and Colonial Exhibitions of Paris 1931 and 1937.

JEZERSKI VRH IN LOVĆEN AS A HISTORICAL STAGE FROM THE MIDDLE OF THE 19TH CENTURY TO MODERN TIMES

Marta Vukotić Lazar
University of Priština – Faculty of Philosophy
with temporary Head Office in Kosovska Mitrovica

The Mount Lovćen, as distinctively dominant in natural surroundings, with the two highest peaks, Štirovnik and Jezerski vrh, is situated in southwest Montenegro and is visible from Boka Kotorska, as well as from Skadar lake, from North Albania and when the weather is fine from Italy as well. Often compared to Mount Olympus, Lovćen has become the place of „history naturalization", gathering of myths and legends, recollections and memories, as complementary aspects of one entity and different models of appearance, also a geographic, temporally oriented metaphor of national awakening and Montenegro spirit of freedom. The goal of this work is to research remembrance materialized in building undertakings on Jezerski vrh in Lovćen, in the place chosen by Petar II Petrović Njegoš, bishop, poet and ruler of Montenegro in the second half of the 19th century, for his final resting place. The space was several times the object of various re-interpretations, and the two building enterprises in this „memorial place": Njegoš Chapel and Mausoleum in Lovćen are subject matter of this research as well. The work is dealing with the relation towards nature, cultural phenomena related to the characteristics of this space in historic time, as well as with multidimensional concept of Lovćen in South Slavic discourse, key to understanding of confronted ideologies and identities in this part of Balkans, materialized in its architecture.

KEYWORDS:
Architecture, heritage, Lovćen, Njegoš, archival sources

BUILDING ON THE PAST IN MESOAMERICA: PRECOLUMBIAN MYTH, HISTORY, POLITICS, AND ARCHITECTURAL LANDSCAPES

Kathryn Marie Hudson
University at Buffalo
John S. Henderson
Cornell University

Mesoamerican historical landscapes were made manifest through architecture that conflated the physical and metaphysical realities of particular polities. In ancient Mesoamerican thought, time and space were inseparably intertwined, providing a unified conceptual structure for contemplating supernatural forces and for symbolic mapping of political realities and of historical events and processes. This paper explores how precolumbian built environments mobilized myth and history to create identities and to legitimize power. At the Maya city of Copán, repeated rebuilding of two temples in the royal palace precinct constructed a historical landscape that legitimized the power of its rulers. Successive kings of Copán enlarged and elaborated structures built by the founder of the royal dynasty, memorializing him and positioning themselves as his successors. The architectural landscapes they commissioned and inhabited created individual and courtly identities defined in terms of continuation of a political order instituted by a founder figure in the increasingly distant past. The Templo Mayor, at the heart of the Aztec capital, was simultaneously a microcosm of mythic geography and a representation of the special history of the dominant Mexica ethnicity. It embodied the historically constructed group identity of the Mexica by evoking episodes of myth and history that underwrote the legitimacy of Mexica domination.

SESSION
CONTESTED HERITAGE

TRACK 1

Session Chair: SUSAN KLAIBER

Independant scholar, Switzerland

POLITICAL USE OF ARCHAEOLOGY AND ARCHITECTURE IN THE IMPERIAL FORA IN ROME

Francesca Pajno
IMT – Institute for Advanced Studies, Lucca

In the centre of Rome (Italy) an archaeological area has survived urban developments, changing and modelling its shape over centuries. Here, from the Roman period until the present time, "architecture", both as creation and destruction, has been employed to express social and political ideas, moving the connotation of the area from public to private several times. Construction of buildings to express emperors' power during the Roman era, creation of a new district to provide better conditions of life in the sixteenth century, archaeological excavations to reinforce the idea of national identity in the nineteenth century, "disembowelling" to give the city a new light in the twentieth century: these are some of the uses of "architecture" in this area. The result today is an over-stratified area where ancient and modern, constructions and destructions weave together modelling the present shape of this space. Recalling the different stages of the urbanistic evolution in the area, the proposed paper wants to investigate the use of the excavation process, reading it as a cultural expression of architecture, as a means that shaped spatial entities and socio-cultural ideas.

KEYWORDS:
Rome, archaeology, excavation, nationalism, fascism

ENTANGLED GEOGRAPHIES CONTESTED NARRATIVES: THE AFTERLIFE OF THE MAUSOLEUM OF HALICARNASSUS

Belgin Turan Özkaya
Middle East Technical University

Who are the rightful heirs of extinct ancient cultures? While the question itself is obviously ideologically motivated, the blatantly conflicting narratives constructed around it in different cultural contexts reveal fascinating cross-cultural tensions. This paper traces the afterlife of the fourth century B.C.E. tomb of the King Mausolus, located on the Aegean coast of Turkey and considered one of the Seven Wonders of the World in antiquity, parts of which had been incorporated into the walls of the castle of the Hospitaller Knights of St. John in the fifteenth and sixteenth centuries. My focus is on the nineteenth-century material practices and narratives by not only the British, but also the little-studied Ottoman bureaucrats and museum authorities who cultivated multilayered, conflicting and contradictory discourses particularly about the bas-reliefs of the mausoleum's Amazonomachy frieze, now displayed in the British Museum. A close look at the determination of the British, particularly of the British ambassador to the Sublime Porte, Stratford Canning, and Charles Newton, Keeper of the British Museum, for collecting the pieces of the Amazon frieze over decades in defiance to Ahmed Fethi Paşa of Rhodes, the Ottoman ambassador to Vienna and Paris, reveals an intriguing story of culture wars, diplomacy and archaeology.

KEYWORDS:
Architecture, frieze, archaeology, museum, mausoleum, Halicarnassus

ON THE TRAIL OF BALTAZAR CASTRO, A PORTUGUESE RESTORER IN INDIA

Joaquim Rodrigues dos Santos
ARTIS | Institute of History of Art – Faculty of Letters of the University of Lisbon*

In 1950 the architect Baltazar Castro arrived to the Portuguese Estado da Índia, commissioned to co-ordinate restorations to its monuments. Baltazar Castro was the former director of the Service of National Monuments from the DGEMN (the Portuguese state entity responsible for public works). The Portuguese dictatorial regime of that period used the 'great national Past' as a propagandistic instrument and, therefore, the architectural monuments, to be easily recognized and identified, had to recover their 'original pure shape' by reintegrating and removing from them 'spurious additions' obstructing or deforming their perception. This kind of patrimonial intervention began to be criticized, especially from the end of the 1940s onwards, coinciding with Baltazar Castro's retirement from the DGEMN and his commission into the Estado da Índia. This article focuses on Baltazar Castro's interventions in India, reflecting his previous practice in Portugal: in some works, an idealized image was intended to be recreated for the monuments, causing their adulteration by acquiring an image that they never had before. His action had a huge impact on the architectural heritage of Old Goa, some of it classified today as World Heritage by UNESCO.

EDIRNE'S GREAT SYNAGOGUE REVISITED: ARCHITECTURAL RESTORATION AND THE POLITICS OF MEMORY

Roysi Ojalvo
İpek Akpınar
Istanbul Technical University

The abandoned and ruined Great Synagogue of Edirne -a former Ottoman capital in Turkey- was renovated and re-inaugurated in 2015. The restoration was led by governmental bodies to monumentalize Edirne's Jewish past, and to enhance memory tourism in the city. It was widely considered a compensation for the anti-Semitic incidents in the history of Edirne, and the synagogue. However, during the restoration, a declaration by Edirne's governor, that was widely seen anti-Semitic, cast doubt on this consideration. The declaration carried the synagogue to the center of polyphonic debates, questioning the exclusive mentalities surrounding Turkey's ethnic groups. The synagogue's opening ceremony was a powerful political performance, and it was loaded with symbolic meanings related to multiculturalism. Our study gives a historical reflection of the bulding starting from its construction in 1906 as the representation of a modernized Jewish identity, and its becoming a target to anti-Semitism following the 1930s. Then, it critically investigates discourses surrounding the restoration and its opening ceremony in 2015. Overall it discusses the relationship between memory, power and cultural difference; and how architecture might be a stage for their representation or rearticulation.

REBORDERING BERLIN: TRANSFORMING URBAN SPACE AND NEGOTIATING HISTORY IN THE FORMER BORDERLAND

Mirjana Ristic
The University of Melbourne

After the fall of the Berlin Wall, the borderland between the former East and West Berlin stood as a wound in the cityscape of the re-united Berlin. This strip of urban space, also known as 'the death strip', embodied urban remnants invested with painful history of division, oppression, and violence during the Cold War. After the Wall was removed, the questions that opened up are: What to do with this place and how to deal with its painful history without impeding Berlin's post-Wall unification? The paper sets out to understand these questions by investigating urban transformation of a series of historic sites, relics, and traces in the former Cold War borderland in the central Berlin since 1989. It firstly discusses the variations in the official discourses of the Cold War history that were inscribed in these places. It then elaborates on the manners in which people who visit these sites experience and receive their official discourses. The aim of the paper is to understand the role that multiple interpretations of the Cold War history and memory that co-exist in these sites have played in constructing Berlin's urban identity since 1989.

SESSION
CONSTRUCTED TRADITIONS

TRACK 1

Session Chair: ŁUKASZ STANEK

University of Manchester, School of Environment, Education and Development, UK

CONTINUITY OF THOUGHT IN THE DISCONTINUITY OF HISTORY: ARCHITECT ZLATIBOR LUKŠIĆ AND SOME ASPECTS OF MODERNISM IN SPLIT (1930-1965)

Sanja Matijević Barčot

University of Split, Faculty of Civil Engineering, Architecture and Geodesy

Based upon an insight into the parts of the *oeuvre* of Split architect Zlatibor Lukšić, this paper aimes at presenting some key aspects of modernism in Split (Croatia). The work of Lukšić, who studied architecture in Belgrade, spent time in Paris and worked in Split, is analysed in order to examine two key questions. The first question tackles the ways in which a specific architectural thought stemming from another and different geographical context was implemented into, and developed within, the local context of a city with a rich architectural and urban history, but with all the characteristics of a 'periphery'. The second question concerns the strategies and specific design tools that enabled the development and survival of the inherited thought in spite of the change of political and value systems that directly affected it. By examining various architectural strategies in their interaction with different political and social circumstances, this paper focuses on the potential that autonomous, deeply specific design tools and strategies have to enable architecture to construct social and cultural meaning, as well as local identity.

TECHNICAL SCHOOLS FOR INTER-COMMUNAL CRISIS MANAGEMENT IN MID 20TH CENTURY CYPRUS

Michalis Sioulas
Neapolis University, Pafos
Panayiota Pyla
University of Cyprus

Reformist architectural interventions in mid-20th century Cyprus were intricately tied to a turbulent political landscape shaped by tensions between the Greek-Cypriot and Turkish-Cypriot communities of the Island, which were in turn exacerbated by external influences by Greece, Turkey, Britain, and larger Cold War politics. In this intense climate, new educational institutions for technical training began to be established, and these were charged with nurturing ethnic reconciliation as much as they were expected to provide the foundations for the Island's socioeconomic reform.

This paper focuses on the first technical schools on the Island, which were built during the transition from British colonialism to independence, and examines the complex entanglement of architecture and education with socioeconomic reform and ethnic conflict. Three schools were built in the 1950s by the British, and one was designed in 1968, soon after Cyprus's independence: but all were established as 'bi-communal schools,' in stark contrast to previous 'communal' schools, whose students were divided along ethnic lines, and with a clear task to cultivate a sense of national identity. The paper examines the design, and subsequent reception of these schools to highlight the role of educational institutions in larger anti-colonial struggles, decolonization processes, geopolitical conflicts and nation-building.

NEOCLASSICISM IN COLONIAL TUNIS: EXPLORING THE DEPLOYMENT OF A MYTHOLOGIZED TRADITION

Daniel E. Coslett
University of Washington, Seattle

Classical antiquity served as a powerful reference for European colonizers in North Africa who sought to control and cultivate an identity largely through urban interventions. Neoclassicism of the late nineteenth and early twentieth centuries represents a particularly tangible manifestation of this phenomenon on a large and visible scale. While scholars have studied the deployment of ancient history as aesthetic model, socio-cultural inspiration, and colonialist political instrument, consideration of these practices within the context of early French colonization of the Mediterranean basin has largely been limited to Algeria. The architectural products of these perspectives, when acknowledged, have typically been treated as relatively minor precursors to more explicitly orientalist and then modern architectures. It appears that associations with contemporary European models and earlier more theoretical understandings of neoclassicism only partially explain the popularity of retrospective architectures throughout the region. The self-aggrandizing nostalgic mythology that motivated French authorities and inspired Tunis' architects took on a particular potency when set amidst omnipresent vestiges of the region's distant past. This essay introduces the case of Protectorate-era Tunis (1881–1956) through focused presentation of several early architectural and urban projects. Exploring the regionally specific potency of an appropriated classical heritage fundamental to colonialist identities, it acknowledges and engages the complex correlation between antiquity and its imagery, and modern neoclassical aesthetics.

PORTUGUESE PLAIN ARCHITECTURE: WHEN HISTORY CREATES A MYTH

Eliana Sousa Santos
CES Universidade de Coimbra

This paper will focus on the slight metamorphoses of architectural discourse accompanying Portuguese political and social context in the last four decades, and how the concept of Plain Architecture, as defined by the American art historian George Kubler plays a role in this progression.

Kubler traveled and lived in Portugal between, during the country First Republic dictatorship, during the mid 1950s and the late 1960s, doing research for what came to be the book Portuguese Plain Architecture: between spices and diamonds 1521-1706 (1972). The premise of the book is the analysis of the architectural production during a moment of political and economical crisis.

The timing of Kubler's book publication in the early 1970s — on the brink of the 1974 revolution — accompanied a radicalization of the Portuguese architectural discourse. Kubler's ideas were recovered in the 1990s in Portugal, not long after the tardy publication of the Portuguese translation of Kubler's book in 1989, and became ubiquitous. More recently, in the aftermath of the global economic crisis of 2008, reemerged the attractiveness towards the small, the peripheral, and the radical. Eduardo Souto de Moura described his own work within the Portuguese Plain tradition. Portuguese Plain became a myth of origin.

THE 'OHRID SCHOOL' - CRITICAL REGIONALISM IN SOCIALIST MACEDONIA?

Mirjana Lozanovska
Deakin University, Australia
Domenika Boskova
Ss. Cyril and Methodius University

The Ohrid School is a tentative category proposed in the 1980s to capture the architecture built in regional Macedonia in the 1970s. The Letnica Restaurant (1972) by the Hadzieva sisters makes a distinct break by referring to Ohrid's notable architectural heritage. Traditional Urban Architecture in Ohrid (1982) by the late Prof. Čipan and Prof. Grabrijan's The Macedonian House (1955/86) had built a case for the region. Complicated by the 'mediterranean language' of the Yugoslavian socialist hotel architecture extending along the coastline of Lake Ohrid, this points to the multiplicities of modernism and their entangled histories with critical regionalism.
Popovski's design for the Pensioners Centre in Ohrid (1973), articulated a different canonical question: at what point can shifts in architecture be identified collectively? The Ohrid School is signified through the cultural geography of Ohrid, but it does not signify the Ohrid region specifically. Popovski became an educational activist leading a rediscovery of pre- and modern rural/town/village architecture. By coining the term, he challenged the discipline/practice at the time to learn to read neglected sites and forgotten references.

PARTICIPANTS

PROGRAM

Hrs.	WEDNESDAY 14 October	THURSDAY 15 October		
10.00		**TRANSFER 1** Renata Jadrešin Milić *Tulay Atak Ayala Levin Nika Grabar Anna Vallye Lily Filson*	**POLITICIZED CITY 1** Torsten Lange *Min Kyung Lee Fernando Agrasar Maja Babic Oryan Shachar*	**IDEOLOGY 1** Belgin Turan Özkaya *Antonio Petrov Georgia Daskalaki Muresan Raluca Mladen Pešić Kıvanç Kılınç Nikolina Bobic*
11.00				
12.00	Pre-conference Ph.D. WORKSHOPS			
13.00				
14.00		**TRANSFER 2** Aleksandra Stupar *Alla Vronskaya Torsten Lange Peter Christensen Claire Zimmerman Richard Anderson*	**POLITICIZED CITY 2** Ana Nikezić *Zelal Zulfiye Rahmanali, Beril Sulamaci Fatina Abreek-Zubiedat, Alona Nitzan-Shiftan Lucy Maulsby Hyun-Tae Jung*	**IDEOLOGY 2** Carmen Popescu *Bradley Fratello Anatole Upart John Fahey Flavia Marcello Brett Tippey Luz Paz Agras*
15.00				
16.00				
17.00				
18.00	CONFERENCE OPENING KEYNOTE LECTURE Branko Mitrović	KEYNOTE LECTURE Eeva Liisa Pelkonen		
19.00				
20.00	Welcome Cocktail			

FRIDAY 16 October			SATURDAY 17 October	SUNDAY 18 October
COMMUNITIES' ROOTS 1 Milica Milojević *Mira Saba Deeb Maroš Krivý Andreea Cojocaru, Isil Ekin Calak Marija Martinović*	HISTORIO GRAPHY Christian Parreno *Maria Elisa Navarro Ceren Katipoğlu Caterina Cardamone Nelly Bekus Michela Rosso, Edoardo Piccoli*	IDENTITY Marija Milinković *Nilay Özlü Umit Firat Acikgoz Michael Falser Marta Vukotić Lazar Kathryn M. Hudson, John Henderson*	ROUND TABLE Chair: Ana Miljački *(Kula Nebojša, Bulevar Vojvode Bojovića, Belgrade)*	ELECTIVE PROGRAMME Study tours
COMMUNITIES' ROOTS 2 Ljiljana Blagojević, Michela Rosso *Veronica Aplenc Tonguç Akis Cagla Caner Yuksel Georgios Karatzas Marguerite Pienaar*	CONTESTED HERITAGE Susan Klaiber *Francesca Pajno Belgin Turan Özkaya J. Rodrigues dos Santos Roysi Ojalvo, Ipek Akpinar Mirjana Ristic*	CONSTRUCTED TRADITIONS Łukasz Stane *Sanja Matijevic Barčot Michalis Sioulas, Panayiota Pyla Daniel E. Coslett Mirjana Lozanovska, Domenika Boskova Eliana Sousa Santos*	STUDY TOUR BELGRADE WALKING TOUR	

KEYNOTE LECTURE
ALeksandar Kadijević

CONFERENCE DINNER