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PS01 Architecture of Learning
Session Co-Chairs: Mohammad Z. Alrajhi, King Saud University, Saudi Arabia, and Marc J. Neveu, Arizona State University, USA

Eclipsed Education? Windowless Classrooms in 1960s Educational Architecture

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Abstract

In the second half of the 20th century, a peculiar trend emerged in educational architecture in the United States and West Germany: classrooms without windows. This concept appeared in various building types, from educational mega-complexes to underground structures. Architects and educators aimed to reduce external distractions and optimize climate control, embracing ideals of technological progress and efficiency. However, critics soon raised concerns about potential health issues for students and teachers, including deteriorating eyesight, lack of concentration, and even reproductive disorders.

This paper critically examines the historical phenomenon of windowless classrooms, using selected examples and drawing from reports and anecdotal evidence. It explores the historical and socio-political contexts of the concept while seeking to draw conclusions relevant to discussions about educational architecture today.

Three trajectories will be highlighted. The first involves the intertwined histories of education and industry, where windowless offices and production sites emerged as early as the 1920s. Enabled by advances in climate and lighting technology, these environments symbolized the triumph of mechanization over nature and promised maximum control and work-efficiency. The second trajectory relates to military and civil defense, where underground schools, such as the Abo Primary School, were designed to double as fallout shelters, responding to Cold War anxieties. Thirdly, shielding off the external noise and pollution – a byproduct of the industrial age – by means of technology raises pressing environmental issues.

The paper sheds light on shared ideological foundations and unforeseen consequences, revealing the complex interplay of social, psychological, and environmental factors. It raises questions such as: how do values like efficiency and technological progress continue to shape educational architecture, and at what cost? How do considerations of environmental sustainability and energy consumption, particularly regarding artificial lighting and ventilation, play into this? How can we balance the desire for efficiency and control with human(e) development and well-being?

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MoMA & Dewey: Shaping Learning Spaces

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Abstract

This paper explores the under-examined link between John Dewey's philosophy of education and the design of modern school buildings. Dewey, a leading figure in American Pragmatism, advocated for "inquiry-based" and "experiential learning," a philosophy reflected in the open floor plans and flexible spaces of schools designed by Howe & Lescaze, and Neutra.

Our research reveals Dewey's direct role on the boards of institutions that commissioned these schools, and the crucial role of the 1932 MoMA exhibition "Modern Architecture: International Exhibition" in promoting both Modernist architecture and Progressive education. These schools became testaments to the alignment of Deweyan ideals with the emerging language of Modernism.

Through analysis of specific schools like Oak Lane (1929) and Hessian Hill (1931), alongside Neutra's Ring Plan School (1926) and Corona School (1935), this paper examines how architecture served as a tool to enact Dewey's vision of a democratic and equitable society. It highlights the historical significance of these schools within architectural discourse.

Further, the paper critically analyzes the relevance of these historical models in the digital age. With a focus on diverse student needs and digitally native learners, it investigates whether Dewey's pragmatism, and the spatial design thinking principles it inspired, can offer a framework for rethinking learning spaces in the 21st century. By examining the potential of a historical approach informed by Dewey's pragmatism, this research contributes to the call for innovative design solutions for future learning environments.

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Lessons Learned: Catalyzing Pedagogy from Inside a College Without Walls

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Abstract

At its founding in 1972, the Southern California Institute of Architecture (SCI-Arc) aimed to produce both architects and architecture by supporting freedom through self-study in the urban environment of Los Angeles. SCI-Arc embraced a "college without walls" concept, a variation on a pedagogical approach popular in the 1970s, "school without walls," by experimenting with architectural education. As SCI-Arc developed over the first semester, students grew restless with the lack of structure regarding the school's curriculum. The character that emerged was the formation of a community of students and faculty learning to gain comfort with a physical and intellectual environment that could change rapidly. During SCI-Arc's formative months, the social context of the school galvanized a culture of judicious cooperation that influenced design outcomes. The importance of these outcomes did not come from observing them in the students' abstract design projects, but rather through their lived experiences of the physical environment they occupied and the pedagogy of the school itself. The lessons learned meant to combine conviction, versatility, and teamwork, from within a context of structured looseness. SCI-Arc's use of a without walls ethos created a framework to consider how architectural education strives for and struggles with three ideals: the affordances to empower students, the capabilities to evolve discourse, and the strategies to design thoughtful architecture. With a focus toward the future, chronicling and interpreting SCI-Arc's origins provides impactful lessons for architectural education. This research uses personal interviews and correspondences conducted by the author with SCI-Arc founding faculty; institutional materials, catalogs, and photographs from SCI-Arc, Ray Kappe, and the Getty Research Institute archives. Examining the progressive learning environment at SCI-Arc from the 1970s reveals both opportunities and cautions that impact how educators today can prepare the next generation of architecture students.

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UCL East Marshgate. What would a building look like if it was designed to tackle the most pressing world problems?

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Abstract

Marshgate, designed by UK-based Stanton Williams, is a pioneering academic building opened in September 2023 at the heart of UCL East - University College London's new campus in East London. Recognising that solutions to the global challenges facing our planet (from climate change to deep inequality) lie less within traditional disciplines than in the interaction between them, Marshgate was designed to facilitate new, cross-disciplinary ways of learning and accelerate breakthroughs in areas as diverse as medicine, manufacturing, technology and art.

This was a challenging brief, not least because no existing UCL faculty was to be based in Marshgate. Instead, the building was to house entirely new courses alongside multidisciplinary, highly-specialised laboratories where, for example, materials scientists, engineers and finance experts could work alongside art conservationists.

This meant that Stanton Williams couldn't base their design around user-engagement on current faculty needs, or analyses of existing facilities in need of improvement. Instead, they worked intensively with UCL to understand what new teaching/research they might have undertaken, and how these programmes might have evolved in the longer term. Together they developed concepts for entirely new educational and research facilities where laboratories are shared across disciplines (challenging traditional academic structures and funding models), and no traditional offices are allocated for faculty/staff, encouraging everyone to work in shared spaces where ideas cross-pollinate.

This case study looks at how Marshgate exemplifies a shift towards educational spaces that can accommodate new ways of thinking and new pedagogies. It explores the building's organisational strategy, which is designed to encourage interaction between researchers, academics, students and the wider public. It also presents the thinking and processes that led to the building's final form, and discusses its performance to date - one year after occupation.

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The Deaf university landscape: reconsidering the Olmstedian origins of DeafSpace in the 19th c. campus design of Gallaudet University

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Abstract

In 1866, Gallaudet University's Ninth Annual Report included a letter with a design proposal for the campus grounds by Frederick Law Olmsted, Sr., broadly considered the "father" of landscape architecture in the US. His design for Gallaudet – the only university for the Deaf, globally – remains vastly omitted from landscape architectural historiographies. Of particular interest in his letter is Olmsted's consideration of his Deaf stakeholders' lived experience:

[…] in your institution, a liberal appropriation of space should be set apart for ornamental ground in the vicinity of the college buildings; the inmates of your establishment being unable to hear or speak, any agreeable sensation or delicate perception must depend on the development of other faculties. In a well-regulated garden the senses of sight and smell are gratified in a most complete and innocent way, and there seems, indeed, to be no reason why the studies of horticulture, botany, ornamental gardening, and rural architecture should not be pursued to great advantage by your students if proper facilities are offered at the outset, and due importance is attached to that influential automatic education which depends entirely on an habitual daily contemplation of good examples.

It is clear Olmsted believed that providing the proper environment would allow Deaf students to grow as individuals, even to become landscape architects as he was. This attitude towards designing for a minority Deaf community is astounding for the time. Olmsted's design lies somewhere typologically unique – between a "normative" college campus and an institutional asylum – and precedes the inception of DeafSpace by almost 150 years. His ideals were also mirrored in specialized courses offered there (and professions pursued). How did Gallaudet augment American Deaf community privileges, which other disabled people – considered "feebleminded" or "insane" – were not afforded? Furthermore, how did the campus serve to demonstrate Deaf students' capabilities to become productive American citizens?

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Laboratories of Resilience: Architecture and Public Education in Japan's Disaster Prevention Museums

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Abstract

Designed as tools for educating the public about disaster preparedness, with a particular emphasis on the built environment, Disaster Prevention Museums (*Bosaikan*) emerged in Japan in the early 1980s. From elementary school students to retirees, visitors are encouraged to experience and understand the effects of fires, earthquakes, tsunamis, and typhoons on buildings and infrastructure through interactive exhibitions, emergency simulations, and project-based workshops. The spaces and structures facilitating these experiences in the borderlands between architectural firmness and fragility are, in turn, frequently conceived as design laboratories or pedagogical tools themselves, showcasing experimental building technologies or incorporating ruins of structures damaged or destroyed in past disasters (*Shinsai Iko*).

Typologically, these museums have evolved and expanded over the past 40 years, from early examples including the Nagoya Municipal Minato Disaster Prevention Center (1982) to the recently completed Kumamoto Earthquake Museum (2023, designed by Onishimaki+Hyakudyuki Architects), as architectural sites where past disaster events could not only be memorialized and remembered, but also revisited through exhibitions and simulations intended to prepare citizens, particularly school-aged children, for future crises. As announced in the literature for the Tokyo Disaster Prevention Center's *Earthquake Experience,* "you can reproduce the earthquake that occurred in the past, such as the Kanto Earthquake, the Great Hanshin-Awaji Earthquake, the Great East Japan Earthquake, the Kumamoto Earthquake, and actually experience that shake."

Drawing on Fulbright-funded field work throughout Japan and archival research in Tokyo, Sendai, and Kobe, this paper will summarize the historical emergence of Bosaikan within disaster management initiatives in post-WWII Japan. The critical evaluation of three built projects will serve to propose that these facilities present an alternative model of immersive, populist, and narrative-based design and engineering education at the limits of architecture's protective promise.

PS02 Colonial Public Works: Architecture Beyond Labor Subalternity
Session Co-Chairs: Ana Vaz Milheiro, Dinâmia'Cet – Iscte, Portugal, and Francesca Vita, Dinâmia'Cet – Iscte, Portugal

Architectures of Control and the Labor of the Controlled in the British Mandatory Middle East (1920-1948)

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Abstract

The architectural history of the British Mandate period in the Middle East between the World Wars often notes Britain's lack of investment in construction, urbanization, and infrastructure projects in this region, especially in comparison with other British imperial holdings such as India or west Africa. While Britain's relatively brief occupation of Palestine, Jordan, and Iraq can be characterized by the paucity of its building projects, where such investment did occur it often took the form of what could be termed "architectures of control," such as prisons, police stations, military bases, forts, and watchtowers. An under-examined aspect of the history of British Mandatory architecture is the labor force who made these projects come to fruition. This labor force consisted primarily of two groups: prisoners and Bedouin nomadic pastoralists. These two populations were often the intended objects of Britain's "architectures of control"—prisoners built their own holding cells; the Bedouin built the forts from which their migrations were surveilled by imperial police. This paper examines how these two populations were conscripted and coerced into British imperial building projects as well as how their participation shaped and informed the building process and the final product, ultimately requiring a more nuanced reading of these projects' relationship to colonized subjects beyond just that of a top-down function of control.

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Architecture and Indigenous Labor in the Libyan Coastal Highway

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Abstract

This presentation will analyze the significant role of indigenous labor in the completion of the Strada Litoranea, or coastal highway, during the period of Italian occupation of Libya (1911-1943). This 16-month project, which concluded in February 1937, involved the construction of the remaining portions of this existing artery. Notably, this effort necessitated the mobilization of a vast support network that facilitated the movement of people, materials, and provisions. Additionally, beyond the more than 800 kilometers of roadway and numerous engineering works, this infrastructure project included several architectural interventions that utilized local building traditions.

In examining the realization of this road-building project, this presentation offers a decolonial reading of the contributions of the local populations to the built landscape—one that disrupts the representations of the time that accorded Libyan workers a secondary status. While rhetorically much was made of gestures of integration of Libyans into the Fascist State—including the incorporation of Libya into the Kingdom of Italy in January 1940—in labor practices their status was always parallel but unequal. However, complicating matters in this project is that Libyan laborers sizably outnumbered the Italians—and as such they made a substantial impact.

This presentation will involve a close examination of the process of construction of this coastal roadway—with particular attention to the differential treatment of indigenous and Italian workers. The details of this process will include the organization of the construction yards, which had to provide temporary accommodation and the necessary provisions for all workers. Also important will be a close look at two architectural projects—a series of rest houses that were to provide security for the roadway and the monumental Fileni Arch that was constructed at its mid-point in the Gulf of Sirt.

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NEDECO 1952-1959: Unskilled Intellectual Labor and Postcolonial Experts in Colonial Nigeria.

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Abstract

From 1952 to 1959, the British Colonial Administration commissioned the survey of the rivers Benue and Niger to NEDECO, an organization founded in 1951 by Dutch civil engineering firms to promote their colonial expertise abroad after Indonesia's independence. NEDECO practiced at the intersection of architecture, infrastructure, and hydraulic consulting. In Nigeria, the survey was a preliminary step for future projects of territorial transformation, such as the Kainji Dam. Crossing imperial boundaries, the study involved French and Dutch engineers, British colonial administrators, and Nigerian native workers. NEDECO collaborated closely with the Department of Public Works, which loaned material, infrastructure, and personnel, but they had to rely intensively on unskilled Nigerian workers for observations and measurements. The existing literature on colonial works and engineering emphasizes either the intellectual labor of engineers and bureaucrats or the manual labor of subaltern workers, often reproducing the stable categories of skilled and unskilled. It has for consequences to erase the importance of native workers that didn't fall into those neat definitions. This paper investigates specifically the native clerks, pilots, and recorders who took part in the survey and argues for the category of unskilled intellectual labor. By examining the complex assemblage of physical measurements, tabulations, and clerical work, I challenge the stability of the categories of skilled/unskilled and manual/intellectual labor. For example, how were manual and intellectual labor distinguished when both categories were part of the same operations of knowledge production? How was the threshold defined between skilled and unskilled? This case is also valuable because the presence of "postcolonial" Dutch engineers complicates the coloniality of labor and its gendered, racial, and ethnic categories in late-colonial British Nigeria beyond the binary colonizer/colonized.

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Building the Benguela Railway: laborers and construction skills

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Abstract

The Benguela Railway represents one of the most significant mobility infrastructures developed during the Portuguese colonial period in Angola. The railroad was constructed between 1883 and 1931. The primary objective of the project was to establish a transportation network connecting the Lobito Port in Angola to the mineral-rich region of Katanga in the southern region of the former Belgian Congo. The construction was overseen by a private English company, yet it consistently received substantial support from the colonial state, particularly in terms of recruiting labor.

A substantial body of research has been conducted on the political, economic, social, and territorial impacts of the Benguela Railway. The project's promotion facilitated significant inter-imperial connections, the establishment of new settlements along the route, and the creation of an important transportation corridor that would serve a large area extending over 1,800 kilometers. However, the role and building skills of the thousands of African workers who participated in the construction of this line and associated buildings remain to be evaluated.

The objective of this paper is to examine the impact of African workers on the building sites, mobile yards, and tasks along the construction of the Benguela Railway. The diversity of political, economic, and technological factors and contexts in this case study will be employed to examine the nature and evolution of the concept of "skill". In particular, the paper will focus on the types of skills developed by the workers and the changes in discourse surrounding those skills over time and across diverse geographical locations. What insights can be gained from a more nuanced perspective that extends beyond the dichotomy of skill versus unskilled? The research will identify and compare information from different sources, including reports produced by the company and colonial inspectors, drawings, and photographs.

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Shivaji Bridge's Construction Workers: Redressing Archival Absence

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Abstract

Between 1920 and 1923 workers built an arched stone masonry bridge in the Indo-Saracenic revival style in the heart of the city of Poona (Pune) in western British India. Despite the emerging Indianisation of the Public Works Department (PWD), responsibilities were divided on racial lines: colonial engineers were associated with the bridge's design, planning, and budgetting, whereas an Indian PWD subordinate, a local building contractor, and workers handled on-site construction.

This paper unpacks the development of the construction site to investigate the agency of the subordinate PWD overseer, contractor, and construction workers. Colonial engineers and historians have often portrayed twentieth-century Indian contractors and PWD subordinates as mere intermediaries, whose primary function was to manage and sustain labor. I read the colonial archival record between the lines to argue that the the contractor, if not the workers, influenced decision making in the substitution of building materials, changes in methods of execution, and the responses to unexpected incidents on the building site. A number of building site photographs, moreover, make visible the construction workers as individual historical actors. Drawing upon Ariella Azoulay's method of 'watching' photographs and oral histories from the contractor's and stoneworker community's descendants, the paper redresses archival silences.

The Shivaji bridge case, pieced together as such, challenges the simplistic notion that opportunities to 'learn from the other' dissappeared when, by the latter half of the 19th century and after an initial phase of 'experimentation', colonial public works administration became more prescriptive and building methods more standardised. Such a view, the paper contends, results from administrative protocols and archival mechanisms which increasingly obscured the role of contractors and workers as the execution of public works moved from the direct labour system to the contract system.

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Reconstructing Colonial Architecture: Labor Dynamics under Chinese and British Contractors in Early 20th Century Shanghai

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Abstract

This paper conducts a comparative analysis of Chinese and British contractors in Shanghai, focusing on labor dynamics encompassing management, construction methods, technologies, and regional distribution.

The period from 1900s to the 1930s marks a critical epoch in Shanghai's architectural evolution, characterized by globalization of materials, adoption of modern structures, and advancements of technology. In the meantime, this era witnessed the emergence of nationalist sentiments and a surge of Chinese practitioners in resistance of the colonial dominance. Originated from Shui Mu Zuo, local contractors quickly adapted to modern practices such as public bidding while preserving their traditional recruiting networks and indigenous construction techniques.

The case study includes multiple buildings along Shanghai's Bund that were designed by G. L. Wilson of Palmer & Turner who authored the most amount of works in this area. The HSBC Building (1923), erected by the British firm Trollope & Colls – introduced to Shanghai by the architect – is examined in comparison with the Sassoon House (1929), constructed by the renowned local contractor Sin Jin Kee & Co. An in-depth investigation of their building processes facilitates the reconstruction of a nuanced history through the lens of labor. Significant incidents will be highlighted, such as how modern management was implemented, how local tea houses were utilized as recruiting venues, and how regional labor groups like Pudong Faction gained influence, etc. Contextualizing within the broader socio-political framework from the Boxer Rebellion, the 1911 Revolution, to World War I, this analysis is to destabilize the existing narrative for modernization and urbanization in early modern Shanghai.

Primary archival sources for this research come from Shanghai Municipal Archive, HSBC Archives, Government Services Office, and National Archives Kew. Secondary sources include articles and advertisements from modern architectural journals, historical records from local chronicles, records of architectural associations, and newspapers in both Chinese and English.

PS03 Female Agency in Practice: Strategies, Tactics, and Maneuvers
Session Co-Chairs: Frida Grahn, USI Lugano, Switzerland, and Cathelijne Nuijsink, ETH Zürich, Switzerland

Jane Drew: Strategies of the Woman Architect behind Chandigarh

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Abstract

The British architect Jane Drew pioneered significant contributions to architecture through her long career, groundbreaking theoretical work, and worldwide built legacy. Beyond her professional expertise, this paper explores Drew's strategies, tactics, and maneuvers empowering her to gain agency while firmly leading her projects. The construction of Chandigarh, where Drew performed instrumental roles, is illustrative.

As the only female senior practitioner, Drew's vibrant yet strong-willed personality earned widespread respect during the three-year in situ commission. Per Maxwell Fry, Drew addressed everyone with "undifferentiating directness", including Le Corbusier, whose friendship flourished despite disagreements. Also, the local staff, who invited her to personal events, fostering close relationships.

Drew's cultural sensibility was, arguably, her strongest strategy. By promoting dialogues with future users, regardless of caste or rank, she developed solutions to fulfill people's aspirations. Therefore, they entrusted her to informally judge daily disputes: the so-called 'Raj Justice'. Additionally, Drew's social and political networks were vital vis-a-vis her goals. Her diplomacy with Indian Prime Minister Nehru likely supported her initiative to construct an additional government housing typology for the initially excluded lowest strata. Moreover, by grasping local languages and conducting French-English translations, even in official meetings, Drew's linguistic skills critically sustained the team's cohesion.

This paper integrates my doctoral research and scrutinizes vital primary sources: Fry and Drew Papers (including Drew's unpublished autobiography) at the R.I.B.A., besides key material on the Chandigarh Project, namely Pierre Jeanneret and Aditya Prakash Fonds at the C.C.A., C.I.A.M. records at the gta archives ETH Zürich, along extensive fieldwork in India, where I visited Chandigarh Municipality archives, and Drew's building œuvre. It aims to highlight Drew's understudied heritage through the lenses of her noteworthy manifold tactics, stressing how she surmounted patriarchal prejudice, especially in non-Western territories like India, to achieve agency towards social justice while being addressed as 'Respected Sir'.

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Negotiating Everyday Sexism: Marion Mahony's Theorizing of Agency

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Abstract

The work of misogyny in belittling female intellectual and creative workers and in silencing women's criticisms of patriarchy is well documented. Perhaps less frequently studied within architectural history are instances of women architects re-signifying sexist tropes to performatively generate feminist contexts for the practice of architectural modernism. This paper examines how the architect Marion Mahony invoked and parodied stereotypes of female labor to advance an ecological approach to urban planning and undermine the patriarchality of architectural history-writing. The second woman to graduate with a degree in architecture from MIT in 1894, Mahony's subsequent wide-ranging career as a public intellectual spanned five decades, three continents, and encompassed experiments in real estate development, drawing, filmmaking, and writing. Reconstructing the debates on the pasts and futures of imperialism that enfolded Mahony's practice across the United States, Australia, and South Asia between 1914 and 1949, this paper foregrounds Mahony's theorizing of agency.

Beginning in 1975, women architects posthumously commemorated Mahony as a female icon overshadowed by her male colleagues. These exhibitions, drawings, and essays ironically elided Mahony's critique of history-writing, as well as the anti-colonial provenance of Mahony's attention to the everyday. Finding historical-writing obsessed with affixing progeny to a patriarch, Mahony focused on what every historical narrative must strategically exclude. Namely, quotidian subjective experience. Mahony contrasted architectural history's narrow conception of agency, which was concerned with attributing styles to father-figures, with her own rigorous theorizing of agency as consisting in the exercise of a subjective point of view in one's routine interactions with other creatures and things. This paper highlights how, from the 1920s through the 1940s, Mahony elaborated and illustrated this distinction in her planning, filmmaking, and writing practice by satirizing sexist descriptions of women as caregivers and the sexist expectation that women see women through the eyes of men.

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Uncovering Noémi Pernessin Raymond as an Architect

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Abstract

Antonin Raymond (1888-1976) stands as a pivotal figure in the realm of modernist architecture in Japan. Yet, behind his illustrious career, lies the equally significant influence of his wife, Noémi Pernessin Raymond (1889-1980). Noémi's adeptness in interior and furniture design positioned her as an inseparable collaborator in Antonin's architectural endeavors. In postwar period, Noémi took on designing not only the interior but also the entire houses. For instance, the Eloise Cunningham House, one of Raymond's most esteemed works from the post-war period, was designed by Noémi. In her writings, she emphasizes the significance of client communication in residential projects. Her not only creative prowess but also strong social skills, proficiency in Japanese and empathy for the lifestyles of others enable her to craft modern homes of profound simplicity that delighted clients. Despite Antonin acknowledging Noémi's architectural contributions to residential projects, historical narratives, including those from her contemporaries, often portray her primarily as an interior designer, negating her architectural achievements.

This paper delves into the prevalent bias that confines female creativity predominantly to two-dimensional and interior design realms in postwar Japan. It examines how Noémi navigated this challenging landscape, presenting herself as an architect and asserting her voice through media outlets, such as, Modern Living. Modern Living was a popular lifestyle magazine published by a women's magazine company, targeting middle-class urbanites. Unlike conventional architectural publications that credited Antonin or their firm for most residential projects, Modern Living rightly attributed Noémi's works to her, offering her a venue to articulate her architectural perspectives under her own name. Finally, this paper explores her strategy of leveraging these widely consumed media, often associated with women and families. This approach may have inadvertently confined her work within a female sphere, leading to its marginalization or undervaluation within the architectural historical discourse, as publications like Modern Living are frequently disregarded in traditional architectural research.

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Crafting a Legacy Across Migrating Borders and Bodies: Leyla Turgut

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Abstract

This paper examines how migration and shifting borders shaped the life and career of Leyla Turgut (1911–1988), a pioneering female architect in the Republic of Turkey. At the intersection of migration and gender, Turgut used her migrant identity to forge a distinct professional trajectory while navigating the gendered and patriarchal architectural landscape. By leveraging her linguistic abilities, international networks, and unique perspective as a migrant, Turgut made significant contributions to architectural education and practice. She became the first female faculty member in the architecture department at Istanbul Fine Arts University and secured commissions in significant projects in the male-dominated construction industry through strategic alliances.

The paper explores further how Turgut's migrant identity was not only a tool for professional advancement but also central to her posthumous legacy. Through meticulous self-archiving practices, particularly her diaries, Turgut actively constructed her own narrative, while leveraging the "modern Turkish woman" label that institutions and the media assigned to her as part of the young republic's modernization efforts. This label, tied to her migrant identity as a "Western woman," was externally imposed, yet Turgut skillfully used it to bolster her professional reputation and craft her personal archive. Her archives are claimed to be attempts to asserting control over her legacy.

By focusing on Turgut's self-archiving, this paper argues that her practices were both personal and strategic, reflecting her position as a migrant woman in architecture. Through these efforts, Turgut preserved her place in architectural history and challenged the institutional narratives that often marginalized women. Drawing on her diaries as primary sources, this research disrupts dominant histories, foregrounding the underrepresented stories of migrant women in architecture and exposing the contradictions within the archives that tell her story.

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Women's Agency between Achievements, Anger, and Struggles

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Abstract

Historians have shown for long how in the blind spots of canonical histories of architecture, we often find women struggling to see their work, often collaborative and beyond designing buildings, recognized in a profession that celebrates individual 'genius' designers. Building on pioneering studies since the 1970s, a recent "wave" of efforts exists towards creating visibility and recognition of women in architecture, in the shape of monographs, edited collections, exhibitions, women-focused awards, and web platforms. In addition to focusing on the achievements and success stories often at the heart of such efforts, I will here focus more explicitly on the struggles and challenges. I will ask how struggle and anger are portrayed (or not) as productive forces in the stories about how women have, both historically and today, gained agency and empowerment. I will set in dialogue approaches from feminist historiography and feminist scholarship focusing explicitly on anger and struggle as a force for change with the example of Parlour, "a research-based advocacy organisation working to improve gender equity in architecture and the built environment professions." Based in Australia, Parlour's web platform offers a range of formats for sharing research, statistics, action, open letters, surveys, and conversations. This variety of formats for discussing (in)equity in architecture and the built environment allows, in my view, not just for showcasing good work and advocacy towards change but it also does not shy away from giving space to—longstanding and ongoing—struggles. In this paper I will ask: What are the consequences of proposing anger and struggle as productive forces for writing histories of women in architecture? Can celebrating achievements while also calling out frustrations and injustices, bring nuance to the stories of "those who made it"?

PS04 Cross-Border Flows, Modernization, and East Asian Inland Cities
Session Chair: Yichi Zhang, Chongqing University, China

The Adaptive Production of Settler Architects in Wartime Chongqing

Yikuan Han

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Abstract

The Second Sino-Japanese War (1937-45) witnessed the relocation of the KMT government from Nanking to the inland city of Chongqing to escape the ravages of war. This move drove a number of leading architects to relocate from China's East Coastal cities to settle in Chongqing. By introducing adaptive design ideas and innovations from coastal cities, these architects developed unique social relationships, institutional processes, and design and construction methods, thereby advancing the urban development of Chongqing.

This talk examines the interaction between architects and various social and environmental factors of wartime Chongqing by focusing on the practices of the Kwan, Chu, and Yang Architects & Engineers, the most famous architectural institution in modern China and a company formed by settler architects from Nanking to Chongqing. By comparatively studying the stages of design, construction, and management of the architects' projects, this talk reveals how the architectural construction production in wartime Chongqing encoded the characteristics of transplantation and grafting in the aspects of social relations, production management, design, and construction by modifying and integrating coastal elements into inland elements.

The settler architects inherited social networks from Nanking and deepened the integration of social relationships with local individuals and institutions. They not only developed flexible "deviation" characteristics in terms of production processes through organizing specific project implementation processes but also created a rapid design approach to draft the layout patterns. Significantly, they adaptively employed construction techniques to achieve their designs.

In doing so, this talk will not only contribute to the research on the modernization process of architectural production in inland Chinese cities during wartime by drawing upon a perspective on architects but also deepen the understanding of the transregional architecture between coastal and inland cities in the field of architectural history.

PS04 Cross-Border Flows, Modernization, and East Asian Inland Cities
Session Chair: Yichi Zhang, Chongqing University, China

Glocalization and modernization of Taiyuan: the cross-border flows of French railroad technology on the Zhengtai Railway in modern China

Ruoran Wang, Zhichen Lyu, Subin Xu

Tianjin University, China

Abstract

The Zhengtai Railway, the earliest railroad in Shanxi Province, was built in 1904 by French engineers lead by M. Millorat, opened to traffic in 1907, and operated by France until 1933. The Zhengtai Railway was a narrow-gauge railway connected to the standard gauge Luhan Railway, giving rise to the railroad warehousing industry and the 'Tianjin freight industry' in Taiyuan, which specialized in transporting goods from Tianjin. Current research focused more on the impact of modern railways on cities in eastern and northern China and less on the technological modernization of cities in the western hinterland under the influence of railways. Taking the Taiyuan section of the Zhengtai Railway as an object, the study collects historical materials on the construction of the Zhengtai Railway from China, France, and Britain. First, it analyzes the cross-border flow and diffusion of modern French railway technology to the inland hinterland of East Asia from the perspective of globalization, as well as the local adaptations in the diffusion process. Second, taking Taiyuan's 'Tianjin freight industry' as a case study, it analyzes the process and impact of the cross-border flow of technology and goods from the West to the hinterland of China, with coastal port cities as the intermediaries. Third, it further examines the comprehensive impact of railway modernization on various aspects of Taiyuan's social culture, urban structure, and regional positioning. The study aims to emphasize the trans-regional impact of the cross-border flow of modern railroad technology on the hinterland cities and the process of economic, cultural, and technological modernization for the hinterland cities mediated by the open port cities, as well as to redraw the mapping network of the complex inter-city relationships brought about by the railroad.

PS04 Cross-Border Flows, Modernization, and East Asian Inland Cities
Session Chair: Yichi Zhang, Chongqing University, China

The Acquisition of Publicness: Shaping the First Urban Park in Chengdu, 1909–1935

Jiaqi Chen

University of California, Santa Barbara, USA

Abstract

The urban park was one of the major institutions advocated by Chinese officials and elites during the Late Qing Reforms in the early twentieth century to modernize the populace with Western ideas and forms. The creation of urban parks in inland cities of China significantly contributed to the transformation of these cities during the Republican era (1911–1949). While existing scholarship highlights urban parks as vital public spaces in inland Chinese cities like Chengdu and Chongqing since the 1920s, less attention has been given to *how* the process of making space "public" unfolded. This paper addresses this process by investigating Shaocheng Park in Chengdu and its transformation between 1911 and 1935.

Chengdu, a major Chinese inland city and the frontier of China proper, experienced centuries of cultural exchange with Tibet and a surge of Western impact after 1905. Located next to the city wall that separated Chengdu into two parts, Shaocheng Park was the first and the most popular urban park in Chengdu, showcasing the city's adoption of ideas from the coastal regions in China, the West, and Tibet.

Drawing upon textual archives, city maps (1911, 1915, 1933, 1945), and a newly found 1:1000 map of the park (1926), this paper explores three aspects of the park to understand this transformation: how the park's exhibition hall formalized urban festivals, the meaning and reception of the 1914 monument—the most prominent construction in the park—built under the supervision of an engineer who had studied in Japan, and the manner in which the park contributed to the dissolution of the city walls. This paper argues that attention to local receptions of the concept of the urban park in Chinese inland cities can explain what constituted publicness and how a new notion of public space emerged from the cross-border pollination of ideas.

PS04 Cross-Border Flows, Modernization, and East Asian Inland Cities
Session Chair: Yichi Zhang, Chongqing University, China

Suzhou Overseas: Transnational Exchange of Landscape Practices

Zheming Cai

University of Toronto, Canada

Abstract

In 1981, the Metropolitan Museum of Art in New York unveiled the Astor Court, a gallery space designed to display Ming-dynasty Chinese furniture within a garden courtyard, exemplifying domestic spaces typical of Southern China. Constructed using authentic materials prepared in China and assembled on-site by Suzhou craftsmen, Astor Court is recognized as the first authentic reproduction of a classical Chinese garden outside of China. This project also marked the first permanent cultural exchange following the rapprochement of China and the U.S.

While existing literature often emphasizes the significance of the Astor Court in cultural heritage and diplomacy, this paper explores how overseas Suzhou gardens influenced contemporary Chinese landscape architectural practices during China's economic reform through transnational exchanges. Constructing classical-styled Suzhou gardens mediated Chinese landscape design knowledge both domestically and internationally, shaping the built environment, policies, and design pedagogy. This paper situates these exchanges within the broader context of China's modernization and nation-building from the 1970s to 2010s.

The research delves into the overlooked process of creating Suzhou classical gardens abroad, including the establishment of the *Su Zhou Gu Dian Yuan Lin Jian Zhu Gong Si* (Suzhou Classical Chinese Garden Architecture Company) in 1979 for the Astor Court project. Notably, no classical Chinese gardens had been built from scratch since the founding of the PRC. To meet the Astor Court project's requirements, the Suzhou Garden Administration assembled skilled craftsmen into a classical Chinese garden construction team. This paper examines how diverse professions— carpentry, masonry, plaster work, tile work, brickwork, rockery, and horticulture— were organized and institutionalized into a cohesive professional discipline of landscape architecture.

Furthermore, the paper explores how constructing Suzhou classical gardens overseas influenced cultural heritage conservation and city planning practices at home within China's shifting socio-cultural, socio-economic, and socio-environmental contexts. This research provides a nuanced understanding of the transnational exchange of landscape epistemologies, techniques, materials, and labor in the modernization of contemporary China.

PS04 Cross-Border Flows, Modernization, and East Asian Inland Cities
Session Chair: Yichi Zhang, Chongqing University, China

Branding the Metropolis (2012-2024): The Intersection of Globalization and Localization Dynamics in Downtown Chongqing, China

Jie Xiong

The University of Hong Kong, Hong Kong

Abstract

This paper investigates the strategies employed by Chongqing, a vast metropolis in inland China, to synchronize with the forces of globalization and compete with well-established coastal cities in the revitalization of its city center. This endeavor has resulted in the emergence of innovative and unique urban landscapes.

In 1997, Chongqing was distinguished as the sole municipality under the direct jurisdiction of the central government in inland China. Following 2010, the iconic landmark Raffles City emerged as a testament to the state's ambition for Chongqing to epitomize inland openness and serve as a crucial node within the Belt and Road initiative. Developed by Singapore's CapitaLand, this commercial project occupies the historic gateway to Chongqing, characterized by its international architectural style and substantial scale, thereby significantly transforming the city's downtown skyline and spatial configuration. Concurrently, the Chongqing administration identified the downtown area as possessing the highest potential to evolve into a city brand, owing to its rich historical, cultural, and unique hill-water landscape integration. Consequently, a series of 'culture-led' rejuvenation projects were initiated, including the revitalization of Baixiang Street, Shibati Old Street, Chaotianmen Square, among other sites. Ultimately, the lower layer of the city center has progressively evolved into a continuous traditional interface symbolizing urban identity, while the upper layer has been marked by the proliferation of super-tall towers emblematic of the city's modernity and openness.

This analysis aims to elucidate the context, dynamics, and trajectories of socio-spatial transformation within a contemporary inland Chinese metropolis. From a governance perspective, the paper utilizes the cases of Raffles City and Shibati to examine how Chongqing authorities reappropriated downtown land to create a new urban spectacle that harmonizes the highly globalized, vertical cityscape with the deeply localized, horizontal cityscape. Additionally, this study explores the role of the public in resisting and negotiating with centralized authority to preserve urban authenticity.

PS05 Revising Histories of Post-Conflict/Disaster Reconstruction
Session Co-Chairs: Fatina Abreek-Zubiedat, Tel Aviv University, Isreal, and Petros Phokaides, University of Thessaly, Greece

Post-conflict rural modernity in Guinea-Bissau: building from the ruins of wartime villagization (1963-1974)

Rui Lebre

Birmingham City University, United Kingdom

Abstract

How can a concentration camp become a lively town? Tite, in the Quínara region of Guinea-Bissau, started out as a forced resettlement in the early 1960s, part of the forced villagization program deployed by the Portuguese Army in the three liberation wars of Guinea-Bissau, Angola and Mozambique (1961-1974). Forced resettlement followed a concentration approach, forcing communities into barbed wired camps used simultaneously as prison, human shield and military entrepot. With the aim of turning populations against their own liberation movements, villagization was equally conceived as a development device that through welfare tried to advance Western social-political values and Portugal's colonial dominion. Tite emerged out of this history as a bustling rural center or capital, built from the ground up by the people who were forced to build it during the war. Today, these same people and their descendants continue to strive for a city and the promise of a fought over modernity.

Grounded in recent fieldwork, the article uses an ethnographically informed historical approach to examine how Tite was built during the liberation war and grew into a rural capital after independence. Tite's spatial history is presented from the perspective of its forced inhabitants, labour force and local elites to examine how post-war reconstruction from the ruins of villagization set the stage for contemporary negotiations of modernity. The article aims to contribute to our understanding of the legacies of wartime villagization and post-conflict reconstruction from the perspective of those involved, arguing the importance of paying closer attention to rural modernization processes in the Global South for a more comprehensive history of the present. But it equally aims to foreground how post-conflict reconstruction processes tie decolonial and colonial agents, as well as local and international powers in unbalanced compromises that often create possibilities for marginalized agents.

PS05 Revising Histories of Post-Conflict/Disaster Reconstruction
Session Co-Chairs: Fatina Abreek-Zubiedat, Tel Aviv University, Isreal, and Petros Phokaides, University of Thessaly, Greece

Architects Against Extinction? Garden as World and World as Garden for Planetary Healing (1965-1979)

Esra Akcan

Cornell University, USA

Abstract

Extinction is the ultimate harm of slow violence on species, while the realization of extinction is the traumatic moment after which humans can no longer unsee the hitherto invisible. Like in all disasters whose deep causes come to surface at the moment of destruction, the invisible slow violence of extinction is brought to consciousness with the final disappearance of a species from sight. This paper explores two projects from the late 1960s and 1970s, undertaken by international teams and located in Sudan and Iran, where architects responded to the realization of extinction with projects that sought to heal the planetary loss. While the first--undertaken under Doxiades Associates with a multidisciplinary team--inspired a theory of the world as a universal garden to fight water pollution and marine life loss; the second--a multinational collaboration between Ian McHarg, Eskandar Firouz, Nader Ardalan, Laleh Bakhtiyar, Charles Eames, Buckminster Fuller etc.--sought to reproduce the world in a garden to fight the extinction of the Persian lion. I place these projects as forerunners in the spectrum of projects between protected areas and anti-colonial gardens, which have crystallized as distinct positions against ecocide prevention during the first decades of the twenty-first century. While both came to the realization that the division of the global ecosystem into nation-states produces more environmental damages, and while both envisioned ways of multispecies co-living; they could not prevent an imperial mode of thinking that ended in total, not to mention anthropocentric solutions. While endorsing the transnational scope, I question the projects for their assumptions between unity and totality. Analyzing them from the perspective of recent theories in natural conservation, I challenge the premise that planetary healing requires hyperopic and top-down environmentalism, and endorse the acknowledgment of the role of nonhuman actors in healing the cites that humans built.

PS05 Revising Histories of Post-Conflict/Disaster Reconstruction
Session Co-Chairs: Fatina Abreek-Zubiedat, Tel Aviv University, Isreal, and Petros Phokaides, University of Thessaly, Greece

Placing Reconstruction within Redress: Lamu after the Shifta War

Kenny Cupers

University of Basel, Switzerland

Abstract

Famous for its by-gone maritime power and ancient coral stone architecture, Lamu town and the surrounding archipelago also testify to more recent histories of struggle. In 1963, just after Kenya's independence from Britain, the region's inhabitants suffered extreme violence at the hands of Somali secessionists and the Kenyan paramilitary troops ordered to quash the insurgency. The Shifta War, as the conflict came to be called, ended with an official ceasefire in 1967 but disorganized and intermittent violence lasted decades longer. For many inhabitants, the war lives on in the current "war on terror" the Kenyan government wages on Al-Shabaab militants in collaboration with the American military.

This paper examines how, against the background of this lingering conflict, communities fought to return and rebuild their homes and agricultural landscapes without government recognition, let alone an official reconstruction plan. It explores these efforts in relationship to the urban growth of the region, as mass displacement during the war transformed Lamu town's agricultural outskirts into densely inhabited neighborhoods. It also traces how these efforts were complicated by the Kenyan government's foreign-aided rural development and settlement projects, which encouraged landless farmers—victims of British colonialism in central Kenya—to settle in the coastal region.

Analyzing these interrelated ways of rebuilding and the complex narratives of belonging they mobilize, the paper situates reconstruction within the epistemological framework of redress—the overcoming of past injustices by building an alternative future. Centering post-conflict histories on justice for marginalized communities, the paper argues, requires a methodological turn in architectural history. The analysis combines archival research with oral history, grounded in a methodology of long-term collaboration with the indigenous rights group Bajuni Welfare Association and the local youth organization Lamu Youth Alliance.

PS05 Revising Histories of Post-Conflict/Disaster Reconstruction
Session Co-Chairs: Fatina Abreek-Zubiedat, Tel Aviv University, Isreal, and Petros Phokaides, University of Thessaly, Greece

Reconstruction waiting to happen: Injustices of care in Varosha

Panayiota Pyla

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Abstract

The urban area of Varosha, Cyprus was in the 1960s a bustling tourism hub, but the 1974 military conflict led to the fencing of the area, which has largely remained inaccessible to either Greek or Turkish Cypriots. The dilapidated state of its architecture stands in sharp contrast to its past grandeur. Very few people or pets, but certainly many rats and wild vegetation are at this point the living inhabitants of the area, which became a prime destination for dark tourism seeking thrills in global spots of disaster.

The many photographs of Varosha that recently circulate widely could have this overarching title: "Reconstruction waiting to happen". Because the area has for half a century been caught up in an ambiguous state of conflict and post-conflict, many have considered acting as agents of its reconstruction— from International organizations and state agencies, to urban planners and architects—all acting in the name of political reconciliation or some other kind of resolution of the notorious "Cyprus problem". Each reconstruction proposal has a powerful political charge and needs to be interrogated: Which past does it use as reference, whose prosperity does it aspire to, and what past injustices does a particular reconstruction plan to address? The answers will vary depending on whether the 'agent' professing reconstruction represents particular local or multinational economic or political interests, European or United Nations policies, state or neoliberal ideologies.

This paper poses an alternative question that challenges a particular blind spot in existing proposals: How can the environmental injustices of Varosha's golden era of the 1960s set current perspectives on 'reconstruction waiting to happen' on a new footing? Focusing on three key themes, namely, water abuse; massive coastal concrete construction; and tourism-related labour, the paper sheds new light on Varosha's reconstruction politics.

PS05 Revising Histories of Post-Conflict/Disaster Reconstruction
Session Co-Chairs: Fatina Abreek-Zubiedat, Tel Aviv University, Isreal, and Petros Phokaides, University of Thessaly, Greece

Conflicts in Depth

Ijlal Muzaffar

Rhode Island School of Design, USA

Abstract

Do conflict and reconstruction happen only on the surface or also in the depths of land? How does considering depth as a site of reconstruction changes our view of the nature and scale of conflicts themselves? In this talk I will propose a new relationship between conflict and reconstruction by connecting the threads of a colonial policy of land transformation across the world. American cotton had long proven to be predictable source for British textiles, even after the revolution. But American Civil War disrupted this steady supply. To generate new sources of cotton, the British government dug canals into the desert in Sindh (now in Pakistan), building barrages and settling new farmers along their length. This massive enterprise was imagined to not only shape the surface but also the depth of land. Engineers imagined how to keep silt particles afloat in the canals and control underground water-table to dictate what could and couldn't be grown on the land. The redesigning of land's depth displaced thousands, followers of traditional religious figures in the region, ensuing rebellions for over half a century and a lasting legacy of ethnic divisions. But its most lasting legacy has been turning of depth as a site of perpetual epistemological and material conflict. Pouring of water into the depths of a desert land depleted its ability to absorb floods. In 2022, more than half of Sindh was flooded in the monsoons, unleashing old divisions. Enemies are imagined as controlling the depth of land, its water table, the settling of silt in canals, ensuring either crop yields or bankruptcy. In proposing to tell the story of these conflicts through the concept of depth, I seek to not only tie the contours of colonial and postcolonial history, but also of ecological and human.

PS06 Indigenous Place-Making – Acts of Resistance and Sovereignty
Session Chair: Lynn Paxson, Iowa State University, USA

The Importance of Language to Sovereignty and Architecture

James Bird

University of Toronto, Canada

Abstract

The First Nations housing crisis in Canada evolved as colonization overtook Indigenous societies and civilizations. The introduction of the Indian Act[1] of 1876, directed all aspects of life for First Nations peoples, and attempted to outlaw the speaking of some fifty Indigenous languages in Canada. Without language a society loses its ability to identify with and define its essential principles. The Dënesųłiné language is one such example, resulting in a society without the ability to record and create its traditional built form and its ways of knowing Indigenous domestic space.

Dene people were left homeless, forced into the typology of the officially mandated "Indian House" introduced in the 1940s and 50's by the Federal Government for *"civilizing the Indian"*. An architectural model which imposed the western idea of home as a tool for colonization, a built application of the principles animating the Indian Act. This resulted in Indigenous people left disoriented, disenfranchised - separated from their own stories of origin.

This paper will use examples of how the peoples own Dënesųłiné language principles are being used to reshape colonizer typologies in the design of Dene homes - the intersection of Dënesųłiné linguistics and shape forming. Using our language and traditional teachings to help re-design ideas of the function of domestic space - an important act of resistance and sovereignty, to re-identify our architecture according to our own worldview and traditional cultural aspects of the Home -*Se Kue', Dënesųłiné for the spirit home, or place where spirit resides.*

[1] The Indian Act, which was enacted in 1876 and has since been amended, allows the government to control most aspects of aboriginal life: Indian status, land, resources, wills, education, band administration and so on. ... In its previous versions, the Indian Act clearly aimed to assimilate First Nations.

PS06 Indigenous Place-Making – Acts of Resistance and Sovereignty
Session Chair: Lynn Paxson, Iowa State University, USA

From Alcatraz to New Haven; An Indigenous Spatial Culture

Anjelica Gallegos

Yale University, USA

Abstract

The 1969 Alcatraz Island Occupation was an act of Indigenous resistance compelling justice and recognition of tribal self-determination and sovereignty. Place-making and architecture was fundamental to envisioning a brighter future for American Indians and catalyzing a cognizant American society. On December 23rd, 1969, in negotiations with the United States, the Indians of All Tribes Conference on Alcatraz Island presented a plan to design and build spaces for Indigenous resistance, redressing centuries of cultural repression. Although the Occupation helped to solidify an official U.S. policy of tribal self-determination and prompted increased focus and resources to American Indians, the plan to construct a gathering place for all tribal nations on Alcatraz Island was never fulfilled. In 2019, on the 50th anniversary of the Occupation, three American Indian scholars attending the Yale School of Architecture revisited the spatial practices and objectives of the occupation in the form of a student exhibition entitled, “Making Space for Resistance: Past, Present, Future”.

A closer look at the Alcatraz Island Occupation itself, the exhibition, and the group who designed the exhibition, the Indigenous Scholars of Architecture, Planning, and Design (ISAPD), will provide a contextual analysis of Indigenous architectural resistance of multiple space times within the socio-political and academic landscape. The paper will cover spatial practices at the Occupation and specific building characteristics and architectural tools proposed by the Indians of All Tribes Conference council that was translated into the exhibition. The exhibition’s historical references alongside the designed innovative spatial identity, the construction process, and the curated artwork and architectural work will be analyzed. The community building beyond Yale School of Architecture and the continued work of the evolved ISAPD will establish the presence of a resistance that is energized from the past, adaptive to the present, and that advances Indigenous spatial culture for the future.

PS06 Indigenous Place-Making – Acts of Resistance and Sovereignty
Session Chair: Lynn Paxson, Iowa State University, USA

"We don't believe they are dead, they are just resting": Indigenous Knowledges as Epistemological Reclamation in Planning

Joaquin Lopez

University of Utah, USA

Abstract

The integration of Indigenous Knowledges in planning represents an ongoing dilemma. On the one hand, involvement in the planning process enhances a decolonial space for Indigenous People(s). On the other, it legitimates the coloniality of planning and coopts Indigenous Knowledges. Because of its complexity, a holistic view of the mechanisms Indigenous People(s) create to engage, support, and empower themselves during the planning process represents an alternative approach. In this paper, I apply the voice of place to describe the epistemological reclamation five Tribal Nations experience in the Bears Ears National Monument. The findings suggest a refusal of settler narratives in Indigenous Land, the importance of Indigenous processes, a praxis of relational Knowledges, and the fluid forms of moving between knowledge systems while maintaining knowledge sovereignty. By telling a story from the Tribes' perspective, this research re-signifies the role of Indigenous People(s) when engaging in settler-state planning.

PS06 Indigenous Place-Making – Acts of Resistance and Sovereignty
Session Chair: Lynn Paxson, Iowa State University, USA

Learning from the Kauhale and Kanaka Maoli Design Intelligence

James Miller

Western Washington University, USA

Abstract

Indigenous intelligence in the production of the built environment represents generative codes. These systems provide an alternate epistemology to learn from in order to find solutions to our contemporary affordability and climate crisis. The ahupua'a and kauhale are Kānaka Maoli systems of abundance that provide models of Indigenous intelligence in resurgent practices of self-determination.The ahupua'a is a self-sustainaing land unit encompassing land from the sea, running up the valley ridges to the mountains; the wedge shaped division allowed for equal distribuition of food, shelter, medicine, and more. The kauhale is a housing compound that relates to the ahupua'a ecologies and reflects a living architectural system supported by knowledge transfer, collective work, and sustainable land-based practices.

The paper examines the interconnected systems of the ahupua'a and kauhale through Moana epistemologies, specifically the application of Vā/ Wā theory. It draws from archival research consisting of the Nupepa ʻOlelo Hawaiʻi and documentation of ahupua'a, kauhale, and hale. Through interviews, lived experience, and participant observation of living examples, namely Ho'oulu ʻĀina on O'ahu, the qualitative analysis demonstrates consistent principles for the possibility of alternate land-based futures.

While the research project focuses on the development of a kauhale housing model based on Moana epistemologies, it provides recommendations to address regulatory roadblocks of the settler colonial state, such as financing, construction processes, and building equity. Strategic arrangements between existing nonprofit and grassroots coalitions with established land bases and an expressed commitment to sustainable futurities modeled on ahupuaʻa systems of reciprocity and care could empower Kānaka Maoli self-determination and challenge settler colonial actions of alienation and dispossession. The logic behind the design of ahupuaʻa and kauhale has simple rules: cultivate relations as a restorative act; honor resources; do not take more than needed. These are lessons that can contribute to just transitions.

PS06 Indigenous Place-Making – Acts of Resistance and Sovereignty
Session Chair: Lynn Paxson, Iowa State University, USA

Temporal Transparency: Anishinaabe Models for Architecture

Christian Nakarado

Wesleyan University, USA

Abstract

By examining architectural precedents indigenous to the Great Lakes region of North America, this paper examines the lifespan of buildings through the lens of the traditional ecological knowledge systems of the Anishinaabeg—the Ojibwe, Odawa, and Potawatomi peoples who have called the Lakes home since time immemorial. In contrast to patterns of modern and colonial architectural practice, I argue that Anishinaabe construction and the worldview it embodies together represent a fundamentally different approach to design, one that is more in tune with both ecological systems and the thermodynamic forces that govern energy consumption. Central to this worldview is a repudiation of the common understanding of objects and buildings as fixed or stable, instead conceptualizing them as always in flux, and therefore impermanent.

This paper takes the *midewigaan*—the *Mide* lodge—and the domed *waaginogaan* as central models for the Anishinaabe creation of form and space. Built from bent and tied saplings anchored directly into the earth, the *midewigaan* defines its interior through a repeated frame—one that is left open, allowing for free passage of light, air, and water through its architectural boundaries. Even when covered with reed mat insulation and sheets of cedar or birch shingles to form a more weatherproof shelter, these frames are always created to be light and portable, to be assembled quickly, and to decompose gracefully. Sometimes built in a single day, such structures are expected to last for a handful of years, not decades or centuries, thus deeply connecting to the pulsing cycles of their surrounding environment. This intentional openness and ephemerality sit in stark contrast to the ecological alienation of superinsulated high-performance buildings that meet Passivhaus standards. These Anishinaabe models mark a critical site of indigenous resistance to more conventional understandings of how buildings consume energy over the course of their “useful lifetimes.”

PS07 Open Session
Session Chair: Ashley Gardini, Diablo Valley College, USA

Korean Smart City Dreams: Unpacking Objectives and Societal Consequences

Keebaik Sim

UC Berkeley, USA

Abstract

Among major global participants in smart city building, South Korea (Korea, hereafter) is noted as a forerunner. Since the early 2000s, the central government of Korea has been developing smart cities as part of its government agenda. Notable examples include Seoul, Incheon Songdo, Pangyo Techno Valley, and Sang-Am Digital Media City. Scholars and industry experts attribute Korea's productive and expansive smart city developments to the government's heavy involvement in the planning and development of smart cities.

This study undertakes a comprehensive exploration of the Korean government's smart city visions and their impacts on the planning, development, and operation stages of smart cities. Drawing on a wide range of literature from Korean history studies, this study illustrates how Korea's history of modernization and its relationship with global superpowers such as the U.S. have profoundly shaped the government's vision for smart city development. To gain a nuanced understanding of how their vision is materializing in Korean cities, this study also employs interviews with government officials and industry experts and a year-long ethnographic fieldwork in Korean smart cities.

The findings reveal that the Korean government considers smart cities as a tool that will lead to the country's sustainable economic growth by gaining a competitive advantage in the digital transformation age. The Korean government's tool view of smart cities has led to the materialization of smart cities that fail to support the vibrant city life their inhabitants crave. This study illustrates the challenges of the government's tool-centric view of smart cities and calls for participatory, diverse, and bottom-up visions of what our future cities should look like, what they should achieve, and who they should serve.

PS07 Open Session
Session Chair: Ashley Gardini, Diablo Valley College, USA

Philip Johnson, Bruce Goff: the Funhouse Mirrors of Suburbia

Anthony Cohn

Independent Scholar, USA

Abstract

Most scholarship devoted to Postwar suburban housing makes strong distinctions, esthetically and functionally, between "Levittown" and architect-designed individual houses. The former is usually seen as derivative and a debasement of the latter. Levittown and the California developments of Joseph Eichler epitomize that era. Levittown's debt was to the "Colonials" of the pre-war period while the early "Eichlers" freely acknowledged their paternity in the Case Study House Program.

This paper will examine the opposite phenomenon – the influence of prototypical suburban homes on two very different architects and their houses; Philip Johnson's Glass House and Bruce Goff's Ford House, both conceived in 1947.

Johnson and Goff described their houses in the same terms they might have employed had they built them in Levittown rather than in New Canaan, Connecticut or Aurora, Illinois. The open space of the house is "divided" into the typical areas of the postwar suburban house: Living Room, Dining Area, Kitchen– and were described as such by the architects. Bedrooms are divided from that living space by bathrooms and furniture (in Johnson's case – Goff moves the bed/bath areas into their own subservient pods). The car, with its attendant driveway and parking area sits to one side of the Glass House and in front of the Ford House, but in both cases, the approach is oblique, as it is in Levittown. The "front yards" are well-manicured lawns of the suburban type; the "back yards" remain relative "wilderness areas".

Goff and Johnson, working for educated and adventurous clients, created suburban villas informed by the "mass-produced" subdivisions that sprang up around them. Their approaches to Modernism reflected both their personalities and backgrounds. The ideas embodied in their houses - procession, movement, accommodation of program to form without sacrificing either – reflect the conventional aspects of these two unconventional houses.

PS07 Open Session
Session Chair: Ashley Gardini, Diablo Valley College, USA

Women in Architecture Syllabi in Portuguese-speaking Global South

Leonor Matos Silva

ISCTE-University Institute of Lisbon, Portugal

Abstract

The Global South is often characterised as underdeveloped, and architectural education in these regions reflects challenges such as poverty, fragile economies, hunger, and the impacts of the climate crisis. In this context, while there is some recognition of the presence of women in teaching and science, their inclusion in the syllabi of prominent architectural programmes remains largely overlooked. This paper aims to highlight the representation of women in architectural education curricula across Portuguese-speaking countries in the Global South.

In Portugal, there is a significant gap between the recognition of women architects in exhibitions, publications, and conferences, and their inclusion as key authors in architectural course syllabi (Silva 2024, Postcolonial Directions in Education). This absence is even more pronounced in other Portuguese-speaking countries. This paper explores the contributions of women to architectural education curricula, including contributions from those who are not formally architects.

The study focuses on case studies from schools in Brazil (Escola da Cidade), Mozambique (Universidade Eduardo Mondlane, Faculdade de Arquitectura e Planeamento Físico), and Macao (University of Saint Joseph)—key Portuguese-speaking or formerly Portuguese-speaking regions where women represent a notable minority in architectural programmes, despite considerable efforts to address this imbalance. By examining the theoretical and historical contributions of women cited in school syllabi, the research will identify local and foreign figures who have become prominent as authors in the teaching of architectural history and theory, while also highlighting the most significant gaps in representation.

The study will be supported by a statistical survey, presented in analytical tables that outline the presence of women in these curricula and details about their contributions. Their initial professional training, current occupation, and most recognised works will also be included. The conclusions drawn from this analysis may offer valuable insights for potential revisions to the syllabi of architecture schools in these countries.

PS07 Open Session
Session Chair: Ashley Gardini, Diablo Valley College, USA

Architecture Education Under the Iron Fist: Architecture Schools depoliticized in Chile during the Pinochet Dictatorship, 1973 - 1990

Nicolas Verdejo

Penn State University, USA

Abstract

In 1973, Chile underwent a major crisis and democratic upheaval due to a violent coup d'état led by General Augusto Pinochet. After ousting President Allende's government, Pinochet and the military held power for seventeen years. The regime is famous for massive human rights violations committed by the military against opponents and striking workers. It also aggressively pushed for private development and a neoliberal economic model. One of the key areas of focus during this time was education: The military took control of all Chilean universities after the coup. This study aims to assess the impact of the Pinochet dictatorship on the country's five existing schools of architecture, which mainly can be identified as a complete depoliticization of architecture education. This process took two forms. The first is a strategic institutional harassment of professors and students and the removal of faculty, whether by dismissal, detention, or disappearance. The second form was through the design of curricula that abandoned the social objectives of the 1960s and focused instead on methodological approaches based on phenomenology, the development of private projects, and debates centered on the autonomy of the discipline. This authoritarian framework not only affected the schools themselves but also influenced how new graduates thought and transformed the city from the professional realm.

PS07 Open Session
Session Chair: Ashley Gardini, Diablo Valley College, USA

Thomas Waters: a British Colonial Engineer and His Design at the Edge of Empire

Susumu Mizuta

Hiroshima University, Japan

Abstract

Thomas James Waters (1842-1898) was an Irish-born engineer who was active in Bakumatsu and early Meiji Japan (c.1860s-1870s.). Based on the Georgian style, commonly used in colonial buildings in East Asia, he designed some of the important buildings necessary for the modernization of a young country. These include the Japanese Imperial Mint (1871), Ginza brick town (1873), paper money factory (1874), and the design for the Mikado's palace (1872). Waters was expected and well equipped to deal with these building projects. However, regardless of his architectural achievements in Japan, Waters was not educated as an architect but trained as an engineer in Glasgow and London. Therefore, it was seemingly difficult for him to cope with numerous building projects with little architectural experience.

With reference to the contemporary sources including the architect's plans and specifications held in the Japan mint, Tokyo metropolitan archive, Mitsui archive, and the National Archive of Japan, this paper traces the construction process and architectural styles adopted in the projects designed by Waters. By analyzing the elevations according to the project years, the author understood that the design of Waters shifted from the direct copy of the colonial or 'engineer's classical' buildings to his own classical style emphasizing the colonnades. In addition, this paper will examine his design by the comparative analysis with the Georgian architecture in London, which Waters might have seen during his apprenticeship and referenced before arriving in Japan. The author expects this paper possibly clarifies how Waters struggled and developed his design in the projects.

The narrative of Waters could be regarded as a part of British colonial architecture, which has been regarded most influential in East Asia, and, by learning from his struggle at the edge of empire, we may be able to approach the deep-understanding of the British imperial architecture.

PS08 Historiography of Muslim Modernities in Architecture
Session Co-Chairs: Arief Setiawan, Kennesaw State University, USA, and Ehsan Sheikholharam, Kennesaw State University, USA

Architecture in the "Spirit of Islam" in the Mid-Twentieth Century

Sara Honarmand Ebrahimi

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Abstract

In 1977, His Highness Prince Karim Al-Husayni Aga Khan IV, the forty-ninth heredity Imam of the Nizari Shi'i Imami Ismaili Muslims, established the Aga Khan Award for Architecture (AKAA). Subsequently, seminar one in the series Architectural Transformations in the Islamic World was held in France in April 1978. Delivering the opening remarks, the Aga Khan IV began by referring to the Aga Khan University Hospital in Karachi, the foundation stone of which had been laid on 3 February 1971. The Aga Khan IV explained how "during the design process" of the University Hospital a dialogue started about architecture in the "spirit of Islam" that eventually led to the foundation of the AKAA. While scholars, such as Şebnem Yücel and Sibel Bozdogan, have explored the history of the AKAA, the notion of the "spirit of Islam" has remained unexplored.

This paper will explore the Aga Khan IV's understanding of architecture in the "spirit of Islam." It will argue that he referred to buildings that would reflect the value system of Islam in terms of the interrelationship between *din* (spiritual) and *dunyā* (material). In contending for the unity of *din* and *dunyā,* the Aga Khan IV did not impose a dichotomy between "modernity" and "tradition;" nor did he turn away from a future-oriented notion of progress; nor did he demand for inverting and reinscribing colonial ideologies in the service of the post colonies. He offered an alternative idea of "progress." This idea was rooted in the nineteenth-century "conflict thesis" that viewed Islam as being not only compatible with science but also the religion of science *par excellence*. The prominence of this thesis in the twentieth century was entangled with political struggles, which witnessed the turning of Islam into a this-worldly "system" in response to the expansion of Western powers.

PS08 Historiography of Muslim Modernities in Architecture
Session Co-Chairs: Arief Setiawan, Kennesaw State University, USA, and Ehsan Sheikholharam, Kennesaw State University, USA

Exhibiting “Islamic Architecture”: Architettura nei paesi Islamici

Bahar Gökçen Kumsar Özdemir

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Abstract

This research aims to contribute to the discussion on the definition of "Islamic architecture". It examines how "Islamic architecture" was interpreted in the second international exhibition of the Venice Architecture Biennale in 1982/1983, *Architettura nei paesi Islamici -Architecture in Islamic Countries [SVAB]* through a textual analysis of the selected articles in the exhibition catalogue, which was in collaboration with the Aga Khan Award for Architecture [AKAA] and the Program for Islamic Architecture [AKPIA].

"Islamic architecture”, until recently one of the least theoretically developed subfields in architecture, long labeled with “Eurocentric” attributes such as “Saracen”, “Moorish”, or “Mohammedan”. Until the late 20th century, perspectives were mostly limited to religious or cultural essentialist approaches. After the 1970s, the globalization of the field, especially through AKPIA at Harvard University and the Massachusetts Institute of Technology, associated it with improving the quality of architecture in the diaspora where high density of Muslims live.

Today, "Islamic architecture" is concerned with adapting its epistemology to the era of globalization and postcolonial critique, which gives prominence to *the SVAB*, curated by Paolo Portoghesi, who achieved great success and fame with the very first exhibition, *La Strada Novissima - The Present of the Past*. However, while Portoghesi's first exhibition became one of the most famous references of the "Western" postmodern movement, *SVAB* remained buried in history.

PS08 Historiography of Muslim Modernities in Architecture
Session Co-Chairs: Arief Setiawan, Kennesaw State University, USA, and Ehsan Sheikholharam, Kennesaw State University, USA

Modernism and Mysticism: Mozhan Khadem's Architectural Journey

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Abstract

Mozhan Khadem is an Iranian-American architect who started his architectural education in the early 1950s at the University of Tehran under the supervision of Houshang Seyhoun, a pioneer architect and professor who operated École des Beaux-Arts teaching methods. Khadem continued his studies, earning a bachelor's degree at the Illinois Institute of Technology (IIT) and a master's in Architecture and City Planning from the Harvard University Graduate School of Design (GSD) in 1961, during the tenure of Modernist architect Josep Lluís Sert. Over time, he developed his personal design approach, a Modern contextual approach with a mystical basis called Continuous Architecture, which enabled him to win several competitions for large-scale and iconic projects in the MENA region.

In the 1970s, Khadem's design won a competition to design Aga Khan University (AKUH) in Karachi, Pakistan. The client, Aga Khan, an influential advocate of MENA-related studies and developments, facilitated a long journey for Khadem to explore the MENA region's architectural heritage. This experience further developed Khadem's design philosophy. In the early 1990s, Khadem used his design approach for the design of Koç University in Istanbul, Turkey. Later, in the late 1990s, he won another competition to design the new campus of the American University in Cairo (AUC) in New Cario, Egypt; however, this project underwent massive changes and was eventually built by other architects.

This research provides a historiography of Mozhan Khadem, an architect whose work synthesizes two major architectural approaches with his MENA region-based mystical theology to create his Modern contextual design approach, Continuous Architecture. Drawing on primary and secondary sources, this study investigates the features of Continuous Architecture, and examines how it represents MENA architectural heritage in the aforementioned comprehensive universities located in the MENA region.

PS08 Historiography of Muslim Modernities in Architecture
Session Co-Chairs: Arief Setiawan, Kennesaw State University, USA, and Ehsan Sheikholharam, Kennesaw State University, USA

The Double-Bind of Islamic Modernism: Religion, Pluralism, and the Aga Khan Award for Architecture

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Abstract

The Aga Khan Award for Architecture (AKAA) has significantly influenced architectural discourse in the contemporary Muslim world. This paper focuses on "pluralism," as articulated by the award's principal founder, the Aga Khan, and examines how the AKAA redefines architecture through societal, ecological, and identity considerations. By awarding projects like the Rohingya refugee camp and recognizing non-Western architects since the 1980s, the AKAA has operationalized this "pluralism" to expand the scope of architectural discourse beyond form and highlighting social engagement as key criteria for excellence.

Central to this analysis is the AKAA's alignment with the Aga Khan's pluralsitic vision, evident in initiatives like the Global Center for Pluralism and his use of Quranic verses to underscore diversity/coexistence as divine imperatives. Rooted in Islamic philosophy, this pluralism challenges Eurocentric definitions of modernity while presenting a distinct mode of Islamic modernism that is inclusive, adaptable, and socially responsive. By intertwining pluralism with Islamic ideals, the AKAA positions itself as both a global architectural platform and a reflection of the Aga Khan's broader religious and philosophical vision, allowing it to significantly expand the definition of architecture to include modern global issues, as well as make a case for the admissibility of Islamic thought in the intellectual sphere of modernism.

However, this pluralism also introduces a critical tension—or double-bind—within the award's mission. While the AKAA draws upon Islamic principles, it simultaneously transcends them, recognizing projects with little or no connection to Islam or Muslim identity. This paradox highlights the award's unique ability to expand architectural discourse by negotiating conflicting demands: celebrating architecture rooted in Islamic ideals while fostering global inclusivity. This paper explores this duality in the award, serving as both a proactive institution of Islamic modernism and a platform challenging traditional architectural definitions, ultimately reimagining the relationship between religion, modernity, and architecture.

PS08 Historiography of Muslim Modernities in Architecture
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Multiple Modernities in Iranian Housing Development

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Abstract

This study investigates the expression and negotiation of multiple modernities in Iran by comparing selected housing projects and neighborhood designs from the Pahlavi era to the present. The research examines well-known developments like the Narmak neighborhood and Ekbatan complex in Tehran alongside less-studied cases such as the ShahrAra neighborhood, Nazi Abad, Kuy-e Nohom-e Aban, and the recent District 22 development. By analyzing these diverse examples, the paper explores how various housing initiatives have both reflected and influenced the emergence of distinct, context-specific experiences of modernity in Iran.

Drawing on the theoretical framework of multiple modernities, as developed by Shmuel Eisenstadt (2000) and Charles Taylor (1999), the study questions the idea of a uniform, singular modernity and contends for a more refined understanding of how architects and planners have addressed the tensions between modernist principles and local conditions in these examples. The research employs a multidimensional approach, examining not only the spatial aspects but also the legal, managerial, and cultural factors that have shaped these projects, to understand how modernity has been interpreted and adapted within the Iranian context.

The study positions itself within the current body of literature on Iranian housing and urban development, engaging with the works of scholars such as Mohamad Sediqi (2018), Hamed Khosravi (2017), Azam Khatam (2015), Paria Valizadeh (2021), Rana Habibi (2015), and Morteza Mirgholami (2012). By integrating perspectives from architectural history and urban studies, the paper aims to shed light on the complex interplay between global modernist ideas and local practices in shaping Iranian housing and neighborhood development. The findings of this study are expected to contribute to the ways in which multiple modernities have manifested in Iran's built environment and to inform future research on the social, cultural, and political dimensions of housing in the country.

PS09 Architectural Histories of Building Material Reuse in Modernity
Session Co-Chairs: Lionel Devlieger, Ghent University, Belgium, and Adam Przywara, University of Fribourg, Switzerland

Materiality of Concrete and Dynamics of Construction in 1960s East Pakistan: Unveiling the Tensions between Reuse, Labor, Modernity and Tradition

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Abstract

In the postcolonial context of 1960s East Pakistan (now Bangladesh), concrete emerged as a pivotal yet contested architectural material, marked by deep-rooted perceptions and pragmatic challenges. The prevalent notion, echoed by local experts, was that concrete, despite its architectural potential, remained concealed under plaster due to its perceived visual unattractiveness. Economic constraints propelled by escalating prices of cement, sand, and stone aggregates rendered concrete an expensive choice, whereas brick, abundantly available across Bengal, stood as the primary building material. Reinforced cement concrete (RCC) found utility mainly in structural elements, relegating non-load bearing walls to mud-based brick constructions. The prevailing discourse, as reflected in publications like *The Pakistan Engineer*, highlighted the economic benefits and historical aesthetic value attributed to bricks. This perspective contrasted with the global shift favoring concrete over bricks as a facing material. However, concerns over defective masonry due to deteriorating brick quality pushed towards exploring alternatives. Field-level adaptations in concrete materialization unfolded through innovative practices, including the use of brick chips as substitutes for scarce stone aggregates in concrete mixtures. Arguably, amid material scarcity, the prevailing scenario of resource limitations prompted some expert builders like *Louis Berger Inc. (Pak) Limited (LBG)* to acknowledge and practice contextualization in construction materials. A shortage of skilled laborers in tandem with the introduction of new construction techniques posed challenges, leading to the categorization of laborers as "unskilled" due to the lack of formal vocational training. This paper aims to identify the multifaceted context of architectural materials, economic constraints, localized adaptations, and labor dynamics, revealing the continuous negotiation between resource scarcity, economic limitations, and evolving construction practices that shaped the architectural outcomes of 1960s post-colonial East Pakistan. A systematic analysis will be executed on several projects constructed during the 1960s in East Pakistan, in addition to the study of primary and secondary resources to understand the approach.

PS09 Architectural Histories of Building Material Reuse in Modernity
Session Co-Chairs: Lionel Devlieger, Ghent University, Belgium, and Adam Przywara, University of Fribourg, Switzerland

War rubble (and) landscapes. Reuse practices in Italy, 1943-1947

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Abstract

World War II aerial bombings targeted large cities and smaller villages, industrial towns, railway interchanges and harbors all over Italy. Genoa, Milan and Turin were hit particularly hard, as the poles of the country's highly productive "*triangolo industriale*" (industrial triangle). On June 11 1940, the very first bombs fell on Turin, while raids on the three cities intensified dramatically between October 1942 and September 1943, to continue until the end of the conflict.

A rich literature exists on the effects of the bombings, quantifying and describing casualties and destructions, and on the reconstruction efforts, focusing both on monuments restoration and city planning. On the contrary, very little has been researched, at least in the field of history of architecture, urban and construction history, on how the rubble of Italian cities was managed, disposed of and more interestingly salvaged.

This paper is based on in-depth bibliographic studies and original research at various Italian Municipal Archives. It is part of an ongoing investigation on rubble reuse in Italy, from 1943 to 1947, framed within a broader survey of pioneering practices of reuse, circular economy, and what is currently defined as "Upcycling" in the building practice. Grounded on a cross-disciplinary approach, the paper strives to collect and interpret piecemeal and heterogeneous data, to outline a relevant, though necessarily incomplete, picture on the theme.

First, we present the regulatory frame, the private and public actors, and the logistics of rubble transportation, disposal or stocking. On these bases, we analyze a variety of its "Upcycling" trajectories: its compaction into roadbeds and as subgrade of public parks, such as Turin's Parco della Pellerina; its accumulation in artificial hills, including Milan's 45-meter-high Monte Stella, and reshaped coastlines, as in Genoa's harbor; to conclude, its reinsertion in the market of building materials and its reuse within ordinary constructions.

PS09 Architectural Histories of Building Material Reuse in Modernity
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Brussels Magasin de la Ville: Conservation & Reuse of Fragments

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Abstract

The *Magasin de la Ville,* active in the first half of the twentieth century, started out as the storage place for the construction department of the city of Brussels. Under the influence of city architects and municipality officials, that both governed the construction department and at the same time were part of a newly established heritage organization, the *Magasin* evolved into a place for the storing, conservation, and restoration of architectural fragments. Furthermore, archival documents show that the *Magasin* at times also sold these fragments for reuse. This heritage organization, the *Comité d'études du Vieux-Bruxelles,* was documenting the buildings that were rapidly disappearing from Brussels' city center, due to the radical ongoing urban transformations. It is this ambiguous governance, that makes the *Magasin* —translatable as both shop and storage — a prime example to study the tension between negotiating both historical value and the potentiality of (re)use value.

Fragments ranging from entire door frames, wrought iron balconies, ... and also mounds of stone deemed valuable for reuse, all found their way to the *Magasin de la Ville*. These fragments each arrived in the *Magasin* by being meticulously identified as special, historical and valuable. Yet, within the *Magasin* itself, further processes of valuation and commodification impacted which fragments were able to be reused (and under what conditions) and which were stored as 'models' of historical importance.

This paper actively employs archival material to question the manner in which the methodical identification, labelling and naming of each fragment is a continuous negotiation between the need for historical documentation and the potential recommodification of the element through reuse. Furthermore, by examining this case, in which heritage values and material reuse principles influence each other continuously, this paper hopes to identify common ground in both fields that might offer insights for present needs.

PS09 Architectural Histories of Building Material Reuse in Modernity
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Reusing the Eternal City: Material Afterlives in Fascist Rome

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Abstract

Within three years of Benito Mussolini's rise to power, he mobilized the redesign of Rome. From the mid-1920s through the 1930s, Rome's regime-installed government (or Governatorato) relentlessly gutted the capital in an effort to resolve what Mussolini termed the city's twin problems of "necessity" and "grandeur." These extensive demolitions, or *sventramenti*, served to isolate select Ancient and Christian monuments (enhancing the city's grandeur) and carve out new avenues (addressing issues of necessity)—displacing countless residents in the process. While much emphasis has been placed on the transformation of Rome following the *sventramenti*, the critical role of building materials in this process has been overlooked. Yet the demolitions transformed Rome's urban fabric into heaps of rubble ready to be reused—and were indeed reused—across the city.

This paper examines the Fascist Roman government's practice of building material reuse via the construction of social housing in Rome's peripheries. Drawing on archival documents from the offices of the Governatorato, this paper charts the authorized construction of self-built and subsidized dwellings with the materials scavenged or sold from the demolitions in the city center. In the process, this paper analyzes building regulations, labor practices, material procurement, and questions of ownership via their entanglements with displaced and dispossessed families. This examination of material reuse ultimately reveals the formalization of informal building practices in response to the city's intensifying housing crisis. This paper also demonstrates how demolition—as a solution to Mussolini's problems of necessity and grandeur—extended the life of unwanted buildings through their resurrection as new structures.

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Ancient Building Material Reuse in Modernity

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Abstract

Philip Henry Delamotte's photographic documentation of the dismantling, transporting and reassembling of prefabricated steel and precut glass that took place when the Crystal Palace was moved from Hyde Park to Sydenham has been used as the example *par excellence* of building material reuse in modernity. However, an entirely distinct, yet neglected theory of reuse was also operative in this process, one predicated not on celebrating the logic of industrial production but rather in overcoming its failures. Indeed, while observers praised the efficiencies of the glass and steel components of the first Crystal Palace, its contents were widely deemed deficient in quality vis-à-vis their non-Western counterparts in 1851. Therefore, during the reconstruction of the Crystal Palace in 1852, it became necessary to develop a theory of reuse that was not based on industrialized prefabrication alone, but rather on the mobilization of pre-modern techniques, pursued through modern means and materials. The manufacture of the hieroglyph-covered panels in the Egyptian Court, for example, "followed the ancient process," which included the transfer of data from sheets of paper to sculpted surfaces, but it also led to the pioneering testing of fibrous cement, resulting to a process that demanded an unprecedently streamlined system that combined communication, production and advertisement. Thus, even though Delamotte's reportage has been attended to only insofar as it reinforces procedures that mirror the machine aesthetic, his photographs incidentally capture a far more complex series of operations through which reuse transcended both the look of reproducible modern materials and the replication of ancient styles. The rebuilding of Crystal Palace did exemplify modern material logics of reuse, but those logics were designed to repress the fact that any building site within the centers of capitalist modernity was inseparable from the supposedly peripheral territories where archaeological research extracted ancient knowledge itself and reused it as construction commodity.

PS10 Forest Histories: The Architectures of Amazonia and Beyond
Session Co-Chairs: Ricardo Avella, Delft University of Technology, , and Vanessa Grossman University of Pennsylvania, USA

Learning from Manaus: Connections Between the Peoples of the Amazon Rainforest and Brazilian Modern Architecture

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Abstract

The Amazon rainforest is the result of the management of native peoples for around 12,000 years. The technological resources used to domesticate species of food, to build infrastructure and networks of densely populated cities, proven by Eduardo Neves' research, and biodegradable architecture aligned with the construction of a modern forest now give us fertile soil, clean water and breathable air as our cultural heritage. Manaus is the main city in the international Amazon with more than 2,2 million inhabitants. Two hundred years after the Portuguese invasion in the 16th century, Amazonian rubber became an object of international consumption and changed the economy and the city. In the 1960s a new economic cycle began with the establishment of Manaus Free Trade Zone. Nowadays, the city is at the crossroads between the forest and industry, housing the largest electronics centers in Latin America and is a major motorbike manufacturer. The state of Amazonas has preserved 94% of its environment. This paper presents Manaus' contribution to the search for a balance between the preservation of the biome and the human development of communities in the urban Amazon with architectures that use the skills of local labor in the management of industrial and ancestral techniques. The theoretical basis is based on texts by Ailton Krenak, Carlos Eduardo Comas, Davi Kopenawa, Jean-Louis Cohen, Keith Eggener and the recent contribution of Brazilian collective Nama - Architecture and Modernity group in the Amazon in research on Severiano Porto - "the Architect of the Forest", native peoples, the vitality of Brazilian modern architecture with the "new modern in the Amazon" and climate change which allows the formulation of new points for architecture in the face of the needs of the 21st century.

PS10 Forest Histories: The Architectures of Amazonia and Beyond
Session Co-Chairs: Ricardo Avella, Delft University of Technology, , and Vanessa Grossman
University of Pennsylvania, USA

Roberto Burle Marx: From Amazônia Legal to Ecological Crime

Catherine Seavitt Nordenson

University of Pennsylvania, USA

Abstract

The Brazilian state has consistently identified the territory of the Amazon basin as an expansive hinterland to be mapped, defended, and exploited for resources through the implementation of regional infrastructure. Riverine networks, telegraph lines, and highways were deployed to support economic development. During the late 1700s, the colonial Brazilian naturalist Alexandre Rodrigues Ferreira mapped the fluvial routes of the Amazon River and its tributaries. After the declaration of the First Brazilian Republic in 1889, the connection of the hinterland to coastal population centers became an urgent nationalist concern for protecting sovereign borders. In 1906, the Comissão Rondon was initiated by the Ministry of War with the Ministry of Agriculture, Industry, and Commerce. Led by Cândido Rondon, the objective of the nine-year project was the implementation of a telegraph line and a series of stations between the cities of Cuiabá in the state of Mato Grosso and Porto Velho in the state of Amazonas, thus connecting the hinterland to the coast. During the developmentalist military dictatorship that began in 1966, the newly defined “Amazônia Legal” was considered a vast demographic void. In 1967, President Humberto Castelo Branco launched Operação Amazônia, an effort to penetrate the forest with the Trans-Amazonian Highway. His successor, President Emílio Médici, initiated the National Integration Program in 1970, a plan to implement social and economic infrastructures in the Amazon through the development of agricultural and grazing plantation projects. International corporations were encouraged to participate in this nationalist project. A radical break in this developmentalist trajectory was marked by the testimony of noted landscape architect Roberto Burle Marx to Brazil’s Federal Senate in 1976. Citing the rapacious deforestation practices of Volkswagen do Brasil at its experimental cattle ranch in the Amazon as an ecological crime, a new nationalist movement supporting environmental protections for the Amazon was launched.

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Amazonia from Above: Clearings, Airstrips and Lines

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Abstract

During World War II, the U.S. Board of Economic Warfare, issued a report written by its chief officer, Buckminster Fuller, proposing a development plan for Brazil's hinterland, which included the Amazonia rainforest. Fuller envisioned a network of airports to facilitate territorial integration, resource extraction, and industrial expansion, with the aim of making Brazil the "the leading skysport of the world." During the Cold War, both Brazilian and North American military strategists saw the colonization and development of Brazil's interior as crucial for the national security fearing that, the underdevelopment of vast areas such as the Amazon forest would be a breeding ground for guerrillas and communist influence in the wake of the Cuban Revolution.

The logistics of airborne warfare informed the occupation through clearings and airstrips in Amazonia. The airport became a crucial infrastructural, technological and logistical prerequisite for the construction of roads, the new capital Brasília and the subsequent colonization of rainforest. Airplanes carried not only workers and construction materials, but also images. For the first time, film and photographs could disseminate these hard-to-reach regions.

Aboard army planes and helicopters, photojournalists produced aerial images of these runways and clearings in the Amazonia rainforest. These top-down design gestures, resembling abstract lines carved into the landscape, were widely reproduced in magazines to promote a message of territorial unification, national identity, and security. They became symbols of spaces of control, resource extraction, and ultimately power.

This paper examines the role of runways, airports, and the impact of aerial photographs from the 1930s March to the West to the iconic ground zero of Brasília and the Belém-Brasília highway. It provides evidence of how these photographs of lines, crosses, and rectangles represented a triumph of a designed landscape, while images from the ground depicted the contradictions of the modern frontier.

PS10 Forest Histories: The Architectures of Amazonia and Beyond
Session Co-Chairs: Ricardo Avella, Delft University of Technology, , and Vanessa Grossman University of Pennsylvania, USA

Araucaria: the forest and its cultural legacy

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Abstract

Beyond Amazonia, deforestation in Brazil has persistently been driven by agricultural expansion, livestock farming, and extractive industries. In the late 18th and early 19th centuries, vast areas of the Atlantic Forest in the southeast were cleared for coffee cultivation. Simultaneously, Paraná's southern region underwent similar deforestation for yerba mate cultivation. The construction of the Curitiba-Paranaguá railway (1880-1885) further spurred the commercial exploitation of Araucaria forests between Paraná and Santa Catarina for timber production. What began as artisanal wood extraction soon escalated into large-scale industrial production.

This industrial activity led to a flourishing Paraná pine processing culture, enriched by German, Italian, Polish, and Ukrainian immigrants. Timber was extensively used in various types of buildings, particularly residential ones. However, this prosperity was short-lived, ending with the near extinction of the species. The exploitation of forests for immediate economic gains, with little regard for long-term sustainability, exemplified a blatant disregard for environmental conservation. Additionally, prejudice against wooden construction—due to its associations with immigration, poverty, and fire hazards—resulted in regulations that prohibited wooden buildings in certain urban areas, further perpetuating discrimination.

Today, the legacy of wooden architecture in the region stands as a testament to this bygone era but is under constant threat. Recent years have seen accelerated demolition of these structures, driven by a real estate boom and urbanization policies that neglect this cultural heritage. Just as the exploitation of Araucaria forests led to their depletion, we now face the disappearance of one of the region's most notable historical products. Alongside this, the memory of those who lived in these buildings and their experiences is being erased.

This proposal explores the intertwined history of timber exploitation and wooden construction legacy in Brazil up to the present day, when the challenges of climate change make it essential to address these issues.

PS10 Forest Histories: The Architectures of Amazonia and Beyond
Session Co-Chairs: Ricardo Avella, Delft University of Technology, , and Vanessa Grossman University of Pennsylvania, USA

Extractive Infrastructures and Literary Landscapes in the Colombian Amazon

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Abstract

The final lines of Jose Eustasio Rivera's *La Voragine* describe the fruitless search for the novel's protagonists after they go missing near Manaus, Brazil at the peak of the rubber boom. In what has become the book's most famous line, a concluding telegram declares "¡*Los devoró la selva!* – The jungle devoured them." Published one hundred years ago, *La Voragine* has been celebrated as a significant work that highlighted the slavery of Indigenous people in the Colombian, Peruvian, and Brazilian Amazon during the extractivist rubber boom. More than a work of simple social commentary however, the book is a defining work within the genre of *novela de la selva*, which came to construct imaginaries of the landscapes of *la selva* for Colombia's—and Latin America's—lettered elites.

Building on scholarship that examines the construction of tropical landscapes through visual media, this paper contends that the textual depictions of the Amazon within *La Voragine* position the landscapes of *la selva* as threatening and foreboding spaces alongside desperate caricatures of its racialized inhabitants. While it has been argued that the book is a quintessential piece of post-colonial literature that challenges the colonial travelogue style, I suggest that when read through the lens of the coloniality of power, the book can be understood as reinforcing the racial and spatial hierarchies that would later be used to justify developmentalist interventions and state-led *colonización* programs intended to transform the Amazon. This work brings together histories of infrastructure planning that sought to settle the Amazon and transport newly-established agricultural goods to distant markets with fieldwork that articulates the layered histories of road construction and contemporary deforestation within the Colombian Amazon to interrogate the connections between the landscapes imagined by Eustasio Rivera in *La Voragine* and the infrastructures that have supported subsequent extractivist commodity booms across the Amazon.

PS10 Forest Histories: The Architectures of Amazonia and Beyond
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The Shuar ája and jea

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Abstract

Shuar women have been planting *ajari* (plural of *ája*) for hundreds, probably thousands of years. The *ája* is a rich, highly agro and biodiverse polyculture or agroecology. Scientists often refer to it as a "microecology." This term obscures the role that Shuar women play in the design, cultivation, management, and care of this "society of nature," as anthropologist Philippe Descola insightfully called the system of sacred relations that are interwoven in an *ája*. Among the beings of this beyond-the-human society are the palms and trees that the Shuar reshape as *jea*, the Shuar collective house which has undergone several material and formal transmutations throughout time, and with particular force since the Salesians entered Shuar territory early in the 20th Century and proscribed polygamy. In the 50s, the Summer Institute of Linguistics also left a mark in Shuar territory and culture. New forms of the *jea* and new domesticities have emerged, but Shuar structures, however transformed, remain present in the living territory of the Shuar, whether as small garden kitchen, or as communal gathering space. The *ája* and the *jea* are inseparable. They change in unison. If one goes extinct, so does the other. We would like to present a paper that traces the relationship between the *ája*, the *jea*, Shuar women and Shuar men in this paper.

PS11 Post-Medieval: Afterlives, Preservation and Loss of the Medieval
Session Chair: Tommaso Zerbi, University of Edinburgh, United Kingdom

Fragmented Presence: The 'Broken Minaret' of a Byzantine Church in Turkey

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Abstract

The reappropriation of medieval sacred places for their symbolic significance has been a common practice in succeeding periods, as seen in the conversion of Byzantine churches first into mosques during Ottoman rule, and later into museums within the Turkish Republic, parallel to changing ideologies. Built in the 6th century, the Byzantine Panaghia Church in Antalya followed a similar trajectory after the Ottoman conquest, when it was converted into a mosque, complete with a minaret. A 19th-century fire severely damaged the monument, causing the loss of the minaret's cap. This loss dominated its urban history for many years, so much that it was commonly referred to as the 'Broken Minaret' (*Kesik Minare*). In 2022, the monument reopened as a mosque after restorations. Unlike typical restorations in Turkey, which aim to recreate the Ottoman past of these churches through excessive reconstruction, a two-fold restoration approach was adopted for the monument. The minaret was reconstructed to its original form to dispel its bad reputation as the 'Broken Minaret', while the monument itself was restored in a fragmented manner, highlighting its various layers accumulated over time. This retrospective restoration approach for the minaret aimed to reinstate its symbolic value as a reminder of the Ottoman conquest, while the fragmented restoration approach aimed to present the multi-layered monument in its liminal form – a church, a mosque, and a museum. This paper outlines the recent history of the Byzantine Panaghia Church in Antalya by examining how the monument was haunted by its damaged minaret, which became a symbolic image embodying the city. It argues that this two-fold restoration approach deliberately presents the Medieval monument in a fragmented manner to reassert the dominance of the minaret in the site's identity. In this way, a fragmented image was recreated for the Byzantine church, recalling both its existence and annihilation.

PS11 Post-Medieval: Afterlives, Preservation and Loss of the Medieval
Session Chair: Tommaso Zerbi, University of Edinburgh, United Kingdom

Historicism & Post-Revolutionary Restoration at Saint-Denis Abbey

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Abstract

The rise of historicist thought in the late eighteenth and early nineteenth centuries conceptualized medieval architecture as artifacts of a distance past, rather than dynamic "living" structures. Informed by this episteme, modern preservation stripped away glaring anachronisms and isolated the structures from their site context as if they were museum objects. This paper examines the emergence of historicist epistemology in architectural restoration using the Abbey of Saint-Denis in post-revolutionary France as a case study. During the Revolution, Saint-Denis had been severely damaged and divested of its art and architectural treasures. Subsequent post-revolutionary governments sought to return the abbey to its former condition, while also ordering alterations inflected with the political orientation and historical imaginary of the sitting ruler. Many of these creative, didactic interventions were later demolished by Eugène Emmanuel Viollet-le-Duc after 1846.

In focusing on the emergence rather than a mature expression of historicism, we observe not only the process by which the medieval past was wielded by the state in its search for a coherent national identity, but nineteenth-century French society's growing perception of their ostensible temporal alterity. The gradually historically sensitive approaches by Jacques-Guillaume Legrand, Jacques Cellerier, and Pierre Fontaine during the First Empire (1806-1814) and that of François Debret during the Restoration and July Monarchy (1814-1846) at Saint-Denis sought to reverse the Revolution's destruction. Paradoxically, this paper argues by reverting the abbey to an arbitrary point in history—the building's perceived "original" state—post-revolutionary restorers perpetuated the Revolution's disillusionment between past and present. In addition to plans and drawings, this paper consults administrative orders, Romantic pamphlets, and architectural treatises to explore how developments in historicist restoration were coetaneous to and in dialog with other structural conditions of the developing modern nation-state, including nationalist mythmaking, secularization, modernist urban development, and imperialist ambition.

PS11 Post-Medieval: Afterlives, Preservation and Loss of the Medieval
Session Chair: Tommaso Zerbi, University of Edinburgh, United Kingdom

Restoring the Imagined Dome: A Case Study from Quanzhou

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Abstract

The Ashab Mosque in the southern Chinese city of Quanzhou, first established in the eleventh century and significantly rebuilt in the fourteenth century, stands as one of China's oldest mosques and the only extant example of premodern Muslim architecture in Quanzhou. The mosque's prayer hall, commonly known as Fengtiantan, has remained an open-air structure since its configuration can be traced. However, despite historical records and modern load-bearing tests indicating the improbability of Fengtiantan ever supporting a heavy ceiling, Muslims in Quanzhou have maintained that the medieval mosque was once crowned by a substantial dome. This belief persisted to the extent that in 2009, when a domed prayer hall was inaugurated next to the Ashab Mosque, the new building was heralded as the medieval mosque reincarnated with its dome restored.

This paper is first a rebuttal to such alignment between the Ashab Mosque and the new prayer hall and, furthermore, an inquiry into how Fengtiantan's historical reality gets distorted and reimagined in present-day Quanzhou. Through recounting the preservation and reconstruction trajectory of the bipartite mosque site over the twentieth and twenty-first centuries, this study argues that the Quanzhou Muslims' desire to identify with recent global trends in Islamic architecture—in particular, a universalist and often essentialist Arabness in building forms—has led to the conflation of the site's contemporary and medieval architectural expressions. The paper illustrates how the site's modern stakeholders, including the local Muslim community, the Chinese state, and the mosques' Gulf state benefactors, each participated in the decision-making process regarding the restoration of Fengtiantan's domed ceiling and the construction of the domed new prayer hall; and how their interventions converge in the post-medieval reimagining of the mosque site's religious identity and cultural significance.

PS11 Post-Medieval: Afterlives, Preservation and Loss of the Medieval
Session Chair: Tommaso Zerbi, University of Edinburgh, United Kingdom

New Light on Old Afterlives: Multimedia Displays of Eighth-Century Rome

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Abstract

After the *Santa Maria Antiqua tra Roma e Bisanzio* exhibition opened in Rome in 2016, making available to the public the early medieval church that itself had reused preexisting structures, two of the building's most important spaces have featured ongoing multimedia light shows that visually reconstruct the eighth-century appearance of two chapels. Visitors experience these shows in the "chapel of Theodotus," named for the charity center's administrator during the mid-eighth-century together with another, slightly earlier chapel dedicated to medical saints. The church of Santa Maria Antiqua has long been famous for its overlapping layers of medieval interior wall decoration schemes that are now considered palimpsests after the archeologist Giacomo Boni produced them 125 years ago. This paper argues that the recent multimedia installations continue the tradition of early medieval superimposition. Yet, unlike simulated museum environments, the on-site projections of reconstructions promote representations of the past over the original features, given that the light shows continue unceasingly. Although rooted in medieval superimposition, the shows obscure eighth-century models of heritage conservation. Specifically, the Latin term *restituere* (or, to give back) used in restoration inscriptions in the adjacent Roman Forum best characterize that maintenance brought something back to its proper use. "Restitution" informed the establishment of charitable functions at the food-distribution space (*diaconia*) of Santa Maria Antiqua where reused civic structures reinstated past benefits aiding the city's inhabitants. I will explore ethical components of adaptive reuse for charity of the early Middle Ages as exemplary precedents for today's sustainable exhibition strategies. Indeed, multimedia displays and digital reconstructions in general mask earlier functions that once memorialized monumental afterlives (through offering civic benefits, furthering health care, providing access to healthy food and clean water). Didactic lessons in digitally generated multimedia overemphasize surface appearances without prioritizing ethics and sustainability.

PS11 Post-Medieval: Afterlives, Preservation and Loss of the Medieval
Session Chair: Tommaso Zerbi, University of Edinburgh, United Kingdom

Building Yet Again: Levesville's response at Toulouse Cathedral

Gabriela Chitwood

University of Oregon, USA

Abstract

December 9, 1609, the Cathedral Saint-Etienne of Toulouse burned. The fire consumed tapestries and choir stalls, melted bronze effigies, and, most critically, brought down the church's wooden roof. The wooden roof, ideal fuel for the fire, was a blemish of the prolonged construction process the church had endured. From 1275 to 1609, Toulouse Cathedral underwent repeated construction interventions that incrementally transformed the modest hall church into a monumental late Gothic cathedral. With construction efforts waning in the 15th and 16th centuries, the conflagration could have been the final blow to the ongoing late Gothic cathedral construction. The blaze instead sparked the necessary support to complete the church. The renaissance-gothic work, led by Pierre Levesville, resulted in vaults and buttresses that creatively respond to the architectural elements of his 13th—and 14th-century predecessors.

The cathedral's early modern vaults and buttresses indicate the continued medieval practice of iterative construction in early modern southern France. It further underscores the diachronic nature of medieval architecture and the frequent post-medieval elements in gothic spaces. This paper considers the 17th-century construction at Toulouse Cathedral, demonstrating a continuation into the early modern period of creating aesthetic unity out of a fractured construction process.

PS11 Post-Medieval: Afterlives, Preservation and Loss of the Medieval
Session Chair: Tommaso Zerbi, University of Edinburgh, United Kingdom

Creation, Destruction, Restoration: Winchester Cathedral's Reredos

Regina Noto

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Abstract

Monuments are not stable; they are changed according to the needs of particular historical moments, and therefore reflect the specific requirements of the people who used them. In the present day, significant medieval sculptural works such as Winchester Cathedral's reredos consist of layers of meaning and media that are rooted in the object from multiple previous eras, after each period demanded a different form of monument. The role of these large objects in sacralization, history, and memory of the medieval period, and especially the medieval English church, is central to understanding the meaning of reredoses. The long lives of medieval objects can be read in their stratifications, as is clear in this case study. The forty- foot wall, situated behind the altar and filled with statuary, is a particularly rich example of the cycle of construction, deconstruction, and reconstruction that must be contended with in much medieval art.

Each era in the reredos's life describes a moment of Winchester's history. It began with pious Catholicism, followed by a backlash of iconoclasm during the Reformation. Then the reredos was rebuilt in the nineteenth century in stages, first without sculptures, and then filled with them, as fashions and religious views changed throughout Britain. The continuing modifications show how the beliefs of Winchester's residents progressed from the sixteenth through the twentieth century, and the reredos's literal layers of art point to the figuratively layered circumstances that must be deconstructed to understand the object in its medieval, restored, and revived forms.

PS12 Histories, Politics, and Practices of Maintenance
Session Co-Chairs: Silvia Balzan, University of Manchester, United Kingdom, and Giulia Scotto, Mendrisio Architecture Academy, Switzerland

Municipal Politics and Vacant Building Maintenance in Cincinnati

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Abstract

Cincinnati, Ohio is known for its high quantity of vacant and abandoned structures and its neighborhoods of extant nineteenth-century historic architecture. The confluence of these two conditions entangles the city's dual needs to repair its neglected urban fabrics and preserve its built heritage. This paper critically examines two municipal programs in Cincinnati that address the interlinked issues of repair and preservation: the Vacant Building Maintenance License (VBML), and the Historic Structure Stabilization Program (HSSP).

The VBML is administered by the city's buildings and inspections department and requires owners of vacated buildings to comply with thirteen points of building maintenance standards. The HSSP is run by the city's public development authority and directs funds toward bringing vacant buildings of historic significance up to the VBML standards in hopes of encouraging their reuse. In addition to conducting case studies of the historic buildings within these programs, I will draw from interviews with administrators and participants of both programs to explore the entanglement of municipal politics with vacant building reuse.

The role of local governmental institutions in matters of repair, preservation, and maintenance offers important yet overlooked lessons. By revealing the impetus and impacts of the VBML and HSSP programs, the paper considers the ways maintenance is institutionalized to the benefit and detriment of local communities. The dual objectives of repair and preservation are underwritten by maintenance labor, spurred through both incentives and disciplinary measures codified within the bylaws of the VBML and HSSP. These protocols can favor well-resourced actors while ignoring marginalized groups' needs. How can the municipal politics of vacant building reuse consider the burdens and rewards of maintenance labor more equitably, and how can it galvanize a public ethos toward building that prioritizes reuse over extraction?

PS12 Histories, Politics, and Practices of Maintenance
Session Co-Chairs: Silvia Balzan, University of Manchester, United Kingdom, Switzerland, and Giulia Scotto, Mendrisio Architecture Academy, Switzerland

Maintaining the Ephemeral in Eighteenth-Century Paris

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Abstract

The paper examines the physical and administrative infrastructures that facilitated the maintenance of ephemeral festival architecture in eighteenth-century Paris. Fabricated from less durable materials like wood, plaster, and canvas in forms that ranged from mountains to classical temples, these structures stood for only hours or days. While momentary, the decorations did not magically de-materialize once the celebration was over. Rather, the structures were painstakingly dismantled and transported to a warehouse on the edge of the city where their component parts were carefully sorted, counted, and maintained for future use. Using contracts, inventories, and other city records, this investigation reveals the inner workings of this warehouse with a particular emphasis on the systems and procedures implemented for maintaining timber components. Central to this investigation is a modular wooden armature that architects and carpenters worked carefully to maintain over the course of more than a decade before its parts were scraped and repurposed. Constructed from oak, this armature was specifically preserved by municipal authorities in response to a scarcity of timber caused by the overexploitation and mismanagement of France's forests.

Resonating from the early modern world into our present is the paper's concern for maintenance as an administrative practice sustained at different scales by diverse actors, systems, and forms of labor. Focused on the remaking of an architectural object over time, the study also considers maintenance as a crucial but overlooked aspect of facilitating circular material economies. More broadly, in considering the maintenance of supposedly temporary structures, this investigation works to move architecture away from a paradigm of permanence by inviting renewed attention to the temporal scales of architectural production and the material (after)lives of buildings in ways that trouble distinctions between the ephemeral and the enduring.

PS12 Histories, Politics, and Practices of Maintenance
Session Co-Chairs: Silvia Balzan, University of Manchester, United Kingdom, and Giulia Scotto, Mendrisio Architecture Academy, Switzerland

Fortification Maintenance and Imperial Formation in English Jamaica

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Abstract

Early modern artillery fortifications were fundamentally temporary structures; their earthen ditches, timber palisades, and masonry revetments required almost constant repair. Forts built by Europeans across their emerging global empires were even more fragile, constructed with limited materials and labor in unfamiliar climates prone to heavy seasonal rains and storms. Despite intensive maintenance needs, however, a surprising number of European colonial fortifications still stand, from El Morro in Puerto Rico to Cape Coast Castle in Ghana to Fort St. George in Chennai, India. Surviving as government buildings, parks, or museums, they are vast infrastructural manifestations of centuries-long colonial histories.

Focusing on one early modern fortification—Fort Charles in Port Royal, Jamaica—this paper investigates how such obsolescent and temporary defensive structures survived in colonial settings, and it suggests that their histories of maintenance can shed light on the politics of imperial formation. First constructed by English forces in 1657, Fort Charles began as a simple, four-sided brick and timber enclosure at the entrance to Kingston Harbor. Almost immediately, reports of its decay and insufficiency began filtering back to England, and throughout the next two centuries, the question of how to maintain the fort was a subject of protracted debate among local planters and merchants as well as the English government. Keeping the fort in repair required collaboration between metropolitan and colonial officials and institutions. It relied upon global material networks to supply bricks, guns, and laborers. Simultaneously, it depended on the forced labor of enslaved Africans, who were often “lent” to the project by English planters. By examining the political, material, and social negotiations involved in maintaining this fortification, the paper aims to show how the mundane work of digging and re-digging trenches, transporting bricks, and hauling wood reveals the complex relationship between military architecture and imperial power.

PS12 Histories, Politics, and Practices of Maintenance
Session Co-Chairs: Silvia Balzan, University of Manchester, United Kingdom, and Giulia Scotto, Mendrisio Architecture Academy, Switzerland

Reconstructing the Chinampa Through Soil and Water Systems

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Abstract

In the south of Mexico City, Xochimilco is a network of water canals with gondolas covered in flowers where tourists are taken to experience part of a pre-Hispanic world that still survives.

In the last hundred years, these water canals have greatly reduced due to water extraction policies and greywater pollution. San Gregorio Atlapulco, one of the fourteen pueblos originaros in Xochimilco, has the largest extension of floating farms in the canals known as chinampas.

The chinampas are tied to the land through a delicate network of aquatic roots, trees, and grasses. Considered one of the most fertile lands in the country, the soil of the chinampas is the result of volcanic ashes and several mineral sediments dragged from the nearby volcanic system through the underground water stream into the basins of the canals. The chinampas are the result of an intricate collaborative effort between human and non-human actors that has endured for more than six hundred years, creating an environment that houses unique fauna and flora. However, its perception as a natural and resilient system has endangered Xochimilco turning it into a land of extraction, continuously exoticized and packaged into a massive touristic attraction.

The methods that allow the chinampas to exist have been passed down across generations. Organized in parajes, the farmers take turns to clean, amend and attend to the canals, parcels, trees, and animals that contribute to their survival. However, the paraje system and the chinampas have been under attack by government policies of urban development and the pollution of their lands. This paper analyzes the historical preservation processes that have emerged from this assemblage and the tactics of resistance and negotiation sustained by San Gregorio to preserve their guarded traditions and project them into the future.

PS12 Histories, Politics, and Practices of Maintenance
Session Co-Chairs: Silvia Balzan, University of Manchester, United Kingdom, and Giulia Scotto, Mendrisio Architecture Academy, Switzerland

"Report from a bucket" – Cleaning as architectural practice

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Abstract

The main source of this paper is the research of Swedish architect Gudrun Linn and her dissertation *Bathrooms and cleaning* from 1985. Linn's study traces the effect of design decisions on the cleaning of bathrooms and addresses gender inequality and the devaluation of cleaning and maintenance of building interiors of both unpaid housework and salaried labor. This paper draws attention to architectural research on building maintenance and analyzes historical research questions and findings in relation to current theories and debates on maintenance and care in architecture.

The maintenance of buildings was central to modernist ideas of rationalization and effectiveness, with experiments of "maintenance free" building materials and "self-cleaning" design solutions. In Linn's work, cleaning is instead put at the center of both architectural quality, maintenance practices, and the longevity of buildings. Her research was part of a track of Swedish architectural research known as Building Function Analysis (*Byggnadsfunktionslära*) where most of the researchers were women. The research in this area—often involing testing in full-scale laboratories and user participation in tests and interviews—paid specific interest in female-coded environments or aspects of the home or workplace.

The paper brings together Gudrun Linn's and other historical Swedish architectural researchers' analyses of building maintenance with feminist theories of maintenance and care by compiling a (preliminary) history of maintenance studies in architectural research. "Report from a bucket" refers the title of a fictional book from 1970 by Maja Ekelöf about a cleaner who dreams of another life as an author, while being trapped in the monotony and hard work of professional cleaning and housework. Linn's and Ekelöf's reports provide material for a concluding discussion of architecture's (renewed) interest in existing buildings where the paper asserts the significance of maintenance as an *architectural* practice.

PS13 Interaction vs. Isolation. Development of Settlements in the Mediterranean Basin
Session Chair: Michael Toler, Aga Khan Documentation Center at MIT Libraries, USA

Late Ottoman Mediterranean Urbanism Redefined: From Port City Unit to Development Process of Concentrated nteraction

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Abstract

Ottoman lighthouse building activity happened to coincide with a specific period during which the rise of the cosmopolitan Mediterranean port city was accompanied by economic dynamism, social cohesion, and imperial rivalry in the belle époque, which falls roughly within the years 1870-1920. As a major component of the coastal safety infrastructure, lighthouses were one of the factors that, by enabling ships to dock, facilitated the transformation of port cities into destinations and stops for maritime transportation. Lighthouses, as maritime infrastructure, functioned as a material aspect of re-imagining the late nineteenth-century Mediterranean port city notion since they provided coastal safety both on shores and in the harbor. This is integral to the creation and facilitation of a new level of connectivity. In this paper, I will talk about the role of lighthouse construction as a form of operational coastal landscapes; non-city spaces that made cities, in this case, cosmopolitan late Ottoman Mediterranean port cities, possible. Lighthouses, as maritime infrastructure, operated to overcome oceanic barriers. This ultimately functioned as operational seascapes which facilitated the accumulation and circulation of capital. Stemming from scholars such as Neil Brenner and Álvaro Sevilla-Buitrago who employ Henri Lefebvre's approach on urbanism, "the traditional contrast between the city and the country was also dissolving ... became 'no more than ... the town's 'environment,' its horizon, its limit" in La révolution urbaine; in this paper, I will discuss how lighthouse construction, as a form of Extended Urbanization[1], transformed the coastal space in the late nineteenth century. This process created the well-known and discussed spaces of concentrated urban interaction: the late Ottoman Mediterranean port city.

[1] Neil Brenner and Christian Schmid, Towards a Theory of Extended Urbanization (Urban Theory Lab: Harvard-GSD and ETH Zurich, 2013).

PS13 Interaction vs. Isolation. Development of Settlements in the Mediterranean Basin
Session Chair: Michael Toler, Aga Khan Documentation Center at MIT Libraries, USA

Interactions and Isolations in the Ibadi Regions of the Mediterranean Maghreb

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Abstract

This paper examines the urban structure and architecture of North African regions distinguished by the historical presence of Ibadism. This subject encompasses a distinct cultural framework, with variations across three geographical areas in the Mediterranean Maghreb: the Island of Djerba in Tunisia, the Mzab in Algeria, and the Djabal Nafusa mountains in Western Libya. Although similar configurations can be observed in other Mediterranean territories, in these particular regions, the need for protection, defence, and the balanced use of natural resources has played a pivotal role. From the 10th century onwards, Ibadi communities embraced the challenging conditions of these lands to preserve their cultural identity, even at the cost of isolation. Guided by the desert climate and scarcity of natural resources, these people developed specific urban solutions, architectural forms, and construction traditions.

To analyse the characteristics of the settlements and architecture of these regions, this paper focuses on the themes of "defence," "isolation," and "interaction" and how these aspects have influenced the historical evolution of dwellings, religious buildings, and vernacular solutions, ensuring the permanence of Ibadi and Tamazigh culture. This culture remains present in these locations and has been historically significant in generating models that, for a certain period, inspired the architectural lexicon of the entire western Maghreb and were later adopted by the masters of the modern movement.

PS13 Interaction vs. Isolation. Development of Settlements in the Mediterranean Basin
Session Chair: Michael Toler, Aga Khan Documentation Center at MIT Libraries, USA

The Mythical Paradise: Experimental Development in Costa Smeralda

Brunella Angeli, Andrea Bertassi

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Abstract

While sailing his yacht off the Northeastern coast of Sardinia, in the late 1950s, His Highness the prince Karim Aga Khan IV of Persia fell in love with fifty kilometers stretch of white sand beaches, deep coves and granite rocks, with the strong scent of Mediterranean scrub. In the following years, he launched an epic development operation, the Costa Smeralda Consortium, that built on the long history of Sardinia's civilization to generate a sophisticated brand identity suspended between millennia-old history and contemporary leisure.

In a region still steeped in pastoral traditions, the Consortium was able to establish its own stringent Building Regulations, and an Architectural Committee comprising international architects with Luigi Vietti as Chief architect. The Consortium's approach centered around spontaneous and rural life, traditional building techniques, and ancient wisdom. Hence, the development of Costa Smeralda fell on 'non-academic' architecture, but rather rooted in a meticulous study of the site, aiming to create an 'invisible architecture.' Here, the *Genius Loci* should dictate to the designer the appropriate form, blending seamlessly with the natural landscape.

In Costa Smeralda, the coastlines were largely untouched by human activity. The only existing elements, the *stazzo* and dry-stone walls, were unfitted for stylistic reinterpretation. Vietti stated to have been inspired by the harsh Mediterranean scrub: solid and compact from afar, dissolving upon closer view. This juxtaposition of scales became pivotal in integrating the structures into their surroundings. With elements from vernacular Mediterranean cultures like North African, Greek, and Spanish — an artificial 'Neo-Sardo' style was emerging that embodied the aspiration for a progress that embraced tradition without erasing it.

This study delves into the interplay of local and external forces – building materials, techniques, physical characteristics, and the drive for international success – in shaping a novel idea of the picturesque: the landscape of tourism.

PS13 Interaction vs. Isolation. Development of Settlements in the Mediterranean Basin
Session Chair: Michael Toler, Aga Khan Documentation Center at MIT Libraries, USA

Tensions, Styles, and Powers: The Capella Palatina and The Alcazar

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Abstract

The spread of the Islamic caliphates throughout the Mediterranean during the Medieval period led to large amounts of cultural exchange. The Umayyad caliphate spread to Spain in the year 711 and endured until 1492. In Sicily, the Aghlabids, and later the Fatimids, had a short, but still influential, tenure from the 9th to 11th centuries. While the majority of Muslims after this time were forcibly removed from the Spanish and Norman territories, some remained and converted to Christianity, contributing as artisans and builders in the new empire in which they found themselves. This paper will explore the influence of Islamic architectural style in the post-Islamic period in Palermo and Sevilla, specifically analyzing the Capella Palatine in the former as an example of Arab-Norman architecture, and the Alcazar in the latter as an example of Mudejar style. This paper will argue that this resulting style, unique to the Mediterranean basin alone, is a result firstly of the tension between the dual influence of the isolation and interaction impacting the remaining Muslim population in Spain and Sicily. Isolation from the dominant culture of which they were no longer part, and the interaction with a new hegemony. As well, this paper will argue that the resulting synthesis of style is influenced by the Iberian and Norman desire to demonstrate their new power by absorbing the preceding conqueror's style into their own as a symbol and trophy of their history and recent struggle; a recognition that is more nuanced than erasure, which admits that the people, land, and culture have been significantly transformed by the Islamic period. As a counterpoint, this paper will also discuss the Cordoba mosque, which conversely has a stark separation in form and style between the mosque and the Renaissance cathedral housed within it.

PS13 Interaction vs. Isolation. Development of Settlements in the Mediterranean Basin
Session Chair: Michael Toler, Aga Khan Documentation Center at MIT Libraries, USA

Lina Bo Bardi and Carlo Pagani's Casa sul Mare di Sicilia and the Mediterranean House: Mythology and Nature

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Abstract

The paper explores the conception of the Mediterranean house in Lina Bo Bardi and Carlo Pagani's 'Casa sul Mare di Sicilia' – a theoretical project by Lina Bo Bardi designed for Domus in 1940. It places particular emphasis on Bo Bardi's essay entitled "Architecture and Nature: The House in the Landscape" (1943), where she expresses her admiration for the typology of the Mediterranean house: "The world is full of examples of the perfect correspondence between this architecture and the environment in which human lives unfold, but none is so succinct as the Mediterranean house, none so pure and perfectly integrated into the earth and the landscape, so consonant with the life going on within and around it". These characteristics of the Mediterranean house are very present in the 'Casa sul Mare di Sicilia'. Bo Bardi and Pagani aimed to integrate the house into the landscape and the cultural context of Sicily, which is characterised by the strong presence of the mythology of Magna Graecia. Among the core characteristics of the 'Casa sul Mare di Sicilia' are its patio, its Mediterranean atmosphere, its respect for the natural and cultural context, the interest in vernacular anonymous architecture, and its use of the symbolic and archetypal features of mythological figures, such as Ulysses and his dog, and Hermes of Zeus's "Askraios" in its drawings. The paper examines how Bo Bardi and Pagani related the integration of the Mediterranean house in the landscape to the concept of Magna Graecia, and how they turn the landscape into the very device that connects architecture to the myth of the archetype in the Mediterranean vernacular. At the centre of the reflections developed in the paper is their conviction that "achitecture must be the key to the landscape", transforming into the landscape, and becoming landscape itself.

PS14 Open Session
Session Chair: Zeynep Kezer, Newcastle University, United Kingdom

The invention of Saint Anne: placemaking and French colonialism in Jerusalem

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Abstract

In the second half of the nineteenth century, Jerusalem became a focal point for the encroachment of European empires vying for influence in the Ottoman Empire. A microhistory of the French Domain of Saint Anne uncovers how, between 1856 and 1896, the French transformed the twelfth-century Crusader Basilica of Saint Anne into a symbol of national power. This paper argues that in reconstructing Saint Anne, the French purposefully invoked Christian traditions, aligning themselves with the Crusaders as forebears of modern France to further their colonial ambitions. Leveraging their position after the Crimean War, the French employed colonial techniques of placemaking to craft a historical narrative that reinforced France's claim to the Holy Land, intertwining the modern state with medieval Crusaders and Christianity's genesis within a singular compound. This paper follows government architect Christophe Mauss, who employed various architectural tactics to craft the story of the complex. These included restoring the church, acquiring surrounding land, demolishing Ottoman structures, and utilizing biblical archaeology to infuse the site with religious and historical significance aligned with French interests. The construction of new limestone monastic buildings in revival styles complemented these efforts, creating a complex that appeared medieval yet served modern colonial purposes. This paper draws the tensions between Mauss's rationalist approach to archeology and architecture, missionary agendas, and colonialism. In the process of immortalizing their narrative in stone, the French erased six centuries of the site's Islamic history, manipulating the built environment to support state interests at the expense of local heritage. By deconstructing the political neutrality of the Saint Anne compound, this paper provides insights into the ways colonial powers have historically shaped Jerusalem's sacred landscape.

PS14 Open Session
Session Chair: Zeynep Kezer, Newcastle University, United Kingdom

Architecture's Other Dome

Maxime Leblanc

McGill University, Canada

Abstract

This paper positions World War II (WWII) military synthetic trainers— also known as Dome Trainers— as architectural settings that prefigured and configured virtual reality (VR) environments. It reveals the ways in which the material and spatial properties of these domes participated in the construction of immersive environments prior to their miniaturization in head-mounted displays and virtual trainers. While the term immersion itself can be a slippery one, as VR and media scholars point out, this paper unearths the military roots of VR notions of immersion and presence and exposes the contingency of VR technologies and simulation strategies upon contemporaneous architectural practices and concerns with media, responsiveness, and the human subject as an active agent. Drawing on Marie-Laure Ryan's work on embodiment, these Domes not only presented soldiers with a simulated battlefield but also prompted physical responses. This interplay between the trainee's body and the immersive environment furthers Jan Van Looy's concept of "recentering," since soldiers within these domes recentered themselves within the projected combat scenarios, actively engaging with the virtual battlefield, achieving a state of aesthetic illusion. The trainers themselves also embody a fascinating evolution in immersive technology. WWII Dome Trainers drew inspiration from earlier panoramic displays used for military training. However, domes offered a crucial advancement: a more complete and encompassing illusion. By utilizing purpose-built architectural spaces and cutting-edge technology, they blurred the lines between reality and simulation, creating a training environment that transcended traditional methods. Domes became not only a training tool but a fascinating example of how aesthetic illusion and recentering were harnessed through architecture and technology to create a new kind of immersive experience— one that pre-dates not only head-mounted displays but also pre-dates the simulators of the 1960s, which are often cited as being the first instances of VR.

PS14 Open Session
Session Chair: Zeynep Kezer, Newcastle University, United Kingdom

The Nature of Yellow Peril: American Chestnuts and Asiatic Blight, 1898–1929

Isabelle Tan

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Abstract

Among the US Department of Agriculture exhibits at the 1929 Ibero-American Exposition was a model ship that landed the first live animal stock in the Americas as part of Christopher Columbus's 1493 expedition. Displayed alongside this miniature encounter of "Old" and "New" worlds was a silent film entitled *Naturalized Plant Immigrants.* It began with a globe swiftly spinning about its axis and then, this superimposed text: "Throughout the world agricultural explorers search out plants for study and trial in the United States"; from their work, "thousands of established plant immigrants add to America's wealth, and beautify her homes, parks, and gardens." This paper examines the transnational plunder of oversees biota by "intrepid explorers" like Frank N. Meyer (remembered for his lemon) in China and East Asia more broadly, considering the infrastructures built to root that foreign material to the production of US land. The research specifically traces the transpacific movement of "oriental" plant immigrants and their subsequent transplantation on US soil as a fungal disease known as chestnut blight was threatening the existence of a native tree species, the American chestnut, now functionally classified as extinct. Meyer's documentation of immunity or resistance in Chinese chestnut species established the blight's "Asiatic" origin—a categorical construction imbricating both the foreign peril of alien bodies becoming injurious and invasive and the native promise of resurrecting an extinct species through genetic hybridization. The capacity of non-human, "foreign-born" bodies to become American was, however, different for racialized human subjects. Thus, marked by the fragile limits of race and nation, this investigation attends to the contested conjunctions of (in)human belonging evidenced by plant quarantine and immigration acts in the early twentieth century as a cipher through which to read the basic architectural operations perpetuating US empire.

PS14 Open Session
Session Chair: Zeynep Kezer, Newcastle University, United Kingdom

Bargains, Boilerplate, and the Making of the US Building Industry

Chelsea Spencer

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Abstract

This paper weaves together two histories of contract bargaining—between associations of architects and building contractors, on the one hand, and of contractors and trade unions, on the other—that were taking place simultaneously in the United States during the late nineteenth century, a period known to legal historians as the age of contract. The standard-form building contracts and collective-bargaining agreements that resulted from these parallel negotiations codified the social and economic relations that define the modern construction industry. They also cemented the general contractor's role as mediator of the relationship between architectural expression and building labor—a subject that architectural historians, theorists, and practitioners are still struggling to reckon with today.

The paper traces the early history of the suite of standardized contract documents produced and licensed by the American Institute of Architects (arguably its most effectual sphere of activity today) to the first iteration of the 1888 Uniform Contract, the product of tenuous cooperation between the AIA and the short-lived National Association of Builders. Through close reading and visual analysis of these documents, I show how they threaded the political economy of contract through America's disparate "building interests," binding them together as a nationwide industry. In codifying their mutual contractual obligations, I argue, architects and contractors also codified themselves—not as individual collaborators but as fungible legal abstractions in a market society. I compare these negotiations between architects and contractors with those that were beginning to unfold at the same time between building employers' associations and trade unions—well documented in labor archives that have rarely been examined by architectural historians—in order to reveal the tensions of contract that underlie the vexed relationship between architecture, capital, and labor in the modern world.

PS14 Open Session
Session Chair: Zeynep Kezer, Newcastle University, United Kingdom

Radical Bureaucracy: Women and Full-scale Experiments, 1965-1990

Helena Mattsson

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Abstract

Most historical narratives of architectural production neglect the importance of women as driving forces in creating regulations based on solidarity, care, and inclusion. Highlighting an intermediary sphere in the production of modern architecture between the architect's design phase and the construction site, this paper discusses the work developed in Swedish "full-scale laboratories" directed by women from the 1960s to the 1990s. The know-how developed in these labs aimed to empower the user and give agency to groups often neglected in the commercial design and production processes, such as cleaners, cooks, and caretakers. This knowledge was tightly connected to the development of state regulations, directly impacting the production and realization of architectural spaces.

This paper is part of a larger project investigating the role of "radical bureaucracy" as a field of work within the discipline of architecture, focusing on women's practice. "Radical," in this context, refers to something that "fundamentally wants to change society" (The Swedish Academy Glossary, 2022). By following the practice of women architects, the project challenges this assertion and creates alternative histories that change the historical narrative and also the definition of the discipline of architecture. The project tracks the development from the formation of the Swedish welfare state in the 1940s to the restructuring of the Swedish model in the latter part of the 20th century and explores the bureaucracy of the built environment as a field for women's activist architectural practices. The project combines traditional archival and experimental methods. The research has two main goals: to trace women's activism within architectural bureaucratic practices and to examine how women's practices transformed bureaucracy into a radical field of experimentation, thereby expanding the discipline of architecture.

PS15 De-Colonizing the Other: Queer Spaces beyond the Western Canon
Session Co-Chairs: Ladislav Jackson, Brno University of Technology, Czechia, and Facundo Juan Revuelta, University of Buenos Aires, Argentina

Imagining Lesbian Transnationalism at the FWCW in Beijing, 1995

Qiran Shang

University of Pennsylvania, USA

Abstract

In her 2020 documentary *Lesbians Free Everybody*, South African activist Beverley Ditsie revisits the 1995 UN Fourth World Conference on Women (FWCW) in Beijing, which she describes as "the most successful lesbian visibility campaign in history." The documentary highlights two key sites of lesbian organizing during the FWCW: the lesbian tent at the NGO Forum in Huairou, and the Nightman Disco in Beijing, where delegates danced alongside local queer women. The image of lesbians who "could not speak the same language" yet "communicat[ing] with their bodies" evokes a powerful vision of transnational lesbian solidarity.

This paper interrogates the discourse surrounding lesbian transnationalism as articulated during the FWCW. By examining how the architectural and urban spaces of lesbian organizing are portrayed in reports, memoirs, oral histories, and documentaries, I question the spatial imaginaries underpinning these representations, which often frame the lesbian tent as a non-situated, utopian site of transnational solidarity, and China as an othered space of socialist surveillance. This binary portrayal renders the local lesbian movement largely opaque to transnational activists. Despite sharing a sensuous night with Chinese lesbians at the Nightman Disco, their accounts of Beijing rarely reflect a deep understanding of the complexities of queer organizing in postsocialist China. Simultaneously, the oral histories produced by local NGOs tend to depict the FWCW as a one-directional force that catalyzed the lesbian movement in Beijing through engagement with transnational activism.

I argue that, by overlooking the complex processes of exchange and the new political dynamics of the post-Cold-War world, the prevailing discourse risks reinforcing the neoliberal and neocolonial agendas embedded within the Chinese government's global policies and the UN's developmentalist programs. This paper aims to offer a more nuanced narrative of lesbian organizing at the FWCW, one that acknowledges the situatedness and complexities of the events of Beijing '95.

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Liminal Publics: Spaces of Hope Produced by the Maids of Kolkata, India

Aparajita Santra

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Abstract

"*They opposed. We did not lose hope. We continued-"* A reply that I kept getting from my interlocuters as they narrated to me stories of their daily struggles of claiming space within the city while navigating different forms of marginalization and exclusions directed at them by the state, community and family. This paper explores how working-class, lower caste women, specifically the domestic help or 'maids' from informal settlements of Kolkata, India produce queer affective spatialities that I term liminal publics. Building on Sara Ahmed (2019), I use queer as a verb here and liminal publics are those non-normative spatialities that have been altered in ways other than what they were intended for. These liminal spaces for survival are produced by interactions between the body, space and infrastructure through messy makeshift spatio-temporal arrangements. Two methods were used to document and analyze the production of these spaces. First, drawings of neighborhoods made by the women themselves using their own representational techniques. These affective acts of drawing decolonize normative practices of mapping, wherein these drawings depicted the women's understandings of space that transcended across time and captured their spatial memories fraught with co-existing pain, happiness and unintelligibility. Second, I curated an archive that was created by these women in the form of their memoirs, oral histories, quotidian objects and spaces and broken infrastructure. The study findings revealed that in the "absent presence of well-developed infrastructure" in these settlements, these women created spaces of mutual support for themselves in the liminal spaces of staircases, alleys, parking lots, communal water taps, terraces, plinths and other urban crannies (Boeck 2016, 108). While these women's caste and class make them invisible to the city, their open visibility in these liminal publics illuminate forms of queer spatialities of hope that challenge the dominant order and planned-ness of cities.

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Disappearing Self-combing Women and Their Eternal Cohabitation House

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Abstract

In the late 19th and early 20th centuries, a group of single women known as self-combing women existed in China's Pearl River Delta. By styling their hair like married women and engaging in labor, those women demonstrated their determination to remain single and pursue independence. Without the security of marriage and children, self-combing women raised funds to construct communal housing to support each other in their hometowns and workplaces, such as Singapore and Hong Kong. These exclusive dwellings, designated for self-combing women only, have become a distinctive building typology in East Asia, notably exemplified by the Bingyu Tang (冰玉堂) Memorial in Shatou Village, Guangdong Province, China.

Built in 1948 through a collaboration between self-combing women in Singapore and Shatou, Bingyu Tang is a multi-functional remittance architecture with a Chinese-Singaporean hybrid style. Until the 1990s, Bingyu Tang had been an exclusive space predominantly inhabited by self-combing women, serving as the venue of residence, worship, entertainment, and hospice care. Nearly a century witnessed the disappearance of self-combing women along with the transition of Bingyu Tang: This private sanctuary for self-combing women was repurposed by the government into an inclusively public museum in 2012. Subsequently, publicity rapidly propelled both the self-combing women and Bingyu Tang into public consciousness - reshaping the building into a cultural icon while shedding its old attributes.

Focusing on Bingyu Tang, this paper will examine the migration and spatial practices of self-combing women in early modern China trough site-based ethnographic and archival research. Taking self-combing women in to the frame of queer, this paper illuminates how those women's cohabitation dwelling challenge heteronormative norms and expectations within the East Asian context. Furthermore, this paper delves into the embodiment of time within Bingyu Tang, and its influence on the history of queer spatiality in East Asia.

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Following a Lost Archive: Trans Architectonics of Ülker Street in Istanbul

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Abstract

This work (re)constructs the embodied trans architectonics of Ülker Street, where the trans sex working community lived amidst conflicts with government 'cleaning' operations, police raids, citizens' discontent, and nationalist-religious propaganda in 1990s Istanbul. Eventually, systematic police incursions dispersed this community, marginalizing and displacing transgender individuals and sex work, leading to transgender murders. However, in 1996, during police attacks, the street and apartments underwent performative transformations: Instead of using front entrances and calling out for their 'koli' (a term from Turkish queer slang referring to someone with whom you have sex) from the windows, they began using backdoors, alleys, and coal bunkers; raising people upstairs with sheets and inventing new indoor layers like dark curtains, steel door frames, and discreet light fixtures. These spatial tactics to continue their work demonstrate that trans becoming and sex working are not only bodily performances but also spatial ones.

To accomplish this (re)construction, we draw upon Lucas Crawford's (2015) concept of the transgender body as an archive, using self-critical remembrance and forward-looking bodily forgetfulness to enable change and detachment from the present. Crawford's framework helps us observe the struggles and actions of trans bodies, as our interviewees recall their experiences on Ülker Street in the 1990s and their present-day realities.

Through research methods such as consulting LGBTI archives, model making, drawing, voice recordings, and 3D mappings, and with collaboration from sex workers of Ülker Street, we physically (re)construct Ülker Street's lost archive. This (re)construction is acknowledged to be flawed, partial, and open to transformation with new findings and the archiver's position. Our paper aims to show that reconstructing a lost archive reveals that marginalized bodies and spaces persist, even when muted, erased, or transformed.

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Decolonizing Queer Spaces: The Iranian Bathhouse as a Heterotopic Space

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Abstract

This research explores the unique dynamics of a historic bathhouse, in a poor and less privileged area of Tehran, the capital of Iran. This bathhouse has evolved into a heterotopia, or a space of "others" for the gay community and part of heterosexual males in Iran. This place serves as a refuge that enables two distinct social groups to coexist: the gay community, which follows Western homonormative ideals, and the heterosexual men who adhere to heteronormative principles. On the one hand, the former group mostly aligns with Westernized societal classes, and norms, and seeks to fulfill their desires and fetishes away from homonormative, westernized societal pressures, while publicly denying their visits to maintain an appearance aligned with hegemonic masculinities heteronormative and social classlessness. In contrast, the latter group navigates an Islamic society in heteronormativity, exploring their sexuality within this underground space, which functions as a heterotopia, according to Foucault. These men also deny their presence at the bathhouse to confirm societal expectations. Through a comprehensive literature review of Iranian architectural history, particularly focusing on bathhouses, and applying Jasbir K. Puar's theory of homonationalism (Terrorist Assemblages, 2007), this study illuminates the complexities of queer spatiality in non-Western contexts. The bathhouse exemplifies an emancipatory strategy that operates outside the dominant Western and Islamic cultural narratives, offering alternative ways of understanding queer spaces. This research contributes to the decolonization of queer spatiality by highlighting the diverse, underrepresented experiences of LGBTQ+ individuals in Iran and the Global South. It challenges prevailing narratives and expands the boundaries of what can be construed as queer spaces, emphasizing the need for a more inclusive understanding beyond the Western, Orientalist canon.

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Samambaia House: A Queer Space of Identity and Self-Construction

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Abstract

Samambaia House, located in Petrópolis, Rio de Janeiro, was commissioned by Lota de Macedo Soares from architect Sérgio Bernardes in 1951. The house received awards and was featured in magazines during its construction, praised for its pavilion shape and metal roof. However, Lota's sexuality was largely overlooked in architectural discussions, as was the presence of another resident, the poet Elizabeth Bishop. From the 1950s, the house was their home for over a decade.

At Samambaia House, the couple inhabited newly constructed areas as they were built, with Lota overseeing much of the work. This process mirrored their self-construction as individuals and as a couple. They shared significant moments there, both personally and professionally. As Bishop wrote in a letter: "I like it so much that I keep thinking I have died and gone to heaven, completely undeservedly."

While Lota and Bishop were not fully out, they didn’t completely conceal their identities. This ambiguity is reflected in the spatiality of the house and surrounding documents. Although Bishop wrote numerous letters, she often referred to Lota simply as a "friend." This dynamic is examined through Eve Kosofsky Sedgwick’s concept of "epistemology of the closet," which explores the complexities of living queer identities.

Thus, this study explores Samambaia House as a queer space, defined by Olivier Vallerand and others as a mutable space claimed by its users, evolving according to the “intersubjectivity of relations”. The investigation searches for queer space dynamics in letters written by Bishop at Samambaia, which capture the nuances of this intersubjectivity. To combat queer erasure in historical documentation, José Muñoz's concept of "ephemeral evidence" is also utilized, searching for traces of queerness. These aligned interpretations aim to contemplate the complexities of Lota and Bishop's queer identities and that of the house itself.

PS16 Reconstruction and the New "South"
Session Co-Chairs: John Dean Davis, The Ohio State University, USA, and Bryan E. Norwood
The University of Texas at Austin, USA

Analyzing Cop City through the Complicit Construction Model

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Abstract

This paper investigates the liability of a licensed design professional to include accountability for slow, systemic violence (Bonilla-Silva 1997, 465), including practices that amount to undermining individual health, safety, and public welfare, through a close study of Cop City. Strict liability holds licensed professionals accountable for individual harm through tort law, where the harm is accidental and random. Current liabilities also include contract law, with clients of the landscape architects, and statute law that follows laws passed by legislation–such as general licensure requirements. These liabilities miss out on systemic harms that landscape architects perpetuate, which are broadly mentioned in the American Society of Landscape Architects (ASLA) Code of Ethics but rarely enforced. A close analysis of Cop City reads the project to account for the systemic harm present. Cop City was designed by HGOR (landscape architect of record) and LS3P (architect of record and prime consultant) for their client, the Atlanta Police Foundation. It is a "public training facility" designed to train and uphold the police state located in a majority-Black neighborhood in greater Atlanta, covering 85 acres and costing $90 million.

The ASLA Code of Ethics dictates that landscape architects work to improve human and environmental health. This responsibility and liability manifests in projects created from construction documents. I will develop the term complicit construction documents to show the multilayered harm present through the design process on the real construction documents for Cop City. I argue through this analysis that construction drawings and specifications are used to guide design projects that maintain hegemonic violence and state order. Through these documents, racial and environmental harm are recorded on the site through ecological, auditory, and cultural lenses. By proving that landscape architects are designing for harm, I implicate the ASLA Code of Ethics and liability model in its inability to account for systemic harm.

PS16 Reconstruction and the New "South"
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The University of Texas at Austin, USA

Bodies of Evidence: A Dive into a Convict Register from Atlanta's Chattahoochee Brick

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Abstract

Recent local news in Atlanta has homed in on the topic of the Chattahoochee Brick Company, a Jim Crow-era brickyard incorporated in 1878 to produce bricks for the City's post-Civil War reconstruction. Particular attention has been drawn to the company's business model which availed itself of the state's convict lease system, instituted in 1868. For 30 years, Chattahoochee Brick employed a labor force leased from the state's Prison System where misdemeanor and felony convicts, men and women together, served out sentences ranging from months to life in prison. The first SAH paper I delivered on Chattahoochee Brick seven years ago pinpointed the plant's precise location on the Chattahoochee River — for most, it had been forgotten. That paper also called attention to drawings I rescued from the Plant Superintendent's Office, one site plan indicating the location of a "Temporary Cemetery", a crucial document for those now protecting the site.

To date, little is known about the plant's work force — what were the names of the men and women forced into hard labor at the brickyard? This paper will attempt to redress this lacuna. Here, I will explore the only Chattahoochee Convict Register surviving from the 1880s, a critical episode in the plant's history. I will dig into its raw numbers — almost 1000 Georgia misdemeanants and felons convicted in counties across Georgia — and their racial, ethnic, and gender makeup. I will also draw attention to the Register's preoccupation with convicts' physical characteristics and suggest a rationale for such preoccupation. I will shed light on the illegal trafficking of prisoners between Chattahoochee and a host of other private prison camps thus sketching a broader penal geography of Jim Crow Georgia. Lastly, I will present a list of those Chattahoochee men and women killed and those unaccounted for, whereabouts unknown.

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The University of Texas at Austin, USA

Raleigh-Chandigarh: Globalizing Jim Crow

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Abstract

In August 1950, Maciej (Matthew) Nowicki's career ended abruptly when his plane crashed during his trip from Chandigarh, India to Raleigh, North Carolina. In India, Nowicki was working with the American planner, Albert Meyer, on the master plan of Chandigarh, a project now largely attributed to Le Corbusier. As important as Chandigarh is to the history of twentieth century urbanism, it was a side hustle for Nowicki, second to his primary task of conceptualizing the new "South". In 1949, Nowicki was hired by Henry Kamphoefner, the founding dean of the School of Design at North Carolina State University, per Lewis Mumford's recommendation, to head the department of architecture and to lead a number of housing and planning projects including the planning of the NC State Fairgrounds in Raleigh.

This paper examines the simultaneous manifestations of Jim Crow landscapes through housing and urban planning projects in Raleigh and Chandigarh. While "separate but equal" laws hyper-segregated cities and racialized institutions and neighborhoods in the American South, similar practices shaped the planning of new cities in the Global South. Through a close analysis of two racially segregated housing projects in Raleigh in relation to their counterparts in Chandigarh's superblocks, the paper shows how spatial and social segregation by income, race, and class were normalized in planning and governmentality to the point that such practices did not seem contrary to notions of democracy, community, and humanism. What also emerges from this analysis is that the practitioners who participated in the realization of these projects could not find the political or the social space in which to discuss the clear contradictions between the ideals they chronicled in their writings and the realities they inevitably created. The paper utilizes primary source documents from Chandigarh, NC State University, and the University of Pennsylvania archives for its analysis.

PS16 Reconstruction and the New "South"
Session Co-Chairs: John Dean Davis, The Ohio State University, USA, and Bryan E. Norwood
The University of Texas at Austin, USA

Segregated Space and New Jersey's Beachfront Resorts

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Abstract

New Jersey's earliest coastline resorts, which were reliant on Black Southern migrant laborers to staff service industries and to construct the hotels and rail lines that brought tourists, came about in the prelude to, context of, and aftermath of the Civil War: Cape May in 1848, Atlantic City in 1854, Long Branch in 1867, Asbury Park in 1873, and Ocean City in 1884. The first segregationist project at these resorts was at Asbury Park in 1885, and the resort founder's claims of deference to Southern white sensibilities were subsequently taken up and echoed by hoteliers elsewhere in the state. This paper considers the reliance of New Jersey's coastline resorts on Black labor and the enactment of segregationist policies at these resorts in the Reconstruction era and in subsequent decades. The limited and restricted stretches of beachfront made available to Black bathers at New Jersey's resorts in this period were the fulfillment of segregationist projects to spatialize race—to materialize ideas about race in space—and to racialize space—to make Black beachgoers experience disparate treatment in their movement across space, through surveillance, bars to access, and dictates of decorum.

The pervasiveness of segregation at these resorts counters a prevalent and false idea of Northern exceptionalism. Acts to restrict the movement of Black citizens earned New Jersey a reputation as "a northeastern state with a semi-border state mentality" and as the "Mississippi of the North" at the time. Postbellum politicians in New Jersey were reluctant to endorse Reconstruction era amendments: the state was a late ratifier of the Thirteenth and Fifteenth Amendments, and an adopter only once these were made amendments by three-fourths approval of the other states. The state legislature's rescindment of its approval of the Fourteenth Amendment put the amendment's adoption at risk.

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Black(foot) Resort: Indigeneity & Ingenuity on the Vineyard

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Abstract

This paper departs from binary geographical and demographic readings of resorts as places of leisure and labor—the former largely white and southern, the latter mostly of color (free and enslaved). Historians Andrew Karhl, Joseph Sterngrass, and Myra Beth Armstead have laid the groundwork for a multiracial history of resorts by examining a combination of architectures and connections between them and their occupants, developers, and caretakers. Shearer Cottage, an inn on Martha's Vineyard (Massachusetts) featured in the Negro Travelers' Green Book and the National Museum of African American History & Culture, offers an opportunity to examine how Black people indigenous to tribes "down South" found and forged resorts "up North" in the lands of other tribes and landscapes of other colonists. This paper examines "southern" laundry and lodging facilities constructed and operated from 1903 to 1917 in the "northern" resort of Cottage City by Henrietta Merchant Shearer, a Blackfoot woman of color born-free in Lynchburg, VA (then her daughters and other descendants). The landmark that she designed and built "up North" with women from "down South"—mostly fellow Hampton Institute affiliates—shows the New South taking shape in New England. Upon further reflection on the building and builders, connections emerge between the Shearer's winter (Viriginia) and summer (Massachusetts) homes, the Indian Boarding School at Hampton Institute (a historically black college) and the Indian "Black" residents of Oak Bluffs, Martha's Vineyard. In other words, I posit in this paper that New Negros not only recreated a New South in New England to inhabit and claim but also, in this and other cases, reclaimed the racialization of Indian as theirs to design. The Shearer's Long House, now long demolished but still remembered, calls for considering the indigeneity and the ingenuity of New Negros to make freedom permanent in seasonal places.

PS17 Architectures of Precarity: Designing the Existenzminimum
Session Co-Chairs: Irina Davidovici, ETH Zürich, Switzerland, and Anna-Maria Meister, Kunsthistorisches Institut, Italy

‘Olding’ Existenzminimum: Minimum standards for existing housing in Hong Kong beyond subdivided units

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Abstract

Since modernism began, architects have been preoccupied by the design of newness. The minimum standards they envision often apply to new housing. When the concept of Existenzminimum was first introduced in architecture through the platform of the International Congress of Modern Architecture (CIAM), members explored and contested what setting a minimum standard meant for the industry and discipline. Despite the apparent differences between members, they agreed that old housing was built with a standard from the past, and could only be removed and replaced given the updated standard in time. This paper considers the omission of the old as a major oversight of architectural modernism.

This paper uses the case study of Hong Kong housing to trace Existenzminimum as applied in old housing. By ‘olding’ Existenzminimum, this paper traces the political strategies of the (dis)continuation of the city’s existing housing stock. In the postwar, enacting Existenzminimum in squatters entailed unprecedented stakes given the scale and prevalence of the urban informality. The government conducted a freezing strategy for existing squatters where the minimum was set at the status quo and enforcement geared towards the maintenance of such. It was not until the 1990s when the government demonstrated a more nuanced understanding of old housing, by stretching the Existenzminimum of bedspace apartments with the introduction of a grace period.

In the latest urban development, subdivided units, composed in and through an ever-complex housing “nexus” presented new challenges for Existeznminimum. As social organizations advocated, Existenzminimum should be premised on a deep understanding of ‘oldness’ of the city’s housing stock, where spaces are ‘old’ in different degrees and ways. Following the social organizations’ informed advocacy, this paper argues that an effective Existenzminimum hinges not only on a radical vision of the new, but a radically new understanding of the old.

PS17 Architectures of Precarity: Designing the Existenzminimum
Session Co-Chairs: Irina Davidovici, ETH Zürich, Switzerland, and Anna-Maria Meister, Kunsthistorisches Institut, Italy

Origins of the Small Japanese House

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Abstract

The small house, *shōjūtaku*, emerged in postwar Japan as one of the most important building types of architectural discourse and production. Following the two correlated trajectories of the *shōjūtaku* small house type on the one hand, and the critical discourses of tradition on the other, this essay addresses the specific context in which architects such as Seike Kiyoshi and Shinohara Kazuo successfully elevated the humble house into the realm of proper consideration in Japan's architectural academe, liberating the building type from functionalist, everyday encumbrances and empowering it with artistic and discursive conviction. The paper traces the accidental convergence of the Existenzminimum type from Europe and the rise of nationalist, nativist sentiments especially in the form of *minka* farmhouses in the making of the *shōjūtaku* small house type. Activities by a new generation of Japanese architects in the prewar period, including key figures such as Tange Kenzō, resonated with the call sounded in Europe for a new approach to mass housing. They even managed to publish a Japanese translation of *Die Wohnung für das Existenzminimum* in May 1930, barely five months after that of the original report in German. Equally important was the role of Maekawa Kunio, mentor to the postwar Metabolism generation, who presented Le Corbusier's Maisons Loucheur project at CIAM 2 in Frankfurt.

PS17 Architectures of Precarity: Designing the Existenzminimum
Session Co-Chairs: Irina Davidovici, ETH Zürich, Switzerland, and Anna-Maria Meister, Kunsthistorisches Institut, Italy

Sites-and-Services: Urban Design below the Housing Threshold

Sebastiaan Loosen

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Abstract

'Sites-and-services' was a housing paradigm widely endorsed in the 1970s and 1980s by foreign aid actors and local governments in the Global South to address the housing needs of the urban poor. Instead of providing full-fledged housing, it sought to lay out plots of land in combination with a set of urban services: from tangible features such as concrete foundations, a service core, sewage connection and street lighting, to intangible supports such as access to technical expertise, small-scale financial loans and land titles. As a compromise between the insufficient living standards of unplanned squatter settlements and the high costs of higher-standard low-income housing, the sites-and-services approach fundamentally shifted the terms of debate about the minimum quality of living that design ought to cater for.

In this paper, I aim to contextualize the emergence of this housing paradigm and to discuss these shifting terms of debate in a twofold manner, relying on the paradigm's double existence. First, in accounting for its existence as a normative paradigm, circulating in global networks of foreign aid expertise, I draw on a set of policy reports of international advisors such as Alfred P. Van Huyck, founder of the American, foreign-aid focused planning consultancy firm PADCO. These reports signaled a paradigm shift in housing provision by suggesting the existence of what Van Huyck called a 'housing threshold,' an income threshold below which it is impossible to meet housing needs at reasonable minimum standards, and where alternative policies at sub-standard levels are required. Second, in accounting for sites-and-services' existence as a widely diverging range of built realities, I focus on the fierce debates on 'design standards' that took place between foreign aid experts and local authorities when implementing one of the earliest major World Bank-funded sites-and-services schemes in Dandora, Nairobi (1972–1985, targeting roughly 72,000 urban dwellers).

PS17 Architectures of Precarity: Designing the Existenzminimum
Session Co-Chairs: Irina Davidovici, ETH Zürich, Switzerland, and Anna-Maria Meister, Kunsthistorisches Institut, Italy

Minimum expense, maximum prestige: USAID colleges in West Africa

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Abstract

The discourse on existenzminimum has generally focused on housing, although the sites where it was experimented with often encompassed consideration of the standards of living at the larger scale of the housing estate. Similarly, when applied to the global south, the discourse on existenzminimum might be commonly associated with the depletion of European standards to rudimentary self-help projects such as core-housing.

This paper offers to reorient questions of minimal standards from the scale of housing to site planning by considering atypical sites for the application of minimal standards: college campuses in West Africa, whose planning and construction was supported by the United States Agency for International Development in the 1960s. By examining the design and planning processes of the Teachers College in Kano, Northern Nigeria, and the Njala Agricultural College in Sierra Leone, I will show how USAID aimed at maximizing the standards of living on these campuses to elevate the status of farmers and teachers, all the while it was unwilling to commit major funds for their execution. In the case of the Teachers College in Kano, USAID pressured the commissioned firm The Architects Collaborative to reduce costs, while dedicating disproportional funds for the installation of a CCTV system in the college. In the case of Njala College, the planners of the campus stopped short from commissioning an architectural firm, and the construction was relegated to faculty and students, even while the college sought to depart from the contested model of vocational training imported from Black Colleges in the US. By examining the campuses as sites that negotiated higher-ed prestige with resource scarcity, specifically through the prominence of media facilities and recreational grounds in their respective layouts, I will show how the curtailment of resources the USAID dedicated to the campuses' construction was nonetheless compensated by other means.

PS17 Architectures of Precarity: Designing the Existenzminimum
Session Co-Chairs: Irina Davidovici, ETH Zürich, Switzerland, and Anna-Maria Meister, Kunsthistorisches Institut, Italy

Strategy vs. typology: Yona Friedman's architecture of survival

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Abstract

In 1804, Claude-Nicolas Ledoux published *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*, including among the different architectural examples a "Shelter of the poor". Paradoxically, the image illustrating it showed no architecture – only a man sitting under a tree, surrounded by the ocean and by the celestial vault –, while the text seemed to praise this "house" of the poor assimilable to the Universe, a dwelling that the richest would envy. This outbursts of lyricism concealed a strictly pragmatic positioning: poor people deserved to have a house/ architects should design it/ when doing that, they should be guided by the "exact need".

Employing Ledoux's image as a perspective lens, this proposal will question the issue of minimal living through Yona Friedman's architectures of survival. I argue that when it comes to matters implying the "minimum to exist", what counts is the strategy and not the typology. Otherwise said, the basic solutions put together by those in need versus the architectural methodology. This is precisely the approach endorsed by Friedman in his (almost) lifelong work on adaptable spaces for the precarious populations. "Without idealizing neither the slum nor the poor" (*L'architecture de survie*, 1978), he borrowed the tactics and gestures of these precarious populations not only for finding solutions to house the poor but also for imagining a respectful architecture.

Starting from his idea that "architecture is not simply the art of building, [but] rather that of space management" (*Architecture without building*, 2012), I will analyze his Manuals designed mostly for UNESCO as well as other writings. For a better understanding of his work, I will read it through the eyes of authors like Ivan Illich, Vilém Flusser or Judith Butler.

PS17 Architectures of Precarity: Designing the Existenzminimum
Session Co-Chairs: Irina Davidovici, ETH Zürich, Switzerland, and Anna-Maria Meister, Kunsthistorisches Institut, Italy

Localizing Universals: Minimum Housing Standards in Midcentury Latin America

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Abstract

Minimum standards have been a continuously sought, yet ever elusive, aim in modern housing. The provision of low-cost housing in midcentury Latin America further complicated matters by limiting funds and technology in a region still being modernized. Founded in 1951 by the Organization of American States (OAS) and headquartered in Bogotá, the Inter-American Housing and Planning Center (CINVA) was tasked with fostering transnational cooperation for low-cost solutions facing the region's drastic housing shortage. For American architect Anatole Solow, CINVA's executive director, the solution was a matter of policies reflecting "more realistic minimum standards." CINVA soon connected Northern experts and regional trainee teams in its Housing Lab exploring technologies including prefabrication, self-construction, and incrementality. At the same time, CINVA drew from the expertise of self-organized settler communities and experimented with indigenous materials and construction techniques in its quest to localize what had been until then a pursuit of universal minimum standards in housing.

CINVA's Housing Lab approach—to implement international aid programs and Northern expertise while exploring local materials and social practices—implied circular feedback between contrasting forms of knowledge, methodologies, and agents in its revision of minimum standards. This complex circularity remains consistently unaddressed in architectural narratives of Latin America. Urban and architectural histories have underscored the role of transnational programs as tools for imposing Western blueprints across the South. Latin American social studies emphasize instead the organic nature of self-organized collectives in shaping their built environments. By cross-reading CINVA's experimental layouts, design manuals, material experiments, and community participation in early projects in Bogotá, Chile, and Costa Rica, this paper traces the shifting definition of "minimum" in the aesthetic, material, and social regimes inscribed in housing standards as a circular process between modern expertise and regional practices—a distinct process that complicates hierarchies between agents and between hemispheres in histories of modern housing.

PS18 The Multisensory, the Emotive and the Built Environment
Session Chair: Anita Bakshi, Rutgers University, USA

Shrines, Boundaries, Memories: Aesthetic Markers on Goan Landscape

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Abstract

The Hindu religious procession of the historically dispossessed deity Bhagwati Chimulkarin, traverses the undulating rural and urban landscapes of Goa for fourteen kilometers. Nondescript shrines and ancient boundaries become spatial markers, invoking 500-year-old memories of Portuguese colonial intolerance. The annual procession makes seven halts, with distinctive emotive experiences. Through this case-study, I explore the spatial markers and ask, how can we gain a deeper understanding of the aesthetic meanings embedded in processional rituals? I blend Abhinav Gupta's rasa theory, with Western theories of aesthetics, particularly 'love', to arrive at a conceptual framework which examines temporal multisensorial ritualistic performances enacted on the built environment. Methods also include archival research, ethnographic fieldwork, oral histories, and spatial mapping.

At every halt, there is a rush of emotions. However, as the paper analyses, there is a dominant rasa which is privileged over the others. Varying emotions, like Respect, Gratitude, Reverence, Homage, Terror, Mocking and Happiness, transform the entire processional path into a sacred theatre. Actors and audience participate equally, even touching the deity, unthought of in temple contexts. The analysis amplifies aspects of sensorial affective experience understudied in current architectural history.

Embodied cultural experience in the communal dance before the last halt, exemplifies the role of bodies in the ephemeral, and the 'mystic' plays an important role in deciphering meaning and content of the spatial sequence. The deities' visitation is a unique Goan transcultural expression which opens the sacred to all. Diverse communities transcend social boundaries in spiritual immersion. It dissolves caste hierarchies, forming a space of compassion and social justice, fostering human-divine relationships, albeit temporally. Futures of architectural studies which intersect with ritual studies will likely benefit from using analytic proposition of rasa theory for cross-cultural comparisons in diverse contexts, enriching the field.

PS18 The Multisensory, the Emotive and the Built Environment
Session Chair: Anita Bakshi, Rutgers University, USA

Overstimulating Spectacles at Hellenistic Altar Complexes

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Abstract

Despite the centrality of altars in the practice of Greek religion, their presence is often taken for granted as a kind of evidence for political and ritual activity and analyses do not go much further than the structural, the iconographic, and the broadly religious. Altars are privileged structures that can provide great insight into the sensorial matrix between built space and human interaction and experience. This paper discusses a series of monumental altar complexes constructed between the mid-4th century BCE and mid-2nd century BCE that were embellished with permanent ritual installations that allowed for impressive large-scale animal sacrifices. Although these structures were visually appealing through their monumentality and sculptural decoration, it is only when observed in conjunction with other sensory inputs (particularly the olfactory, auditory, and haptic) of the ritual sacrifice that the full importance of these spectacular structures becomes clear.

Through an exploration of the multi-sensory lived experience of monumental Hellenistic altar complexes, I argue that bodily experiences centered around these altars were purposefully spectacular and overstimulating to the senses in order to demonstrate the authority and standing of cities, cults, and patrons. Such an approach illustrates how architectural and ritual components come together to create a theatrical spectacle of sacrifice centered around the relationship between humans (both participants and spectators) and the divine. Perceiving the multi-sensory lived experience of these altars provides a different way of understanding the role that altars played in the socio-political environment of the Hellenistic polis. By deemphasizing the iconographic content and legibility of said iconography in favor of considering the affective nature of altars and the politics of spectacle, I rethink how we can approach and understand the relationships between civic/religious space, works of architecture, and human agents.

PS18 The Multisensory, the Emotive and the Built Environment
Session Chair: Anita Bakshi, Rutgers University, USA

Ritualizing Environmental Anxiety at the Nilometer in Cairo

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Abstract

Societies living in arid environments reliant upon vigilant management of scarce water resources have long engaged in ritual practice to assuage the anxiety of nature's temperamentality. From rain bringing prayers to rites and rituals focused on wells, cisterns or other natural bodies of water such as lakes and rivers, such practices often invoked protection through myriad means to manage complex emotions such as the fear, hope and uncertainty spurred by environmental precarity. This took a particular valency in Egypt, dependent as it was on precise seasonal Nile floods to ensure its prosperity. During the medieval Islamic period, intricate rituals were enacted at a ninth century Nilometer—a gauge to measure the flood located on a river island across from Cairo —by the caliph and Nilometer guardian, to offer supplications for an ample flood. The Nilometer took the form of a measuring column within a well encircled by Quranic inscriptions extolling God's beneficence through rainfall and served as a sanctum sanctorum for these exclusive practices. The climax of these rituals included the anointing of the measuring column with an aromatic blend dating from late antiquity, a practice which also occurred at other Islamic shrines. Examining these rituals as embodied practice that drew upon a meld of local Coptic and pre-Islamic Arabian precedent in an exigent continuity, this paper explores the modalities of veneration at the Nilometer as a shrine to nature. By integrating Islamic belief in the Nile as God's agent, this paper re-imagines the symbolic and esoteric underpinnings of what it means to venerate nature itself, positioning the Nilometer as a measuring device and relic, and as a symbol of the state's dual navigation of environmental uncertainty both practically and spiritually.

PS18 The Multisensory, the Emotive and the Built Environment
Session Chair: Anita Bakshi, Rutgers University, USA

Wounded Knee, '73: Emotional Expression, Repression, and Massacre

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Abstract

This paper examines how Indigenous activists and United States federal agents used architecture to express and repress the emotional significance of the most infamous massacre in American history.

In 1973, Indigenous activists seized Wounded Knee, a National Historic Landmark on Pine Ridge Indian Reservation. They held Wounded Knee for 71 days, building a new sovereign nation where the US massacred an estimated 300 surrendered and starving Lakota less than 83 years prior. The US responded to the 1973 takeover by deploying the Army against civilians.

The 1973 confrontation at Wounded Knee was fought through siege warfare, court cases, press conferences, and architectural practices. The latter remains unexamined in the existing literature. Prior to the takeover, Wounded Knee was marked by settler architecture: three churches, a museum, pawn shop, HUD housing project, and mass grave. During the takeover, activists stripped the existing structures for materials to build new defensive, sanitary, housing, and religious architecture. At the end of the takeover, the US produced and annotated hundreds of photographs of the activists' architectural projects, then ritualistically bulldozed every Native–built structure on site.

I read Indigenous activists' and US–forces' common investment in oppositional architectural practices as evidence of architecture's shared emotional impact across cultures and battle–lines. Triangulating state– and activist–produced primary sources including interviews, maps, and 2,000+ unpublished forensic and reconnaissance photographs, I illuminate and interrogate instances in which the Indigenous activists' and US–forces' engagements with architecture move beyond the practical (that is, physical safety or military tactics) to the emotional, embodied, and more–than–human. Examining architectural practices as expressions and repressions of a shared emotional experience, this research complicates common readings of settler–colonial spatial violence as the unfortunate byproduct of epistemological differences and reasserts the power of Indigenous architectural practices in challenging settler–spatial imaginaries.

PS18 The Multisensory, the Emotive and the Built Environment
Session Chair: Anita Bakshi, Rutgers University, USA

The earth's impressions: Tibetan refugee architectures of circumambulation in McLeod Ganj, India

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Abstract

A common expression used by Tibetans to describe their departure from Tibet and arrival into exile - a literal descent from the world's highest plateau to the humid planes of India - as a moment in which "only the open sky and the earth were familiar" (Choedup 2005, 66). What does it mean to make the earth familiar? In this paper, I engage with exiled practices of kora, a form of pilgrimage which involves revolutions around sacred structures both natural and man-made; movements that accumulate good merit which carries over into the next life (Dhompa 2013, 39). Integral to kora is a movement of reciprocal transformation: of both landscape and self. In circulating around an object or place one records its impression on the body while inversely impressing oneself upon it. Edward Said diagnoses the pathos of exile as the "loss of contact with the solidity and satisfaction of earth" (Said 2000, 179). I venture that the movement of kora attempts to make familiar earth - amidst unfamiliar landscapes - solid and satisfactory.

More concretely, I will engage with the architecture of circumambulation of the kora route that winds around the Namgyal Monastery in McLeod Ganj - the monastery within which the Dalai Lama dwells. Along the route are various structures - worn prayer wheels, pillars of flags, a retirement home, a memorial wall adorned with portraits of self-immolators, statues of martyrs. I take these sites of commingling revolution - of body, wheel, nation (past and future) - to be spaces within which one may gain insight into how Tibetans inhabit a sustained precarious space of exile. As the Dalai Lama grows increasingly ambivalent regarding his own reincarnation, Tibetans are in a moment of disorientation. What feelings of (be)longing, anxiety and grief are precipitated on the winding kora path?

PS19 Open Session
Session Chair: Matthew G. Lasner, California College of the Arts and University California Berkeley, USA

Unrealized Ingenuity: Discovering Homer Rissman's Structural Expressionism in Early Postwar Chicago

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Abstract

Architect-developer Homer Rissman, an ambitious student of Mies van der Rohe at IIT during World War II, left his mark in his hometown of Chicago from 1949 to 1953. Relatively unknown, he successfully designed and constructed a novel and experimental urban typology: modernist, multifamily townhome complexes. While some of his designs materialized, his archive reveals additional drawings for a variety of unrealized projects. Among these, one stands out as an intriguing example of Rissman's precocious ingenuity for structural expressionism. In 1950 Rissman was competing to develop a lot demanding higher density housing and proposed a seven-story concrete framed mid-rise apartment building solution. Similar to Mies' Promontory Apartments completed just one year earlier, Rissman's design included slender, stepped exposed concrete columns. However, Rissman went a further step and fully recessed the facade plane, confidently exposing girder connections at each floor level. This forward-thinking detail celebrated the intrinsic beauty and purity of exposed structural form. Rissman's design reveals his distinguished place within a broader IIT lineage, particularly in his pursuit to experiment and construct embodiments of what had only been taught theoretically during the war. While Bruce Graham of SOM would later echo a similar structural expressionism in the Hartford Insurance Building in the early 1960s, Rissman's unrecognized architectural detailing suggests a spirit far ahead of its time. This discussion will examine the influences that shaped this design, the interesting alternate history it represents, and the lingering mysteries surrounding its fate.

PS19 Open Session
Session Chair: Matthew G. Lasner, California College of the Arts and University California Berkeley, USA

Housing elderly Muslim Arabs - Jaffa in times of conflict

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Abstract

In 1951, Tel Aviv's municipality resolved to build "a home for old Arabs in the Great Mosque of Jaffa." Until the 1948 war, Jaffa was a notable Palestinian urban center with about 70,000 residents. During the war, the majority of the residents escaped, leaving Jaffa with only about 5,000 Arabs in August 1948. In 1950, the Israeli government united Muslim Jaffa and Jewish Tel Aviv, forming the current Tel Aviv-Yafo municipality. A municipal report from 1951 noted that the situation of Jaffa's elderly Muslims was dire.

Research on Palestine under the British Mandate (1921-1948) discusses civil initiatives, particularly of women's organizations, to improve the welfare of their community's old people, such as the Christian Greek Ladies' Union of Jerusalem and the Jewish Women's Social Service Organization in Tel Aviv. Yet, in most cases, particularly in Arab society, care for the elderly fell on their families. Presumably, in the mass wartime escape elderly individuals had difficulty leaving Jaffa with their families and remained behind without available public or civil social services.

The Israeli Jewish architect Jacob Pinkerfield was commissioned to plan within the mosque grounds an old-age home with a capacity of 47 residents, a third of them women. Pinkerfield, a graduate of TU Vienna, had been working in Mandatory Palestine since 1925. He was an expert on Muslim religious buildings, took an active part in their preservation, and was well known and highly esteemed by Muslim clerics.

The lecture will look into this first and unique project planned in Israel's early years for old Muslims against the backdrop of the Arab-Jewish political, social, and cultural relations in Mandatory Palestine and Israel. The discussion will address issues of justice of recognition and distributive justice in the design, compared with projects of retirement homes built in Israel for Jews at that time.

PS19 Open Session
Session Chair: Matthew G. Lasner, California College of the Arts and University California Berkeley, USA

Burned, Neglected, Monument: Atlanta, Race, and the Antebellum Imaginary

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Abstract

Towards the end of the Civil War, the city of Atlanta was burned to the ground by the victorious northern army. Only a handful of buildings escaped the destruction, and even fewer survived to the twentieth century. The best known of these are the Lemuel Grant Mansion (built 1858) and the Joseph Willis House (built 1840, demolished 2015). This paper proposes to consider the varied survival stories of these two houses in the context of the explosive economic development and complex racial relationships of twentieth-century Atlanta, in order to demonstrate the ongoing role of racial politics in architectural history and preservation. Both houses at various points in their history fell into heavy disrepair. The centrally located Grant Mansion became a passion project of Margaret Mitchell, the author of the world-famous Civil War nostalgia novel, Gone with the Wind (1936). By the late twentieth century the Grant Mansion had been purchased and memorialized as a museum by the Atlanta Preservation Center. In a very different turn of events, the Willis House, a former plantation house built by enslaved people, survived the burning due to its appropriation as the headquarters of the Northern army forces. Located to the west of the city in a poor Black neighborhood, the Willis House became hospital housing in the 1960s and then was ultimately abandoned before its unannounced demolishment. This paper will investigate how preservation or non-preservation of rare historical buildings demonstrates which narratives a community is able to tell about itself via its public monuments. The glorified Grant Mansion and the absent Willis House make visible one aspect of the long, complex, and unresolved story of Atlanta's architecture and its relationship with race.

PS19 Open Session
Session Chair: Matthew G. Lasner, California College of the Arts and University California Berkeley, USA

The Automobile and Savannah

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Abstract

Reading the history of Savannah one learns to hate the automobile. Cars and trucks cut through squares. Off-ramps obliterated the beloved Union Station. The very founding of the Historic Savannah Foundation came as the result of the immanent destruction of a treasured historic house for a parking lot. But this perspective is at odds with a city whose physical form and urban identity has grown well beyond the historic eighteenth and nineteenth century core and shows many adaptations and some clear benefits of the very vehicle so many saw as its downfall.

This paper seeks to demonstrate how intricately the automobile was embedded into the storied twenty-four wards following the original Savannah plan, but also to show the innovation and growth that came with the automobile in the twentieth century as the city expanded. Automobile dealerships, garages both public and private, service stations, motels, a variety of urban adjustments such as paving and the shape of squares, and even a prominent multipurpose civic center placed strategically at the offramp of new interstate show downtown's diverse adaptations. Prominent early motorists sponsored pioneering automobile races in the first decade of the twentieth century attracting national attention to Savannah's outskirts. The automobile made sites like Wormsloe Plantation, the formerly isolated 1730s fortified tabby house of Noble Jones, an original Georgia trustee, into an accessible tourist destination. Wealthy Savannah boosters designed spacious automobile suburbs to combine iconic aspects of the historic Savannah plan, with architecture evoking the Spanish Colonial Revival of Florida, connected by the early U.S. Coastal Highway 17.

In all, such a revision of the more dismissive and limited historical view of what contributes to Savannah is especially important today as development pressures and limited tastes threaten so much of what has made Savannah what it really is.

PS19 Open Session
Session Chair: Matthew G. Lasner, California College of the Arts and University California Berkeley, USA

Interiors Turning Off and On: Buckminster Fuller, Air-borne Architecture, and Special Economic Zones in China, 1979–1989

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Abstract

This paper explores Buckminster Fuller's 1979 trip to China and the collaboration between him, his associates, and China's Special Economic Zone (SEZ) authorities in the subsequent decade. The study focuses on how Fuller's ecological vision was applied in Shekou Industrial Zone, China's first SEZ. SEZs are enclaves connected to global markets through transportation, telecommunication, and environmental control infrastructures, and they operate under relaxed labor, environmental, and trade regulations designed to promote export. As the China Merchants Steam Navigation Company (CMSNC), which managed Shekou, struggled to provide built environments suitable for Foreign Direct Investment, they contacted Fuller for design studies of floating cities and geodesic domes. Situating these projects within Fuller's broader ecological and economic theories, this paper investigates how concepts like "environmental valves" and the "airborne economy" materialized in Shekou. Fuller proposed that architecture could function as environmental services, controllable like valves, and celebrated airborne transportation technologies that transmitted and deposited economic systems across the globe. These ideas aimed to create privileged neoliberal subjects, or World Man, as Fuller termed them, through architecture. However, the alignment between Fuller and China was based on fundamental misunderstandings. The SEZs contained tensions between sovereignty and property, ecology and economy, individualism and collectivism, which eventually culminated in political upheavals in the late 1980s. These events ended Fuller's collaboration with the SEZs, leaving projects such as the China International Trade Center forever on paper. This paper argues that Fuller's ecological redesign, despite its futuristic aims, was inherently neoliberal, drawing from imperial mechanisms of control and conquest. In particular, it treats Fuller's concept of environmental valving as a new spatial paradigm within SEZs. As a technology of differentiation, valves create dynamic boundaries that regulate the flow of commodities, materials, labor, and information, shaping their value as they enter or leave the zone.

PS19 Open Session
Session Chair: Matthew G. Lasner, California College of the Arts and University California Berkeley, USA

Whose 'castle'?: American imaginaries of exclusion and propriety

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Abstract

September 6th, 2018. Amber Guyger, a white off-duty policewoman, was returning home to her apartment in Dallas. Reaching a door ajar—a door to what she believed, she would later tell the court, was her own apartment—she was startled to see a man inside. It was only after fatally shooting Botham Jean did Guyger realize that she had entered his home, not hers. Two decades earlier, a Japanese exchange student named Yoshihiro Hattori was headed to a Halloween party in suburban Baton Rouge. Here, too, a mistake: as Hattori approached the wrong house (Rodney Peairs's), he was met with a fatal shot. The legal discussions that followed these events revolved around questions of assumed threat: were there reasonable grounds to conclude that self-defense—and fatal force—had been necessary? Both Guyger and Peairs argued in court that their fears were substantiated by their relative locations, vividly describing their homes as sanctuaries and the people they killed in explicitly racialized terms.

Longstanding legal doctrine places special privilege on the protection of one's own home. Since jurist Edward Coke wrote that "a man's house is his castle" (1672), this nominal castle has been interpreted broadly: even a "poor man's cottage" defines a space that gives its occupant the right to exclude, with force if necessary. But *who* can substantively claim these rights? Late 20th century castle doctrine arguments have relied on very specific ideas of domestic space that reinforce a white heteronormative domestic imaginary. This paper takes a close look at five cases that were argued on castle doctrine principles, and shows how architectural ideas presented as evidence in the courtroom—specifically, of threshold, visibility, and separation between living functions—guided judicial decisions. Today while nominally all are equal under the letter of the law, these cases reveal spatialized ideas of race that continue to unequally inflect the right to exclude.

PS20 Contested Architectural Heritage and Literature
Session Co-Chairs: Angeliki Sioli, Delft University of Technology, Netherlands, and Aleksandar Staničić, Delft University of Technology, Netherlands

Coexistence in the Poetry and Heritage of Aleksa Santic in Mostar

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Abstract

Many of the poems of the late nineteenth and early twentieth century poet Aleksa Santic are odes to his hometown of Mostar and many address the nuances of multi-confessional and multi-ethnic life in the city and region in a time of political change. This paper will explore the themes of orientalism, pan-Slavism, Serb nationalism, coexistence, immigration, and changing state contexts in three of Santic's poems - "Emina," "Stay Here," and "Fatherland" as well as in the cultural heritage associated with Santic in Mostar today.

During the 1990s war in Bosnia-Hercegovina, memories of Satnic shifted and almost overnight references to him were removed from Mostar's built landscape. However, since then, he has re-emerged as an important shared hero in the city. Heritage and festivals connected to his legacy are opportunities for intercultural exchange in Mostar. He has become the most celebrated figure from Mostar's history in its urban fabric, and the narratives surrounding him and his memory present him as a unifying figure in a city whose communities seldom share heroes.

This paper will document the erasure and return of Aleksa Santic's memory as well as analyze the reception of that legacy by various cultural communities with a focus on public conversations in print and online media. It will connect those conversations back to the same themes Santic explored in his poetry as well as examine design, content, and locations of the various memorials, museums, and public spaces dedicated to him. The close exploration of this literary figure and the interconnections between the content of his poetry, the ways he has been remembered, and the heritage sites associated with his life and memory reveal a platform for the promotion of shared pasts, present, and future cultural heritage in Mostar.

PS20 Contested Architectural Heritage and Literature
Session Co-Chairs: Angeliki Sioli, Delft University of Technology, Netherlands, and Aleksandar Staničić, Delft University of Technology, Netherlands

Desert Ruins: Pedro de Valdivia Through the Eyes of La Reina Isabel

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Abstract

Chile's mining history experienced an apogee when saltpetre extraction boomed at the Atacama Desert during the early twentieth century. By 1922, around 200 company towns were built, including an exclusive railroad: an icon of modernity and global exchange testifying to the cornerstone of Chile's industrial era. Due to technological obsolescence, company towns closed around 1940. To date, only a few have been granted heritage status. However, most of those towns remain abandoned, albeit memories of former inhabitants and their descendants remain deeply rooted in these soils and alive by storytelling.

This paper will study the architecture of the company town Chacabuco through the novel of Chilean writer Hernan Rivera Letelier's *La Reina Isabel Cantaba Rancheras* (1994). In his work, the interiors and intimacy of Chacabuco, its social life, and the working conditions of living in the world's driest desert are narrated in ample and fascinating detail. Through the lens of Rivera's storytelling, this study will examine the embodied experience of its residents and their housing conditions in this particular architecture and desert landscape. Mostly unexplored in Chilean architectural history, this crossing between literature and heritage architecture will make evident the workers' stories that have been silenced or ignored due to a failed modern project that left unforgettable memories, nonetheless.

By comparing Rivera's *La Reina Isabel* and Chacabuco's architectural records, this paper seeks to explore a deeper understanding of how people lived after migrating to these harsh conditions in search of a better future in order to grasp the sense of community and belonging still present in these settlements. Hence, this study aims to gather the missing pieces of a recent history of industrialization and social housing that shaped Chile's modernity and the identities of local communities, which depend continuously on mining extraction.

PS20 Contested Architectural Heritage and Literature
Session Co-Chairs: Angeliki Sioli, Delft University of Technology, Netherlands, and Aleksandar Staničić, Delft University of Technology, Netherlands

The Role of Novels in Architectural History: Redefining Daily Narratives

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Abstract

This research, inspired by the *Nouvelle Histoire*, shifts the focus of architectural history from "exceptional" to "minor" architects, exploring their everyday lives beyond their "masterpieces." Gianni Biondillo's novel "Quello che noi non siamo" (What We Are Not) (2023) becomes pivotal, drawing from primary materials (texts, essays, memoirs, papers, documents) to depict Italian architects during Mussolini's era. These narratives extend beyond mere architectural discourse, revealing diverse philosophical viewpoints often overshadowed by critics' generic categorizations. Therefore, this article explores the distinctions of and connections between these Rationalist architects, using Biondillo's novel as a primary source combined with relevant existing studies with an architectural perspective.

First, the novel details the formation, debates, member changes, and dissolution of Group 7, helping us understand the core agreements and disagreements within the organization. Second, it documents private conversations between two opposing camps of Rationalist architects, represented by Giuseppe Terragni and Giuseppe Pagano. These interactions, seemingly a form of "reconciliation," reveal the different values these architects defended through their writings on architecture. Lastly, the novel records the daily lives of several architects, such as Pagano, offering a window into the era's background and the personal ideals of this left-wing intellectual who embraced Rationalism and viewed architecture as a means to manifest his vision of societal engagement.

In essence, Biondillo's novel becomes a conduit for understanding the interplay between architecture and society, highlighting the multifaceted nature of architectural history beyond its built manifestations. This research reveals the unique value of novels in approaching history, distinguishing them from academic essays not only through their language and structure but also through their attitudes. By capturing the essence of daily life, common experiences, tangible details, coherence, and social integration, novels provide a nuanced comprehension of contested heritage, uncovering the complexities and ideological conflicts within architectural movements and their historical contexts.

PS20 Contested Architectural Heritage and Literature
Session Co-Chairs: Angeliki Sioli, Delft University of Technology, Netherlands, and Aleksandar Staničić, Delft University of Technology, Netherlands

Ambling in the No-Go Zones

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Abstract

This paper explores the Parisian suburbs, the zones dotted with social housing projects, through referencing a variety of literary forms and narratives and juxtaposing them to texts and descriptions of some of those projects by their architects. In comparing literary and architectural narratives, the paper is intent to probe the gap between the ideas and projections of architects, and those of the protagonists of memoirs, essays, songs, poems, and stories, as they straddle the spaces between the individual and the collective, the residential units and the complexes, the city and its suburbs. In doing so, an analysis of different types of narrative, from such work as Samira Bellil's memoir, *To Hell and Back* (2008), and Faïza Guène's *Kiffe Kiffe Demain* (2005) is undertaken. Despite the opposite fates of their authors, Bellil's (gang-raped and later died due to cancer at a young age) and Guène's (thrived since the publication of her work at an early age, continuing to write and direct) narratives share common traits and depict the suburbs as a complex and nuanced environment, bringing in life and voice to the body of architecture and its inhabitants. While Bellil's memoir reveals a traumatic experience and its after effects, Guène's unravels with wit and lightness, reflecting the introspections of its adolescent protagonists. To this comparative exercise are added the voices of architects such as Renée Gailhoustet and Émile Aillaud, who reflected on their built work, in written works of their own or through conversations with others. While these different narratives each depict a certain view of these vestiges of late modern architecture, the literary forms and content depict more complex, multiplicitous, and nuanced portraits of these environments and the collective lives that unfold within them, prompting us to think of narration as a critical and productive method to contend with, safeguard, and transform these projects.

PS20 Contested Architectural Heritage and Literature
Session Co-Chairs: Angeliki Sioli, Delft University of Technology, Netherlands, and Aleksandar Staničić, Delft University of Technology, Netherlands

Khouzam's Spina Narrated Constructions of Italian-Colonial Libya

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Abstract

Alessandro Spina, the pseudonym of Basili Shafik Khouzam (Benghazi, 1927 – Rovato, 2013), offers, through his short stories, novels, translations, and non-fiction, a literary lens on the overlooked discourse of Italian colonialism in Libya. Spina's seminal volume *I Confini dell'Ombra* (2006) provides a profound narration of stories spanning the period of Italian occupation in Libya (1911-1943) and extending into the present post-colonial context. Monuments (*monumenti*), plazas (*piazze*), and buildings (*edifici*) designed and constructed across Cyrenaica, eastern Libya, frequently appear in the writer's stories, offering critical moments for examining the contested heritage of Italian 'Modern' architecture. Spina's ability to evoke setting—both the time and place of the Italian colonial post-colonial past—embodies his capacity to articulate memory through fact and fiction. The narration of characters through the built environment further contextualizes the constructions designed by Italian engineers and architects in Libya. Through a multifaceted array of characters, such as an Italian soldier residing in Benghazi in *Oblivion: Twenty-four Colonial Tales* (*L'oblìo: 24 storie coloniali,* 2004/2006) and a young Libyan visiting Milan in *Entrance to Babel* (*Ingresso a Babele,* 1976/2006), Spina adeptly illustrates the nuances of colonial and post-colonial realities. Challenging the contemporary notion of *patrimonio difficile* (difficult heritage), Spina's editorial history evidences the intellectual groundwork for reexamining the narratives surrounding Italian imperialism. In conclusion, this presentation aims to fill the absence of architectural discourse(s) regarding Italian colonialism in relation to Spina's narratives, ultimately fostering a deeper understanding of how the intersection between literature and architecture can contribute to shaping historical consciousness.

PS21 Masculinities, Gardens, Landscapes: Negotiating Gender and Nature
Session Co-Chairs: Luca Csepely-Knorr, University of Liverpool, UK, and Svava Riesto
University of Copenhagen, Denmark

Educating Wilderness: The Performance of "Progressive" Frontier Masculinity at UC Irvine, ca. 1959

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Abstract

The new-found University of California at Irvine (UCI) heralded what its planners imagined as the pinnacle of postwar modernity in both pedagogy and architecture. Built isolated in the Southern California desert between 1957 and 1964, the design by architect William Pereira featured a circular campus, which prominently centered a park as the "vital nucleus" of the new environment. With the mission to train "educational pioneers," the campus' self-narrative built on the quintessential US-American and brutely masculine form of landscape domination and shaping: the frontier.

Famously theorized by Frederick Jackson Turner to have shaped the character of democratic, white, virile American men by taming "wilderness" and "civilizing" the Indigenous population, the new frontier at UCI was cleared of its brutal historic reality, but kept its pedagogic intent. The landscape firm Hahn & Hofmann opted for a sleek park design, which played with native greenery as elements of the "wild" and symbolized the successful "fertilization" of deserted grounds. Yet, these powerful tropes based on fragile constructions: The designs had to be sustained by a complex irrigation system and protected from toxic soil.

Based on archival materials, the paper discusses the transformations the concept of frontier masculinity, as it was originally formulated, underwent in the case of this tenuously orchestrated campus park. Asking what was at stake in the planning of UCI and how particularly the park had to carry the idea of an educational frontier in spatial form, it demonstrates that this thoroughly constructed landscape enabled a designed, essentialized *performance* of the frontier experience. Following, it argues that the masculinizing qualities of the frontier experience were not gone, but changed: Framed to fit the timely spirit of progress and students as the rightful discoverers of not only new knowledge worlds, but enforcers of a massive spatial intervention in form of the campus.

PS21 Masculinities, Gardens, Landscapes: Negotiating Gender and Nature
Session Co-Chairs: Luca Csepely-Knorr, University of Liverpool, UK, and Svava Riesto
University of Copenhagen, Denmark

CAD in the Garden: Charles Moore, Parametrics and Action Language

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Abstract

Charles W. Moore's reputation as the "father of postmodernism" derived largely from two aspects of his work: his emphasis on place-making and his playful approach to design. This paper examines a little-known collaboration between Moore and William J. (Bill) Mitchell – an early innovator in computer-aided design – to show how the persona of the postmodernist architect was forged in the context of parametric garden design. Moore's early study of the phenomenologist Gaston Bachelard was elaborated most fully in one of his last books, The Poetics of Gardens, which was co-written with Mitchell and William Turnbull Jr. Mitchell and Moore led the school of architecture at UCLA together in the 1970s, where they built its reputation as a center of both postmodernism and computer experimentation. Whereas in the context of modern architecture Moore's work was pointedly less heroic, in the field of garden design it had different connotations. The Poetics of Gardens is often strikingly systematic, with an emphasis throughout on elements undergoing actions – "paths that wander," "slopes that join," "borders that control," and so on. Based on new archival research, this paper shows the development of Moore and Mitchell's action language from their decades-long engagement with garden design. One outcome was an updated persona of the architect. In the contemporaneous terms of Hannah Arendt, Moore was less interested in heroic works of art than in contextual political action. Building on Moore's reflections as an openly gay man, this paper concludes by describing the shift in the valence of masculinity that Moore's philosophy of design suggests. If the masculinity of modernism has largely been left behind, the masculinity of parametric postmodern garden design lives on.

PS21 Masculinities, Gardens, Landscapes: Negotiating Gender and Nature
Session Co-Chairs: Luca Csepely-Knorr, University of Liverpool, UK, and Svava Riesto
University of Copenhagen, Denmark

Queer masculinities in the modern landscape

Susan Herrington

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Abstract

Published in 1938, *Gardens in the Modern Landscape* was the first manifesto on modern gardens and landscapes in the English language. Numerous historians have attested to the book's revolutionary impact on modern architects and landscape architects. Penned by Christopher Tunnard, a twenty-eight-year-old Canadian living in England, the book foregrounded a new aesthetic program for landscape design, one that built upon Tunnard's professional connections with modern architects, his close friendship with Henry-Russell Hitchcock, housing experts, and his cousin's circle of artist friends. What has escaped the purview of scholars to date, however, is the nonnormative masculinity espoused by Tunnard. At the time of the book's writing Tunnard challenged male garden designers who he associated with effeminacy and who he claimed were beholden to their female employers. He formulated a queer masculinity for a *modern* garden and landscape designer that blurred binary ideas of gender and sexuality, specifically between the male architect's virile modernity and the perceived garden designer's effeminacy.

Tunnard's model for such a twentieth-century masculinity was notable–the eighteenth-century gardening poet and man of taste, William Shenstone (1714-1763). The eighteenth century furnished Tunnard with some of the profession's most remarkable landscape artists. These men proffered a multifaceted culture of masculinities in a time before the medicalization and 'speciation' of homosexuality, and the bifurcation of the professional/amateur designer. Shenstone's literary works and garden, Leasowes, conflated ideas of selfhood, writing, and landscape gardening that coalesced modes of masculine culture/feminine nature, elite/working class relations, and hetero/same-sex cultural forms. Tunnard foregrounded his queer masculinity in his book, his garden at St. Ann's Hill, and planning projects in the 1930s. This masculinity in planning discourse was particularly conspicuous as preservation planners feared the emasculation of the manly countryside with the spread of 'hermaphrodite' garden city projects and unplanned housing that disfigured eighteenth-century landscape gardens.

PS21 Masculinities, Gardens, Landscapes: Negotiating Gender and Nature
Session Co-Chairs: Luca Csepely-Knorr, University of Liverpool, UK, and Svava Riesto
University of Copenhagen, Denmark

Men at Work Connecting the Danish Landscape: The Story of the Great Belt Bridge

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Abstract

Finalized in 1998, the Great Belt Bridge connecting the Danish islands of Zealand and Funen is a combined bridge and tunnel project with a length of 18 kilometers. The bridge is a massive intervention in the landscape and remains one the largest and most expensive infrastructural projects ever constructed in Denmark. The project followed a Keynesian logic of state-driven economic stimulation and job creation and was wrapped in cultural imaginaries that attributed it with the power to simultaneously unify the country by building a time-saving traffic link through the Danish landscape and fix the economy by creating opportunities for masculinized forms of labor. Indeed, the bridge did more than change the Danish landscape: it promised to resolve national economic inequalities, at a time when Denmark was transitioning toward a postindustrial economy and a post-welfare political system, and was struggling to find its place in the European Economic Community.

At the time, the bridge was spoken of as a beautiful, gigantic object that would hover over the Danish landscape for centuries to come—a massive built monument to modern Denmark's efficiency, strength, and technological superiority. This rhetoric makes the bridge a species of "gigantism" (Steiner and Veel, Tower to Tower, MIT Press, 2020). As we know from modern high-rise buildings and other mega-construction projects, however, this quasi-magical and techno-optimistic imaginary can deflect attention from a project's hidden costs and failures. In the case of the Great Belt Bridge, the costs included six work-related deaths, over 2000 health-and-safety incidents, detrimental fire and flooding on the building site, massive energy and material consumption, and (irreversible) disturbance of marine life and natural ecosystems. This paper investigates how imaginaries of prowess, power, and greatness brought to life through masculinized forms of work in the rough seascape of Denmark's cold waters, intersect with conflicting motifs such as extractivism, gender bias, male fragility, and environmental destruction.

PS21 Masculinities, Gardens, Landscapes: Negotiating Gender and Nature
Session Co-Chairs: Luca Csepely-Knorr, University of Liverpool, UK, and Svava Riesto
University of Copenhagen, Denmark

A hat and a cigarette.

Catharina Nolin

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Abstract

She knew how to turn up late for a meeting: dressed in a broad-brimmed 'Solvalla' hat, brandishing a cigarette in a long holder, and announcing in a self-confident manner, 'Shall we get started?' This description was one of the first I encountered of the Swedish landscape architect Ulla Bodorff (1913–1982). Similar narratives followed, such as the unexpected nature of her interest in ordinary people's living conditions, coming as she did from an upper bourgeois family that was part of the economic and cultural élite. Related narratives also appeared in the obituaries published after her death. This gendered way of describing one of the most successful Swedish landscape architects of the 20th century I find intriguing. Why has she been described – mainly by men and even by male colleagues – from this very personal angle? Why has she been defined by her fashion choices and habits, in a way that overshadowed her professional career? Irrespective of the motives, as soon as narratives like these appear in print, they start to live their own lives, and it becomes difficult to adjust them and introduce other ways of seeing a person. With descriptions like this as a starting point I am at discussing constructed narratives about Ulla Bodorff that allow the professional landscape planner to take centre stage and stand out in multiple ways: as the landscape architect, the landscape theorist, the newspaper gardening columnist, the leader of a company and one of the leading organisers of the International Federation of Landscape Architects (IFLA) first conferences. I would like to go beyond gendered constructions of her career to further discuss other ways of tracing the breadth and complexity of her occupation and her office covering the period of the Swedish welfare state and the formation of a professional international landscape architecture organisation.

PS21 Masculinities, Gardens, Landscapes: Negotiating Gender and Nature
Session Co-Chairs: Luca Csepely-Knorr, University of Liverpool, UK, and Svava Riesto
University of Copenhagen, Denmark

Hers and His: Plant Nomenclatures, Sex, and Binary Gender in Gardening Books

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Abstract

In 2013, the British 1840 classic *Instructions in Gardening for Ladies* by Jane Loudon came out in a new, full-color edition. Sidestepping a marketable nostalgia for the Victorian era, this paper explores the role of binary gender in the writings of Jane Loudon and her husband John, which were used extensively by amateurs and professionals throughout the 19th and 20th centuries (perhaps even the 21st).

Jane Loudon opened gardening to women by negotiating the masculinities of botany and landscape design, but also of book publishing and scientific language. She apologized for trespassing into the masculine world of authorship and took pains to reassure her readers that she would stay clear of sexual terms that might corrupt feminine sensibilities. Since the 1753 publication of Carl Linné's *Species Plantarum* botany had been dominated by a taxonomy of plant names that frequently evoked sex: human sexuality and binary gender became metaphors for plant reproduction. Plants had vaginas and penises, there were husbands and wives, and even the coitus was evoked. While John Loudon naturally employed such language, Jane Loudon used the 'natural system' in which, she assured her readers, 'there is nothing objectionable' leading her to hope that 'the prejudice against botanical names is every day declining' (Loudon 1846, 1–2).

Adrian Forty has proposed that gender, the distinction between female and male, or masculine and feminine, was one of the most-used 'distinction-making metaphors' in architectural discourse from the Renaissance to the early twentieth century, dropped abruptly by the 'heroes' of Modernism (Forty 2004, 43–61). This paper, then, explores how language – manifesting as plant nomenclature, the apparent binary concept of biological sex, and gendered attitudes to gardening and architecture – can help untangle the role that masculinities have played in the conceptualization of gardens and their design, also taking into account class and bodily abilities.

PS22 Architectures of the Littoral Zone
Session Co-Chairs: Diana Martinez, Tufts University, USA, and Peter Minosh, Northeastern University, USA

Modeled Littorals: Architectures of Ships, Science, and the Shore

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Abstract

The story in this paper is about knowledge on building for water at a time of naval architectural transition from wood to iron and from art to science. It begins with the 1870 erection of an architecture for hydrodynamical experiments with ship models, the inaugural facility Royal Navy's Admiralty Experiment Works (AEW) in Britain, and extends to the early twentieth century by documenting the spread of this architectural type amongst North American and European states. Built on *terra firma* while emulating oceanic flux, this architecture both occupied and embodied a liminal condition. The indoor littoral it sought to model ashore consisted of beaches, currents, waves and, of course, seafaring vessels. Being liminal environments themselves, experiment tanks challenged land-sea binaries both physically and epistemically. Positing these architectures, not as laboratories, but as scientific instruments (Sorrenson, 1996), this paper brings to the fore the ways in which they were constituted *materially* under imperatives of environmental control. It does so to parse how these architectures enabled the production of *matter-of-fact* claims (Schaffer and Shapin, 1985) about designing *with* and *for* water. Through an examination of AEW papers as well as unpublished archival material (drawings, reports, and correspondence) pertaining to the formulation and reincarnations of this material technology, this essay argues that end-of-nineteenth-century experiment tanks were increasingly called upon to serve as mediators between elusive natural systems and revisited practices of design and construction. By providing an account of their arbitrative capacity, this essay suggests that these architectures not only modeled the shoreline but also redefined it. They rendered the development of new knowledge and colonial technologies (ironclad ships) possible, expediting the infrastructural transformation of the littoral in the image of end-of-century coloniality. Telling a story of architecture shaping naval architectural knowledge in a time of crisis, this paper offers a history of land-sea relationships being recodified under regimes of scientific modernity.

PS22 Architectures of the Littoral Zone
Session Co-Chairs: Diana Martinez, Tufts University, USA, and Peter Minosh, Northeastern University, USA

This Station Floats: Police Architecture in Bengal's Littoral Zone

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Abstract

The rivers of the greater Bengal region, unruly waters as Sunil Amrith has shown, were capricious forces.[i] Throughout the subcontinent's history, these rivers, which originated in the Himalayas and emptied in the Bay of Bengal, presented challenges for empires who sought to harness their power, since they frequently changed course and were subject to environmental disasters. This instability plagued British colonial officials invested in the commercial promise of rivers. Officials feared river crime, and argued that Indians took advantage of littoral instability to rob trading vessels and avoid capture. Indeed, the colonial police would come to see life on the river as engendering a criminal pathology steeped in centuries of pre-colonial tradition that was frustratingly difficult to combat.

Efforts to police these unstable waters led to architectural change in the late nineteenth and early twentieth centuries. The police devised a network of littoral architectures that included launches, boats, and outposts, along with "floating *thanas*." "Floating *thanas*," steam-powered police stations designed at the turn of the twentieth century to float down Bengal's rivers, replicated the function of dryland stations by including lock-ups for those arrested, police dwellings, cook-houses, and privies within a singular building. These floating stations were also designed as investigatory tools that facilitated surveillance, as well as symbolized the British Empire's commercial sovereignty on the water. This paper charts the rise and fall of "floating *thanas*" in the first half of the twentieth century. Despite their technological and design innovations, floating stations proved ineffective when policing Bengal's littoral zone. This failure offers an opportunity to learn from the littoral, as the ecologies of Bengal's rivers conditioned an environment that allowed people to resist the police's pervasive presence.

[i] Sunil Amrith, *Unruly Waters: How Rains, Rivers, Coasts, and Seas Have Shaped Asia's History* (New York: Basic Books, 2008) 29.

PS22 Architectures of the Littoral Zone
Session Co-Chairs: Diana Martinez, Tufts University, USA, and Peter Minosh, Northeastern University, USA

"A Cradle Rocking Upon the Deep Ocean": On Louis Agassiz's Floating Fish Nest

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Abstract

Reports of Louis Agassiz's 1872 discovery of a floating fish nest amidst the Sargasso Sea created a sensation in the international scientific press. The anomalous ichthyic artifact proved just as fugitive in print as it was upon the waves; it defied words, description, and definition. The unfolding investigation of its origin, how it was made, and by what combination of animal and vegetable kinds, made urgent—alongside speculative discourses on 'primitive' architectures—questions of animal 'homes without hands,' especially upon a floating world. In describing the "drifting, wide-spread expanses of loose seaweed," Elizabeth Cary Agassiz poetically expressed the allure of a long-unanswered question regarding sargassum itself: "Where is its home, and what its origin? Does it float, a rootless wandered on the deep, or has it broken away from some submarine attachment?"

For Louis Agassiz—a proponent of polygenism, which sought to explain the origin and migration of what were presumed to be the several races of humankind—the first question posed by the "unexpected discovery" was what species of fish produced it. By this time, Agassiz had renounced his own system of classification of fishes based on the character of their scales as "too artificial," seeking "true indications" in their embryological development. Having made a study of pigmented skin cells, he resorted to this method to identify the embryos. "It thus stands as a well authenticated fact," Agassiz wrote from the port of St. Thomas, that the common pelagic *Chironectes pictus* "builds a nest for its eggs in which the progeny is wrapped up with the materials of which the nest itself is composed." That Agassiz was proved wrong about the architect of this "fish cradle, rocking upon the deep ocean," provides an opportunity to rethink what sort of evidence of life are provided by migrant forms of shelter.

PS22 Architectures of the Littoral Zone
Session Co-Chairs: Diana Martinez, Tufts University, USA, and Peter Minosh, Northeastern University, USA

Shoring up the Edge: US Federal Building and the "Custom House Machinery" of the 1850s

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Abstract

During the 1850s, the US federal government designed and constructed a series of custom houses along the Atlantic coast, the shores of the Great Lakes, and the Western rivers. Located at sites that were often remote from policy making and conventional political power—to say nothing of construction expertise—the very process of building these custom houses was an attempt to both assert the territorial consolidation of this settler state and to manage the fluid interconnections of trade beyond.

I follow contemporaneous discussions in seeing these buildings not as individual objects but instead as part of a continent-scaled "custom-house machinery."[1] The synchronization of this architecture began with construction itself, characterized as it was by formulaic paperwork and standardized components. For instance, as many of the project specification documents promise, iron structural elements were to be "delivered, upon a suitable wharf, at [Barnstable |Burlington |Detroit |Ellsworth |Gloucester |New Haven |Newark |Milwaukee |Pensacola |Portland |Providence |Toledo], by the Department, and, by the contractor, taken thence, and put into the building."[2]

Yet, the alignment of territorial and terrestrial edges quickly led to differences in construction. Even as these buildings worked to 'shore up' a unified political-economic territory, their own foundations were subject to the threats of unstable soils and shifting lines of inundation in ways that varied from site to site. In this paper I use repeating architecture along shorelines to connect environmental and political histories, rethinking the state at its edge by tracking the divergences among these buildings over the course of their construction and maintenance.

[1] Congressional Globe 1854-S1P1, 204.

[2] *Specifications for Public Buildings*. A.O.P. Nicholson, Washington: 1855. [112|128|192|63|96|145|161|168|206|50|224]. Here I use 'Regular Expressions' to quote multiple archival sources while maintaining their variations. This is part of a narrative technique for tracking the divergence of formulaically repeating projects.

PS22 Architectures of the Littoral Zone
Session Co-Chairs: Diana Martinez, Tufts University, USA, and Peter Minosh, Northeastern University, USA

Le Cinquante Pas: Accounting for Littoral Space in the French West Indies (1900)

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Abstract

In France during the 17th century, the Cinquante Pas du Roi was established. Translated as the *50 steps of the King,* it was a domestic doctrine intended to prevent the uninhibited transference of monarchical property to private individuals. In the empire's colonies, its post-revolutionary derivative, the Cinquante Pas Géométrique, rendered shorelines, marshes, and liminal space abutting French territories unalienable property of the crown and later the French state.

On May 9, 1902, Mt Pelée erupted in one of the most deadly natural disasters of the century in the Americas and the deadliest volcanic eruption since Vesuvius. Survivors of the volcanic eruption were transferred to peripheral locations with lower population densities, like coastal regions, rural valleys, and areas on the outskirts of urban centers. This essay examines how the Registration and Domains Service of Martinique, a facet of the colonial administration of the French Empire, facilitated the relocation of these disaster refugees in accordance with the French doctrine of the Cinquante Pas Géométrique. By this, I mean that the rehousing was accomplished by redesignating interior land as extensions of the littoral zone. This reinterpretation of the littoral zone was indexed by the hasty construction of structures colloquially known as 'cases à poules' that came down as quickly as they went up and resembled Potemkin towns rather than sustainable urban development.

In this essay, I argue that the architectures that index the Cinquante Pas du Roi and the Cinquante Pas Géométrique, while disparate interpretations and materialization of mutable yet unalienable land, spring from a singular principal characteristic of the littoral: space that sovereign authority could appropriate at any time. In tandem, registration [doctrine] and index ['cases à poules'] bridge textual and material architectural histories, highlighting the negotiations and appropriations of land by empire in the early 20th century.

PS22 Architectures of the Littoral Zone
Session Co-Chairs: Diana Martinez, Tufts University, USA, and Peter Minosh, Northeastern University, USA

"The Girdle of the World": Connecting Sea-Ice Littorals across the Bering Strait

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Abstract

This paper examines how Arctic littoral zones on either side of the Bering Strait—from the second half of the nineteenth century until the Russian Revolution—were conceptualized as paired sites for connecting transcontinental infrastructure. Separated by a mere fifty miles of ocean—and even less once winter sea-ice formed—these marginal Indigenous spaces of Asia and North America were exploited for shared expansionist visions of Russian and US empires. During this period, imperial engineers and financiers, in proposals—first for undersea telegraphy, then for railways—planned ways of bridging Old and New Worlds. At their most grandiose, these continental "unions" envisioned shifting the world's commercial axis from the Suez Canal to the Bering Strait.

These imperial dreams of connectivity—forged through financing and concessions in distant St. Petersburg and Washington—were built, I argue, on unseeing extant littoral spaces. Where imperial engineers saw empty disconnected space, the Strait was connected by elaborate, historical infrastructures hidden in plain sight. In summer, Yupik, Iñupiat, and Chukchi watercraft and trade networks crisscrossed the sea. In winter, seasonally rebuilt infrastructures of roads, ramps, bridges, and houses were hewn from snow and landfast sea-ice that annually attached and reattached to coastlines, creating anew a social space that left few material traces.

This paper asks how Arctic littorals, as legally ambiguous and materially contingent ice spaces, were engineered to consolidate imperial identities and international political-economic orders. Using archival and material evidence, it examines how their ecological in-betweenness facilitated regimes of movement: transient and racialized labor surveyed coasts for natural harbors, morticed cable landings into frozen earth, and designed Strait islands as ventilation shafts for underground tunnels. Yet by the early Soviet period, these shorelines and coastal waters, which supported Indigenous migrations from time immemorial, were made into a highly regulated "Ice Curtain," foreclosing further movement.

PS23 Interior Spaces of Crime and Coercion
Session Chair: David Samson, Worcester Polytechnic Institute, USA

The Use of "Nuisance," and Other Meanings of Jersey Shore Motels

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Abstract

In recent years, motels along the Jersey Shore have increasingly been demolished, from the gentrifying streets of Seaside Heights to the reclaimed causeways of West Atlantic City. These motels, which rent rooms to unhoused and low-income people as well as travelers across social class, are frequently described as "nuisance" sites in which sex work and drug use take place. They are also criticized due to public health violations or environmental and structural concerns. Such condemnation is long-standing: hotel associations, municipal officials, and law enforcement opposed what were called "tourist camps" in the 1930s, and magazines, books, and films have portrayed motels as transgressive since the 1950s. These representations especially rely on describing the real and imagined criminal activities taking place within its rented rooms. Based on examples from the region, this paper considers the criminalization of motels and their inhabitants. Critically, how were motels inscribed with this meaning and why is it useful to those who produce it, and alternatively, what are the meanings of these spaces for those who live there? The paper applies Saidiya Hartman's methods of reading *against the grain*, to identify underlying power structures, and practicing *critical fabulation*, to imagine possible histories of marginalized peoples, using both historical and contemporary materials. On one hand, this reveals other motivations for decrying motels—as a symbol of technological and landscape change, for providing space to poorer and transient peoples, and to satisfy powerful real estate interests. Indeed, the ongoing demolition of motels is often followed by the development of luxury housing, showing how "nuisance" is used to open a site to economic investment and sociocultural change. On the other hand, it suggests alternative meanings for motels and their rented rooms, contesting their "criminal" representation in order to imagine what inhabitants make of these interior spaces for themselves.

PS23 Interior Spaces of Crime and Coercion
Session Chair: David Samson, Worcester Polytechnic Institute, USA

Inverted Escape Rooms: "Utopian" Interiors in the Digital Age

Brendan Moran

Pratt Institute, USA

Abstract

Inverted Escape Rooms: "Utopian" Interiors in the Digital Age

Nowadays, around the globe, simply protesting has become an activity increasingly construed as criminal. This crackdown—coming over a century after civil disobedience became a vital aspect of participatory democracy—is taking place precisely as the public realm increasingly is migrating to the digital domain of social media and Zoom (class)rooms, raising new dilemmas about how anti-democratic policing is to be perpetually resisted and what roles new forms of material space—paradoxically *public* and *private*—play within such concerns. While this might not seem like a matter for interiors, or their history, clearly the regulating and controlling of dissensus has long been a noteworthy function of the state's architectural activity, from Haussmann's Parisienne Boulevards to Agamben's "state of exception." Yet it is not merely at the public, urban scale that these activities occur; intimate private enclaves, with their associated interiority, likewise offer viable alternatives to the slippage toward "a totally administered world," if they realize potentials to resist the surveilling (and criminalizing) of rebellious expression.

Commencing with an interpretation of OMA's restructuring of Breda's Koepel Panopticon Prison, I argue for the emergence of an auspicious readjustment over the last few decades: architectural proposals offering interior spaces dialectically safe from such patrolling. Revising "utopian" assumptions, these designs in effect posit a turning inside out of the construct of the "escape room," offering a constructed, mediated depiction of a locale in which those occupying it are rendered free of everyday restraints, rather than trapped by them, searching for clues how to exit. Reviewing the digital origins of escape rooms and culminating with a recent online interior "design" by Swede Christopher Jansson, I argue that the inverted escape room depends upon staging their discursive mediation—namely, a factual/fictional dynamics—through means that earlier forms of pre-digital architectural representations rarely encompassed.

PS23 Interior Spaces of Crime and Coercion
Session Chair: David Samson, Worcester Polytechnic Institute, USA

An Observation Window into Ireland's First Children's Psychiatric Ward

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Abstract

When St Loman's children's unit opened in 1963 it was understood as a symbol of modernity. Ireland had initially lagged behind its international counterparts in providing specialist psychiatric care for children. Psychoanalytic practices in earlier child-centered units had primarily focused on managing 'normal' child pathology, in 'environments' or controlled settings. There was no definitive answer or established approach to the design of such children's units, the existing specialist units were experimental and singular in their design. Drawing inspiration from the United States and Britain, the St Loman's children's unit was conceived as a 'laboratory,' a facility for experimental therapies. The children's unit typified the Irish State's unique response to child psychiatry, as an initiative, it aimed to push Ireland's progress forward in line with international standards for modern psychiatry, by providing a defined child centered interior where 'disturbed children' were observed, documented, and moralized by enforcing normative behaviors and conformity to societal standards.

George Canguilhem and Michel Foucault have shown that the 'normal' and the 'pathological' are subjective and dependent on political, financial, and industrial priorities. Notwithstanding its ambitious objectives, the establishment of the St Loman's children's unit was constrained by a limited budget and its placement in a former sanatorium building. The confined setting of the children's unit parallels the marginalization of its historical significance, which is exacerbated by the scarcity of archival records - only a single architectural plan survives. This paper demonstrates how an interior history can be written despite such limitations. It integrates archival materials and secondary sources to examine the prescriptive practices embedded in the planning and design processes. By critically engaging with 'normalization' practices through the lens of an interior history, this paper reflects on how mechanisms of control were embedded and materialized in the physical and social environments of Ireland's first children's psychiatric ward.

PS23 Interior Spaces of Crime and Coercion
Session Chair: David Samson, Worcester Polytechnic Institute, USA

Biohazards, Smoke, & Powders: Cleaning the Criminalized Interior

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Abstract

The aftermath of criminality is often a mess—blood splattered on walls, biofluids-soaked upholstery, tear-gas smoke in the drapery, fentanyl powder dusting the vanity, and finger-print powder on the drywall. Although many of us love to read a gripping true-crime mystery, a genre that begins with Edgar Allan Poe's 1841 "Murder at the Rue Morgue" and is perfected by Arthur Conan Doyle and his crime-scene physiognomist Sherlock Holmes, who gives much thought to what remains behind after the forensic evidence has been gathered?

Typically, what remains is a thoroughly befouled interior. Here in this room, something horrific has happened, and this polluted (and mute) interior stands as a key witness. But the interior is also a casualty of the crime. Exempting those rare instances when a crime is so heinous as to require full architectural demolition, the crime-splattered interior must be remediated for future use. Surfaces will be scrubbed, new furniture purchased, carpets replaced, and walls repainted as every trace of unsavory evidence is cleared.

But who speaks for those who do this dirty work—the restorers who "un-splatter" the criminalized interior? Who documents the devices they wield and the tools and process by which they absolve the interior? Looking to the literature of the forensic crime scene, as well as to the technical history of architectural remediation companies (such as ServPro, PuroClean, and Aftermath), this paper

will ask what is at stake in the controlled interior erasure of violent acts. It will propose that more than the simple wiping away of yesterday's abjections, the cleaning of the criminalized interior aspires to absolution and a volition to forget.

PS24 Why Infrastructure?
Session Co-Chairs: Igea Troiani, London South Bank University, UK, and Richard J. Williams University of Edinburgh, UK

Dark Warehouses: Objects-Bodies in Space

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Abstract

In the world of business and logistics today, the concept of "dark warehouses" has emerged to describe storage facilities that are fully automated and autonomous, operating with minimal human intervention. These "lights-out" locations can supposedly operate around the clock, promising faster speeds of order fulfillment, higher cost efficiency and reduced energy costs. But the dream of a futuristic distribution center that can orchestrate the unending flow of products from producers to consumers without human hands is not new. This paper traces the origin of the "dark warehouse" idea as it emerges in the post-War Anglo-American world- as a means for understanding the linked spatial infrastructures of commercial distribution as a complex web of relationships between bodies and things.

As a building type the warehouse has been marginalized, despite its enduring role as a marker of abundance and progress. Rather than an empty, holding shell for "dead" inventory, the storage facility has always been a living, breathing hub whose appendages extend far beyond its walls and are embedded in the supply chain network. Before the widespread adoption of the shipping container, the warehouse was built from the individual pieces of cargo- crates, bags, barrels and bales- that flowed through it- and the repeated actions of picking, packing and delivery by the handlers, both workers and devices. After World War II shifts in the mechanization of material handling, costs and availability of labor, and economics of land development contribute to the rise of the commercial warehouse as a "throughput" distribution center. In trade and popular journals in the 1950s and 60s, the notion of this automated warehouse will be traced as a business innovation and as a science fiction fantasy. Suspended in space and time, these "dark" infrastructures of storage make clear the intertwined spatial geographies of technological progress and human fulfillment.

PS24 Why Infrastructure?
Session Co-Chairs: Igea Troiani, London South Bank University, UK, and Richard J. Williams University of Edinburgh, UK

A Cut Through Utopia: Engagements with Impossible Futures

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Abstract

The paper explores architectural image as an exploratory and critical enquiry of the entanglement of infrastructure with historical and continuing projects of colonialism. Drawing from Hélène Frichot's understanding of architecture as that which 'mantains the relationship between peoples, places and things' (2022), I look at Boca Chica as a contested site where new infrastructures are being built under the guise of utopia. The small town, a few miles north of the border with Mexico, has been transformed into SpaceX's launchpad for a planned mission for Mars which, it is said, will save humanity from the end of the world brought about by climate breakdown.

The paper explores the role of architectural history and theory to *cut through*, offering an ethical engagement to elucidate the continuation of the colonial project in the way that infrastructure creates the collective future. The architectural section here draws our attention to the material assemblies that reshape the landscape to augment, foster and optimise life: the launchpad with its towers and retractable platforms contrasted to the marshlands and grasses it destroys, and the constellation of satellites launched from the site orbiting above and obscuring the sky. But the section also operates as a metaphor for an exploration of the temporalities of the site. A perennialy disputed land, Boca Chica has gone through cycles of utopian transformations: Clarkesville as a staging post for the American army to launch attacks on the Mexican forces during the 1848 war, and Kopernik/Keneddy Shores as the promise of the American Dream for working-class Polish families (and who are now being displaced to make way for rockets). Cutting through these temporalities mean excavating the imaginations of indigenous futures, and the way that displaced bodies experienced the end of worlds neccesary for new utopias to be enacted.

PS24 Why Infrastructure?
Session Co-Chairs: Igea Troiani, London South Bank University, UK, and Richard J. Williams University of Edinburgh, UK

The Other Iron Lady: Finding a Historiography for Margot Gayle

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Abstract

Margot Gayle (1908-2008), preservationist and social activist, modelled a form of "infrastructural love" by handing out pocket-magnets to devotees of her academic crush: cast-iron architecture. The magnets were affective, and – akin to Banham's "Great American Gizmos" – heuristic devices instilling interest in industrial archaeology while engendering environmental care. In 1930s Atlanta, Gayle had joined the League of Women Voters and the anti-poll tax league before moving to New York in 1956, becoming the first female member on the historic buildings committee of the Municipal Art Society. She thereafter shifted her rhetorical skills to architecture, becoming one of the key female actors who mobilized the USA's landmark preservation movement. One of historic preservation's overlooked "doers", Gayle's intellectual capital left a different paper trail to theoreticians like her friend Jane Jacobs.

To capture Gayle's story, this paper will unify the recent biographical (e.g. Hartman 2019; von Reinhold 2020) and infrastructural turns (e.g. Bridges 2023); this is no coincidental intersection, as there was much at stake in biography in post-war America, as the individual became a key counterpoint to a vision of mass technological destruction. Benefitting from a forensic mining of Gayle's untapped archive (in New York and College Park, Maryland), I will discuss how her work in journalism, photography, strollology and the republication of 19th-century metallurgical literature interrogated the layers of materiality and material agency of 19th-century American infrastructure, while, as an early champion of adaptive re-use, she unwittingly helped lay the foundations for Lower Manhattan's deindustrialisation and emergent "arts infrastructure" (Zukin 1982). I will scrutinise Gayle's ideological (and ostensibly nationalist) position, in reference to a contemporary (British) parallel of unsung, left-wing, feminist figures interested in Victorian architecture at the Victoria & Albert Museum: Shirley Bury (1925-1999), trade unionist and Deputy Keeper of Metalwork, and Peter Floud (1911-1960), Keeper of the Circulation Department.

PS24 Why Infrastructure?
Session Co-Chairs: Igea Troiani, London South Bank University, UK, and Richard J. Williams University of Edinburgh, UK

Infrastructure Imagination: Narrating the "Golden Age of Construction" of Colonial Hong Kong

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Abstract

Infrastructure has long been a central component in telling heroic stories of modernization and progress. As in other metropolises, iconic images of modern highways, underground tunnels, power stations and reservoirs have been regularly deployed to represent Hong Kong's rise from a backwater fishing village to a modern global city. Accounts of these engineering feasts grew rapidly in the 1970s and 80s, when the territory underwent unprecedented transformation with the completion of a series of high-profile infrastructure projects, earning this period the name "golden age of construction" that underscored the collective pride and aspirations associated with these developments.

This paper explores how infrastructure has been used to narrate Hong Kong's colonial past and postcolonial present through a set of construction photographs that documented four major infrastructure projects completed between 1972 and 1988. Building on Larkin's concept of "political aesthetic," I explore how these schemes functioned as spectacles of modernization as well as their mundane visibility that contributed to upholding a normative social order. Attention to the differential political effects of the projects points to the necessity to consider both infrastructure's semiotic characteristics and technical functions. The paper will end with a reflection on a recent exhibition of the same set of photographs and how the featured infrastructure have acquired new historical significance half a century later. In this context, the "golden age of construction" has increasingly become a stand-in for the late colonial period associated with modernization and commitment of a benevolent state willing to invest in the public good. This period is now posited to be diametrically opposite to the present, characterized by the privatization of public assets and widening social inequality amidst ongoing neoliberal economic restructuring and territorial integration. The result of such periodization is the reification of histories, which further sharpens the perceived divides between different "eras" and accentuates the discontinuities of spaces and times.

PS24 Why Infrastructure?
Session Co-Chairs: Igea Troiani, London South Bank University, UK, and Richard J. Williams University of Edinburgh, UK

Catastrophic Failures

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Abstract

All infrastructures are sites of potential devastation. Dams, for instance, have appeared in architectural literature time and again as emblems of optimism and modernity, but, like train wrecks and oil spills, their periodic collapse demonstrates that any infrastructure also produces conditions for catastrophic failure. This paper elaborates an architectural history of failure through two modes of representation that untangle infrastructure from the heroic discourse of innovation. I focus on key North American dams since the mid-nineteenth century that highlight the role of architecture and engineering in massive environmental transformation and settler colonial violence. The first representational mode is the section, which reveals infrastructure's political thickness. Insofar as sections are indices of engineering innovation, they also illustrate architectural materials'—stone, concrete, steel—transformation of the Earth at previously unthinkable scales. Although the mechanisms of settler colonial violence are typically discussed as a "geography," a section through the early twentieth-century hydroelectric dams at Niagara Falls reveals how the standardization of reinforced concrete shifted the political discourse on Indigenous land and water rights. The second representational mode is the aerial photograph of the catastrophic dam failure. These "distant" images of human and environmental loss—for instance the tailings dam failure in British Columbia's Mount Polley mine, which released 25 billion litres of contaminated materials into the ecosystem—are artefacts that pinpoint the spontaneous social, scientific, and ecological assemblies latent in any infrastructure. They make visible the surprising range of actors that coalesce in the built environment: toxins, community members, animal species, the law. Complicating the truism that infrastructure only becomes visible when it breaks down, this paper proposes that representations of infrastructure are vehicles for identifying the multiple temporalities of violence encompassed by the built environment—slow, acute, potential—and which characterize the catastrophic failure of modernity itself.

PS25 Secular Modernity and Racial Colonial Construct
Session Co-Chairs: Patricio del Real, Harvard University, USA, and María González Pendás
Cornell University, USA

Descartes and the Problem of the Void

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Abstract

This paper elaborates on the philosophical/theological problem of defining space after the expansion (geographic and intellectual) that followed the European occupation of the Americans.

Starting from the main theological problem faced by Descartes: the problem of the void, the space between things. If space is independent from God, then God is not the author of all things. Descartes's solution to this problem, so successful that it became a pillar of Western philosophy, was to separate space (*res extensa*) from the mind (*res cogitans*).

The Cartesian solution implies that God is everywhere, but his consciousness is in the *res cogitans*. It liberates space from God, though he still has power over everything. It also, in practical terms, liberates the European man to act upon space because God has been relocated from space to the mind. In that movement, Descartes also elevates one kind of knowledge over another, where everything that can be reduced to mathematical formulas acquires the status of truth. Measurements at large are the main category, but they also include religious ideas and matters of faith, as long as it is Christian faith. It excludes from the higher realm of *res cogitans* any emotion, feeling, or passion, instead locating them in nature.

There is no question that architecture as we know it was born from the Albertian/Cartesian/Kantian paradigms of space and representation techniques. The Cartesian separation of mind and body was fundamental to the systematization of architectural drawings.

My argument is that architectural theories were not only a consequence of Descartes's synthesis of "Cogito, ergo sum" but indeed an instrument of its hegemony. The mind/body divide cannot be dissociated from the European occupation of the Americas, the very act of controlling that much space was an architectural problem.

PS25 Secular Modernity and Racial Colonial Construct
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Cornell University, USA

The Racial Basis of Lindisfarne's Critique of Modernity

Rami Kanafani

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Abstract

If, as Sylvia Wynter argues, the modern invention "Man" holds at its core a colonial and racialized distinction of rationality/irrationality and evolutionary selectedness/dysselectedness adapted from a theological understanding of the pre-modern Judeo-Christian differentiation between the clergy and the laity, then in the 20th century, such distinctions undergo a further mutation. With the post-World War II shift into an informational, post-industrial society, the taxonomic basis upon which living and nonliving things were hierarchized was alleged to be negated, equalized within an undifferentiated informational structure that holds no room for inequalities. Paradoxically operating within this military-inspired informational framework, a number of countercultural groups in the US proposed visions for a planetary society by resorting to eastern philosophies of wholeness and premodern social and spatial practices aiming to reconfigure an increasingly technocratic and secularized modernity under a spiritual banner.

For the SAH 2025 panel Secular Modernity as a Racial Colonial Construct, I propose to argue that the ideological break with post-industrial society purported by the American counterculture reinscribed the same racial hierarchies that Wynter outlines as the colonial matrix of modernity, only now relying on spiritual notions of wholeness and universal brotherhood. By focusing on a prominent yet vastly neglected network of scholars named the Lindisfarne Association led by Buckminster-Fuller-inspired philosopher William Irwin Thompson, I will argue that the counterculture constructed a new subjectivity that betrayed an American white middle-class bias overrepresented as a planetary paradigm. I will trace the ways Lindisfarne synthesized the tenets of Sufism, Taoism, Buddhism, and other traditions in their architectural proposals and intellectual output, instrumentalizing syncretic spirituality to mask social and cultural difference through universalist thought. Contrary to the tendency to associate modernization with secularization, this framing reveals the persistence of religiosity within modernity and its use to construct a racialized ideal postwar planetary subject.

PS25 Secular Modernity and Racial Colonial Construct
Session Co-Chairs: Patricio del Real, Harvard University, USA, and María González Pendás
Cornell University, USA

Afro-Brazilian terreiros as battlefields of counter-modernity

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Abstract

Building on Manuel Querino's 1918 essay '*O colono preto como fator da civilização brasileira' (*The Black colonist as a factor of Brazilian civilization*) and understanding African and African descendants as agents of counter-modernity in Brazil, I propose to discuss how Afro-Brazilian religious communities, usually known as terreiros (yards; terraces), were core battlefields in the war of modernity in Brazil. Focusing on Rio de Janeiro between the end of the nineteenth century and the middle of the twentieth century, the paper will analyze how Afro-Brazilian religious people had to occupy marginal areas of the city and move from one region to another—from the central parishes (current Downtown) to the North zone, the suburbs and rural areas (Baixada Fluminense)—forced by the process of real estate speculation, adapting the spatial needs of their belief systems to the violent mix of official persecution and social tolerance of their religious practices. In this process, these religious communities transformed urban and architectural structures derived from European principles with cultural values from certain African regions (mainly Central and West Africa), configuring a cosmologically oriented spatiality that affected buildings, urban spaces, and the territory, tensely intertwining with the Catholic spatiality with which Portuguese colonizers configured Brazil since the sixteenth century. In the religious disputes that have flared up since the country officially became a secular republic in the late 1880s, African and Afro-Brazilian religious people disseminated other architectural, urban, and landscape values that architectural historians have not yet recognized as decisive contributions to the modernization process in Brazil and beyond.*

PS25 Secular Modernity and Racial Colonial Construct
Session Co-Chairs: Patricio del Real, Harvard University, USA, and María González Pendás
Cornell University, USA

The Martyr's Cast: Race and Conversion in Colonial Algeria

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Abstract

In late December 1853, the remains of a corpse believed to belong to the martyr Geronimo, a 16th-century Muslim convert to Christianity, were unearthed in Algiers. Geronimo had reportedly been forced into construction formwork and drowned alive in mortar for refusing to abandon his newfound faith. The resulting block was then integrated into the walls of a fort adjacent to Algiers, where the body was ultimately discovered. The corpse left a perfect imprint in the hardened mortar, from which a positive plaster cast of the body was made.

The discovery reverberated through Algiers and across the French Empire, sparking reports in both local and international press and prompting a forensic investigation to address the serious doubts voiced by critics. It resonated with Catholicism in striking ways, evoking artifacts of Christ's own demise, such as the Shroud of Turin and other indexical relics. Ultimately, it highlighted the tension between faith and observation central to Catholic dogma.

The case of Geronimo significantly bolstered the Catholic Church's presence in the emerging French colony, lending religious and historical weight to its mission of resurrecting Augustinian Christendom in North Africa. It also strengthened the Church's mission to convert North African Muslims—a practice strictly forbidden by secular French colonial authorities.

My contribution to SAH will explore these tensions, demonstrating how Saint-Geronimo's corpse presented the most compelling case for the Church's position that religion could transcend secular ethnographic categories of race and ethnicity in the face of governmental strictures. It will conclude by examining the construction of a crypt beneath the Cathedral of Algiers, which eventually housed the plaster cast. The cathedral would serve as the ultimate vehicle for the dogma of conversion which was pivotal to Catholic practice in Algeria in the 19th century.

PS25 Secular Modernity and Racial Colonial Construct
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Cornell University, USA

Seeding the Religion: Agricultural Expertise, Environmental Orientalism, and Christian Philanthropy in Post-Ottoman Geographies

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Abstract

In 1926, the Near East Relief (NER) of the United States sent Frederick Midgley, a gardening specialist, from Massachusetts to Syra (Syros Island) in Greece as an agricultural leader. Following the Armenian Genocide of 1915, the NER evacuated orphaned children from Anatolia and focused its relief activities, primarily in the form of orphanages, in three key locations: Syra in Greece, Antelias in Lebanon, and Alexandropol in Armenia. According to the Christian Science Monitor Newspaper, the NER aimed to foster self-sufficiency through agriculture by introducing progressive American methods and ideals. To this end, Midgley not only imparted his scientific expertise to the orphans and locals in Syra, but also ordered the transfer of specific seeds, such as Laxtonian peas and Irish cobbler potatoes, from Massachusetts to Syra.

Drawing on extensive, yet understudied, archival materials on Frederick Midgley and letters from his wife Carrie Midgley, this paper highlights the emergence of scientific agricultural expertise on Syra Island, intertwined with imperial philanthropy and religious pedagogical training of Christian children. As Diana Davis argues, the Western representation of the Middle East can be interpreted as a form of environmental orientalism, narrated by imperial powers to justify their need to 'improve' the environment. The American experts in the Near East, along with their agricultural infrastructure as a form of modern built environment, exemplify this notion. Their efforts, occurring before the formal theorization of 'developmentalism' and following the establishment of Protestant Missionaries, demonstrate how they envisioned transferring modernity to a land formerly ruled by the so-called 'backward' Ottoman Empire.

This paper argues that the Near East Relief operations in the disintegrating territories of the Ottoman Empire, which relied on the ideological and physical infrastructures of the Protestant missions, collapsed the secular and scientific notions of humanitarian relief work, religious ideals of 'evangelizing the Biblical Lands,' and racial and imperial constructs of environmental orientalism.

PS25 Secular Modernity and Racial Colonial Construct
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Cornell University, USA

Ouidah Shrines and Colonial Religious Architectures in West Africa, 1710s-1860s

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Abstract

How can we glean knowledge about architectural history from corrupt, unreliable, or partial sources? Almost all extant pictorial images of West African architecture from the 18th and 19th centuries were created by European observers. They viewed West Africa through the lenses of their own positions — as merchants, mapmakers, slave traders, soldiers, colonial officials. Architecture was almost never a central concern, but can be located in marginal images. Moreover, with many images produced in the service of military and commercial goals, *religious* architectures are especially difficult to discern.

This paper focuses on the locations of shrines -- related to so-called "fetish" practices -- in the landscapes and built environments of Ouidah. Also called Whydah, Hueda, Gléwé, and Xwéda — among other names — Ouidah was the primary port of the Ouidah Kingdom, located in what is today the coast of Bénin. Beginning in the seventeenth century, Ouidah became a major nexus for the transatlantic slave trade, and European images of Ouidah during the eighteenth and nineteenth centuries show the proximity of European forts to the Ouidah king's palace and other local architectures.

Drawing on selected maps, prints, and drawings, travelers' accounts, and the scholarship of Africanists such as Robin Law, this paper traces a shift from the 1710s, when images of Ouidah show shrines located in tree groves quite far from Europeans' buildings, through the 1860s, when European observers noted that "fetishes" were located in spaces considered to be within European zones. How did this shift occur, in relation to the changing presences of French, Portuguese, and British colonial interests and their attendant religious architectures? And how can we understand the relationship of architectures and spatial orders to religious assimilation as an aspect of modernization under colonial conditions?

PS26 Dividing Lines: The Legacy of the Interstate in the American City
Session Co-Chairs: Amanda Lawrence, Northeastern University, USA, and Lucy Maulsby, Northeastern University, USA

After Urban Renewal: Stull + Lee, The Architects Collaborative, and Highway Planning in Boston From Accommodation to Resistance

Michael Kubo

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Abstract

The Southwest Corridor Project in Boston (1978–90) is often cited as a landmark of successful anti-highway activism and reparatory transit-oriented development in the wake of the urban renewal era. This paper will explore the community-oriented methods developed by the project's urban designers, Donald Stull and David Lee, as a departure from the top-down involvement of architects and urban designers in previous highway planning in Boston. Stull + Lee's evolving approach to the Southwest Corridor project paralleled the rise of "advocacy planning" after the mid-1960s, a participatory planning framework that demanded architects and urban designers represent the needs of communities rather than those of commissioning state authorities. These methods stood in specific contrast to the accommodating role of The Architects Collaborative (TAC) in its urban designs for the proposed Inner Belt highway project in Cambridge, a key episode in galvanizing the opposition that would eventually define the Southwest Corridor project. Lee was involved with fighting the Inner Belt as a graduate student at Harvard, while Stull learned from his previous professional experiences with highway-centered urban renewal sites, including working for TAC on the John F. Kennedy Federal Center adjacent to the Central Artery. Conversely, TAC later designed buildings on development sites influenced by Stull + Lee's planning work, including Roxse Homes (at the intersection of the unbuilt Southwest Connector and Inner Belt highways) and Copley Plaza at the Southwest Corridor's northern terminus. A comparison of Stull + Lee and TAC's intersecting involvements with these and other highway and post-highway projects in Boston traces the changing ways that urban designers sought to enable, or resist, the destructive impacts of highway infrastructures both during and after urban renewal.

PS26 Dividing Lines: The Legacy of the Interstate in the American City
Session Co-Chairs: Amanda Lawrence, Northeastern University, USA, and Lucy Maulsby, Northeastern University, USA

Highways and low ways: transport infrastructure from Detroit to the World

Claire Zimmerman

University of Toronto, Canada

Abstract

Most of Detroit's highway infrastructure lies below the level of the street system. Urban planners and transportation engineers dug vast trenches in the city to install the roads that would fast track suburban commuters to their homes in Bloomfield Hills and beyond. These low ways mimic earlier rail lines like the Dequindre Cut, recalling how highway routes often run next to the rail lines that preceded them. But in Detroit, crucial parts of the state and interstate highway system were separated from the industrial rail circuits laid down decades earlier. They served a different purpose, moving people as well as goods. In doing so, paradoxically, they facilitated the disappearance of the industrial architecture that made Detroit famous, as they also fractured and destroyed historically African American neighborhoods in the *de facto* segregated city. The paper zooms out from Detroit to consider the relationship between rail and road as industrial and transport networks boomed after WWII. These two infrastructures laid the ground for mass production, first, but later for the mass consumption required to fan the flames of industrial consumer capitalism throughout North America and beyond. The paper considers interstate highways in relation to this dual action of mass production and consumption, ending with the highway infrastructure of industrialized grain production in the western Midwest, where the logic of Detroit—make stuff, make demand, make more stuff—overlaid the western plains.

PS26 Dividing Lines: The Legacy of the Interstate in the American City
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"Freeway Houses," Race, Aesthetics, and Suburban Fear

Greg Donofrio, Amy Meehleder

University of Minnesota, USA

Abstract

"They're coming out to the suburbs if we let 'em" remarked a suburban official in 1958 eyeing freeway construction in nearby Minneapolis. As is true of cities across the country, Black neighborhoods were disproportionately targeted for freeway construction in Minneapolis. With words usually reserved to express resistance to racial integration, the official's remark was not about people, however, but rather houses displaced by the interstate. Histories of interstate construction tend to focus on demolition, but in South Minneapolis, half of the houses in the path of I-35W—hundreds in total—were moved to other locations within and far beyond the city's boundaries. Policy response was immediate: suburban municipalities already heavily segregated by redlining and racial housing covenants quickly passed new ordinances restricting the movement of "freeway houses" into their communities. While their concerns were nominally about "aesthetics" and "conformity" the language and fear of losing control expressed in these discussions made it clear that they saw inner-city houses as analogs for people of color. House-moving resistance was amplified, if not motivated, by a fierce state-wide debate over creation of fair housing laws in response to a looming crisis for African Americans who were disproportionately displaced by freeway construction and for whom other housing options were strictly limited by long-standing racial discrimination. Drawing on primary sources including local newspapers, building permits, and the original mapping of houses moved, this project examines not only the routing of freeways through Minneapolis's Black communities, but also the fear in surrounding areas that the population and character of the city would "invade" the visual and demographic uniformity of the suburbs.

PS26 Dividing Lines: The Legacy of the Interstate in the American City
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In the Freeway's Shadow: The Failed Experiment of Justin Herman Plaza

Anthony Raynsford

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Abstract

When it officially opened 1972, San Francisco's Justin Herman Plaza was one of the most prominent attempts to deliberately design pedestrian public space in close proximity to an elevated urban freeway and exit ramps. Speeding cars and massive concrete roadways hovered visibly and audibly next to a large brick-paved plaza and dramatic fountain. Ambiguously, the design of the plaza was meant to accomplish two contradictory goals. On the one hand, it was meant to disguise and hide the freeway, thus ameliorating the space for pedestrians against this motorized intrusion. On the other hand, it was meant to address the scale, materiality, motion, and even sound of the freeway, effectively incorporating the freeway into the composition, emphasizing its presence rather than disguising it. The fraught symbolism and criticism that almost immediate surrounded the design of Justin Herman Plaza was heightened by the fact that the freeway in question, State Route 480, the so-called Embarcadero Freeway, had visibly cut off the symbolic Ferry Building from the central axis of Market Street in 1959, sparking the political movement that would come to be called the San Francisco Freeway Revolt. In this paper, I examine the aesthetic intentions of Lawrence Halprin and Canadian sculptor Arman Vaillancourt, who designed its controversial fountain, as well as the flood of public criticism that followed the plaza's official opening. Using a combination of archival papers and newspaper accounts, I argue that the attempt to mediate between the scale of the urban freeway and the scale of the pedestrian plaza led, not, as the designers hoped, to a new acceptance of the urban freeway as a novel experiential element of the city, but rather to a heightened negative symbolism that continues to haunt the discourse around urban freeways to this day.

PS26 Dividing Lines: The Legacy of the Interstate in the American City
Session Co-Chairs: Amanda Lawrence, Northeastern University, USA, and Lucy Maulsby, Northeastern University, USA

Shifting States: Sand Drains and Saltmarsh Urbanism, 1948-20XX

Charlotte Leib

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Abstract

Obscure as they may be in the annals of design history, sand drains propelled the development of the American Interstate System. Beneath every Interstate that traverses land deemed by engineers to be "weak ground" lies a rank-and-file battalion of vertical sand drains. Where marshlands once stopped traffic or forced ferry exchanges, sand drains have, since the 1940's, kept roadways standing and the wheels of the American economy moving. Following its widespread uptake in the 1950's, sand drain technology ineluctably transformed marshlands across the United States. Vibrating hollow steel pipes filled with sand prepared previously soft terrain for sweeping roadways, gasoline stations, logistics hubs, and big-box stores. After the passage of the U.S. National Interstate and Defense Highways Act of 1956, engineers and developers alike welcomed sand drain technology with zeal. In the new sprawling petroleum-centric economy, sand drains made unstable lands more structurally reliable and more profitable. Today, rising water levels are reversing that trend.

Historians of engineering have framed the history of the sand drain as one of constant technological progress (c.f. Holtz 2019, Transportation Research Board 2020), while architectural and landscape historians have yet to recognize the technology's ubiquity and enduring legacy in the built environment. This paper reveals how the use of the sand drain in the construction of the American Interstate transformed how architects, artists, engineers, and landscape architects conceptualized and constructed solid ground. Drawing upon archival materials and the works of Robert Smithson, it theorizes sand drains as shapers of three different kinds of saltmarsh urbanism: a technocratic, militaristic urbanism that marshals sand drains toward the goal of an interconnected, almighty megalopolis; the entropic urbanism expressed in Smithson's work; and the unstable urbanism that is presently transforming interstate-spliced saltmarsh landscapes, as sand drains fail to keep soils compressed in the ways engineers once envisioned, and indeed promised.

PS27 Open Session
Session Chair: Erin Sassin, Middlebury College, USA

Craving Her Space: Negotiating Architectural Boundaries in the Lives of Taj Alsaltane and Bibi Maryam Bakhtiari

Mohadeseh Salari Sardari

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Abstract

This paper explores the architectural narratives of two prominent women from elite Iranian families: Taj Alsaltaneh (1884- 1936), daughter of Nasser al-Din Shah Qajar, and Bibi Maryam (1874- 1937), daughter of Hossein Gholi Khan Ilkhani, leader of the influential Bakhtiari tribe. By analyzing their posthumously published memoirs, this study reveals how these women navigated societal and spatial confinements, negotiating gendered spaces within Iranian architecture to assert their agency beyond traditional roles.

Employing primary source analysis and qualitative content analysis, this study investigates their experiences and perceptions of architectural space. Taj Alsaltaneh, for instance, simulated hysteria to traverse public streets while confined within a carriage, subtly challenging the norms of seclusion and Bibi Maryam embraced a nomadic life, rejecting urban domestic confines. Both women played significant roles in Iran's constitutional revolution, using their unconventional choices to influence societal norms.

By comparing the experiences of these women, this paper underscores their strategies for negotiating patriarchal constraints and provides insights into the social, political, and cultural factors shaping gender relations in architectural spaces in Iran. This nuanced analysis enriches our understanding of spatial gender dynamics in Iran and amplifies the often-marginalized voices of Iranian women. Through their memoirs, this study illuminates the hidden histories of these women, offering a direct lens into their resistance against patriarchal oppression and their redefinition of space within Iran's built environment.

PS27 Open Session
Session Chair: Erin Sassin, Middlebury College, USA

Pre-Islamic Architecture in Modern Iran National Romanticism Echoes

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Abstract

During the First Pahlavi era (1925-1941), under the rule of Reza Shah Pahlavi, a specific meaning and form of national romanticism emerged in Iran. This style of architecture combined elements of European classicism and its academic principles with Achaemenid ornamentation and architectural tropes, creating a unique fusion that symbolized both modernity and national heritage. It included a romanticized view of pre-Islamic identity that reacted against globalization, international architectural styles, and colonial influences, while also reflecting a materialistic manifestation of 'secular' nationalism in Iran. It was primarily employed in state buildings in Tehran, the center of power, gaining prominence in structures designed for modern public functions and responding to shifts in the country's governmental and political landscape. Notable examples of this monumental architecture include Tehran's National Bank Savings and the Shahrbani (Municipal) Palace.

This paper examines the manifestation of Iranian nationalism and the secular modern ideology of the first Pahlavi era in the architecture of two monumental state buildings. It also explores how Neo-Achaemenid architecture, which emerged during this period, blended Neoclassical academic principles with the ornamental program of Achaemenid architecture. To achieve this goal, the paper delves into the concept of national romanticism from an international perspective before focusing on its specific manifestation in the architecture of the National Bank Savings and the Shahrbani Palace in Iran, during the first Pahlavi era. Influenced by German neoclassical academic principles, these structures incorporate elements, motifs, symbols, and overall façade designs reminiscent of Persepolis palace architecture.

PS27 Open Session
Session Chair: Erin Sassin, Middlebury College, USA

Victorian Queer: Jane Emily Monk and the Case of St James the Less, Pimlico

Alex Bremner

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Abstract

St James the Less, Pimlico (London), by the noted English architect George Edmund Street, is one of the most important and influential churches erected in nineteenth-century Britain. A masterpiece of High Victorian design, it brought together in bold and uncompromising fashion Continental influences and rich structural colouration, making it a most striking and much talked about building. Inspired by concepts of 'development', and Street's own travels in Italy, it captured eloquently the leading architectural tendencies of its age.

All but unknown, however, are the circumstances surrounding its commission. The patrons were the three Monk sisters (Jane Emily, Mary, and Penelope Anna), daughters of the Bishop of Gloucester and Bristol, in whose memory the church was erected as a memorial. New research shows that Jane Emily, in particular, took a leading role in setting the terms of the commission and liaising with the architect. Her forthright personality, along with her determined and adventurous spirit, raises questions as to her role in influencing the church's design.

Lost to us from history, Jane Emily Monk was an extraordinary woman for her time. An avid traveller, who traversed Europe, Russia, North America, the Middle East, and parts of Africa in the 1880s and 1890s, with only her sister, she was someone who pushed the boundaries of feminine convention. She remained unmarried throughout her life, was known to present herself in quasi-masculine fashion, and was outspoken on issues of gender and patriarchy. An accomplished amateur artist, and friend of the lesbian sculptor Harriet Hosmer, she is what today we would describe as queer. This paper will discuss the possibilities of her intervention at St James, considering extant correspondence, her knowledge of the arts, her sympathies for Street's vision, and the ultimate effect of what may be termed her 'masculine signifiers' of strength and power.

PS27 Open Session
Session Chair: Erin Sassin, Middlebury College, USA

The Architectural Design: Zdenko Strižić's design manual textbook

Darko Kahle

Independent Scholar, Germany

Abstract

Born in Bjelovar (Croatia), Zdenko Strižić (1902-1990) studied architectural engineering at the Technische Hochschule Dresden, disrupted by sojourn in Paris where he learnt drawing and painting. Resuming study at the Technische Hochschule Berlin, he attended Hans Poelzig's Meisterschule. Participating at various competitions in Germany and abroad between late 1920s-early 1930s, he achieved the ex-aequo first prize for Theater in Kharkov, Ukrainian SSR, USSR. Returning to Zagreb in 1933, he practiced architecture there until 1941. In 1946 he was appointed professor of architectural design at the School/Faculty of Technology of the University of Zagreb. Emigrating to Australia to teach at the Melbourne University in 1956, he resettled to Germany in 1962, where he taught at the Technische Hochschule/Universität Braunschweig.

Although acquiring his architectural education and practicing in the Global North (Germany, Sweden), Strižić was nevertheless rewarded by the Socialist civilization – the dichotomy which helped him escaping to Yugoslavia in 1933, where he continued his practice by aligning Global North methods of architectural design to the building economy of Global South. In 1952 he wrote seminal design manual textbook, "Arhitektonsko projektiranje/The Architectural Design", dedicated to Hans Poelzig, with the help from assistants and chosen students, as Božica Ostrogović, Bernardo Bernardi and Božidar Rašica. In the textbook he tackles the complete field of architectural science, such as insulation, structure, noise reduction, heating, ventilation, regulations, building program and elements of dwelling, consequently it can be regarded as a building manual. The sequel textbook "O stanovanju/On Dwelling" was issued in 1956, concentrating on the field of habitation. The third and fourth book, "Mehrfamilienhäuser/The Apartment Buildings" and "Einfamilienhäuser/The Single-family Homes" were issued in Braunschweig in the 1960s. Thus the educational paradigm of his manuals/textbooks circled back to the Global North, yet leaving its traces in socialist Yugoslavia, from where the Non-Alignment Movement territory was reached.

PS27 Open Session
Session Chair: Erin Sassin, Middlebury College, USA

The Architecture of Remoteness: carcerality in lutruwita/Tasmania

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Abstract

This paper examines the carceral settlement at Port Arthur (1830-1877) on the Tasman Peninsula in then-Van Diemen's Land, arguing that the model of imperial centers and peripheries persists in discourse about colonial architecture and landscape through the concept of remoteness. Influenced by geographical and economic peripherality to the Australian mainland, and on reliance on a tourism industry that capitalizes on convict history and "wilderness" destinations, remoteness remains formative to Tasmanian regional identity. More than an ideological residue, this language reflects patterns laid down by colonial infrastructure and experiences, central to which are the penal settlements that mark the beginning of formal British colonization.

Colonial settlements for secondarily convicted transportees relied heavily on their siting within peninsulas and islands at a distance from major free colonial settlements. While Port Arthur deployed a Benthamite design for its "Separate Prison," it was remoteness, not close surveillance, that constituted the core of its containment strategy: subsequent articulations of the carceral landscape practice deployed have used terms such as "penal peninsula" and "open-air prison" to describe the entirety of the Tasman Peninsula. Due to their apparently triple remoteness at the furthest extremities of the most isolated colony of a once-mythical continent, these sites have proven difficult to dislodge from the framing of the imperial periphery.

In this paper, I examine how remoteness and isolation articulate distance, arguing that remoteness at Port Arthur and the Tasman Peninsula was an experientially and materially constructed phenomenon rather than a natural characteristic of the landscape. Asking to whom such sites are remote, I then turn to Australian Aboriginal understandings of land as animate Country and to spatial models for imagining relationships between land and water from Pacific scholars such as Epeli Hau'ofa, to query how we might read carceral sites beyond the framework of a colonial geographical imagination.

PS28 Architectural Culture of Public Health and Early Modern Adriatic
Session Chair: Jasenka Gudelj, Ca' Foscari University of Venice, Italy

Immunitas: how the plague made Alexander VII's urban dream possible

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Abstract

Viruses and bacteria had historically transcended cultural, linguistic, and religious barriers channeled first by the social and commercial exchanges between Asia and Europe, and then within the Mediterranean. Particularly in the case of the plague, the lack of scientific knowledge in virology led to religious explanations based on notions of guilt and salvation, rather than scientific answers to questions about the origin and transmission of the disease.

In 17th-century Rome, as in other cities before it, this empirical approach to treatment did not hinder the development of administrative-political (Congregation of Health), social and economic (quarantines and trade bans), and architectural systems of prevention and care (e.g., lazarettos). These instruments laid the foundation for the epistemological evolution that made it possible to conceptualize the human body as a bearer of a biological immune defense system.

Specifically, the Rome of Alexander VII was a paradigmatic case. The city was legally contested between the papacy, baronial and municipal forces, and foreign states, which demanded increasingly extensive jurisdiction in their respective quarters. This paper aims to interpret the plague of 1656-57 as a turning point in the political and urban conception subsequently impressed by Alexander VII. The concept of *immunity* will be taken as a paradigm in the transition between the biological and political spheres, linking the management of the plague years to the urban evolution of the late pontificate. The argument is that *immunity* was thus not conceptualized by a 19th-century discovery, but rather by a scientific-biological adaptation of various socio-political practices that had been in place since Antiquity. The paper will discuss the health practices implemented by Pope Chigi, as described in Gerolamo Gastaldi's *Tractatus* (1684), and the partially unpublished drawings by Domenico Castelli on systems of care and prevention for the Roman population.

PS28 Architectural Culture of Public Health and Early Modern Adriatic
Session Chair: Jasenka Gudelj, Ca' Foscari University of Venice, Italy

Save to Serve: Naval Hospitals of the Venetian Stato da Mar

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Abstract

During the High Middle Ages, the Republic of Venice employed its naval power to establish overseas territories across the Eastern Mediterranean. To facilitate control over this vast domain called the Stato da Mar – Maritime State, the Republic constructed a system of naval military hospitals. These facilities were strategically positioned throughout the Venetian maritime possessions, enabling faster military responses and standardising health care for naval personnel. However, they were only established outside of the city of Venice following the loss of the island of Cyprus to the Ottoman Empire (1573) and can be considered a means of territorial consolidation in the 16th and 17th centuries. The hospitals on the islands of Crete and Corfu, and in the cities of Kotor, Hvar, and Zadar were established as state commissions and exhibited notable similarities in their architectural design, forming a network of healthcare facilities. In addition, the system included prisons/hospitals for captured and enslaved galley rowers, such as the Ospedale dei condannati in Zadar.

The objective of this paper is to reconstruct the network of naval military hospitals of the Republic of Venice outside of the capital and across its maritime possessions, with a particular focus on the context of early modern health care and the Serenissima's empire-building strategies. By employing primary sources and comparative analysis, these buildings will be examined in a monographic and comparative manner, both individually and within the context of a broader Venetian and European hospital typology.

In addressing this subject, this proposal aims to contribute to the ongoing research on architectural and healthcare advancements in the Mediterranean, while also acknowledging the role of these hospitals as instruments of territorial consolidation and control.

PS28 Architectural Culture of Public Health and Early Modern Adriatic
Session Chair: Jasenka Gudelj, Ca' Foscari University of Venice, Italy

The Hospital in Pirro Ligorio's Encyclopedia of Antiquities

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Abstract

This study focuses on the entry on "xenie" in the second version of the Encyclopedia of Roman Antiquities elaborated by Pirro Ligorio, now in Turin. Different from the tendency to associate with the foreigner or guest's room, located in the Greek house or the theaters in Vitruvian translations, he draws on his experiences as an architect and antiquarian in the most important cities throughout his career by citing three examples. The Castra Peregrina, the Roman military hospital, aims to justify his opinions against previous and contemporary antiquarians on the topography of ancient Rome. The Baths of Pozzuoli in Naples enjoy a tremendous reputation in medical treatises and architectural drawings, whereas the Temple of Aesculapius on the Tiber Island is closely related to his study of Vitruvius. Although not mentioned, the Baths of Caesar in Tivoli were certainly in his mind, as depicted by the concern for practices of going to baths and contemporary health care in the court of Cardinal Ippolito d'Este. Despite his reputation as a forger, we seek to explore his method based on Greek and Latin writings, epigraphic and numismatic evidence, archaeological activities, and knowledge of ancient architecture to complement philological studies. Fruit of a life-long pursuit with traces in his publications, maps as well as manuscripts in Naples, Oxford, and Paris, Ligorio concretizes the space of health by providing a diversity of semantic interpretations and reconstructions of architectural forms, which corresponds with the multifunctional and hybrid character of the health architecture. The fact that this subject has become the battlefield to show Ligorio's expertise and erudition also affirms the hospital's proper place and autonomous position within the typological studies of the architects in Renaissance Italy.

PS28 Architectural Culture of Public Health and Early Modern Adriatic
Session Chair: Jasenka Gudelj, Ca' Foscari University of Venice, Italy

Public Health and Power in the 18th-century Ottoman Balkans

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Abstract

In his exploration of disciplinary mechanisms during the seventeenth-century plague in Italian city-states, Michel Foucault considers strict spatial partitioning, surveillance, inspection, observation, and organization as measures to prevent the spread of plague and to exercise power and control over men, leading to the "utopia of the perfectly governed city." This observation corresponds to the powerful epidemiological threats of the outbreaks of urban infections and the epidemics of cholera and plague in the Ottoman Balkans (Rumeli) of the late 18th century, where the anti-disease measures constructed by the Ottoman Empire attest to a similar "biopolitical regime."

The rapid spread of diseases and epidemics at the time necessitated the expansion of a network of public health structures by the Ottoman Empire, including lazarettos, quarantine stations, and military hospitals. These structures not only served to contain and treat infectious diseases but also acted as strategic points for monitoring merchants, migrants, diplomats, and travelers entering and moving through the empire. The intentional placement of these facilities near ports, borders, and trade routes reveals the integration of public health concerns with urban planning and geopolitical strategy, offering insights into the broader implications of early modern public health infrastructure.

Through an analysis of archival documents, Ottoman records, architectural plans and maps, existing literature, and field research, this study scrutinizes the dual role of such health constructions, focusing on their functions as both public health facilities and political surveillance posts. It explores how their strategic placement and integration into the existing urban fabric, reflected a new layer of spatial organization that affected city layouts and growth patterns. By focusing on the Ottoman Balkans, this paper contributes to a deeper understanding of how public health measures and political considerations shaped the architectural culture and urban landscape in the late medieval and early modern periods in the region.

PS28 Architectural Culture of Public Health and Early Modern Adriatic
Session Chair: Jasenka Gudelj, Ca' Foscari University of Venice, Italy

The Network of Naval Hospitals and Sailor Welfare in Early Modern Venice

Cristiano Guarneri

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Abstract

The aim of this paper is to reconstruct the network of buildings in Venice and its lagoon that were in service of the sailor welfare in the early modern period. The Venetian Republic established a manifold system of healthcare and social welfare for injured or retired sailors, which extended beyond the scope of naval hospitals. This system comprised housing complexes owned and managed by both professional associations, including the Scola de marineri de San Nicolò, and other governmental bodies.

During the fifteenth and sixteenth centuries, the Venetian government concentrated its efforts on the San Isepo district, an island situated at the eastern periphery of the city. In 1476, the Senate initiated the construction of the Ospedal di Messer Gesù Cristo, which included a church dedicated to the sailors' patron saint, St Nicholas. Adjacent to this were rows of modest dwellings, allocated by the Procuratori di San Marco to retired officers of higher rank on a gratuitous and benevolent basis.

Furthermore, the Venetian social system provided for the widows of sailors who died in service. In 1418, the noblewoman Lucia Foscolo bequeathed funds to establish a hospice for the benefit of these women in close proximity to the Ospedal di Messer Gesù Cristo. During this initial period, the facilities designated for the welfare of sailors were concentrated in a limited area of eastern Castello. However, in subsequent centuries, these resources were dispersed throughout the city and the lagoon, including San Servolo Island.

The objective of this paper is to present a comprehensive and multifaceted analysis of the subject matter, utilising 3D digital models to reconstruct the lost edifices and investigating under-represented groups, such as widows. Furthermore, these Venetian examples are juxtaposed with analogous cases from other naval hospitals and other welfare buildings in the Mediterranean and beyond.

PS29 Black Wealth: Architectures of Success and Precarity
Session Chair: Dwight Carey, Amherst College, USA

"The Parlor in the Black Mind: W. E. B. Du Bois and the Spatial Politics of Black Victorianism"

Charlette Caldwell

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Abstract

Victorian parlors serve as historical representational spaces of American domestic culture. At the peak of their popularity, these spaces created a "class culture" that reflected Victorian identity attainable by one's material reality and social position. Yet not every American (nor non-American) was considered a member of Victorian society despite their consumption of such culture. As scholars have highlighted, "Victorianism" and its spatial manifestations—especially parlors—were seen as integral parts in the culture of an urban, White, Protestant elite, while parlors appeared across geographic regions and along various class and racial lines. It would be a misstep, then, to assume that those not perceived as "Victorian"—lower economic classes, non-Protestant immigrants, people of color, etc.—did not actively participate in the specialization of specific rooms in the home and discuss how the function and aesthetics of these rooms dictated family life and reflected material wealth. In fact, at the turn of the twentieth century, as a particular image of American consumption and culture, the parlor became a popular subject in the writings of Black intellectuals determined to challenge racist assumptions leveled against Black Americans, Black domestic home life, and Black middle-class society.

This paper will investigate such discourse through sociological research W. E. B. Du Bois presented in *The Philadelphia Negro* and his photographic collection of Black life presented at the 1900 Paris Exposition. By investigating the ways in which Du Bois rationalized Blackness in Victorian middle-class society, this paper will demonstrate a spatialization of Black Victorianism in Du Bois' work and within the larger context of middle-class culture. The parlor, as a case study, will serve as the built manifestation of such racial and class politics.

PS29 Black Wealth: Architectures of Success and Precarity
Session Chair: Dwight Carey, Amherst College, USA

Wealth of Knowledge: The Nurses' Home at Meharry Medical College

George Francis-Kelly

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Abstract

Meharry Medical College, a historically Black medical school in Nashville, underwent a major redevelopment in the 1920s and early 1930s, creating one of the most expensive and prestigious sites for Black education and healthcare in the US South. The nurses' house which accompanied the hospital and medical school has often been forgotten as an important part of this development. This paper explores the role of Margaret Hulda Lyttle, Head of Nursing at Meharry, in shaping this accommodation. Her role as an educated science professional opened a rare opportunity for an African American women to exert agency over the design and construction of innovative modern architecture through her conversations with the building's architects, Gordon and Kaelber. While the involvement of faculty and university leadership was usually a customary aspect of campus development, this was not as common within HBCUs, where the opinions of Black educators were not always taken seriously by white officials. This also highlights some of methodological challenges involved in exploring race and gender within in architectural history: the notable absence of Lyttle's voice and opinions within archival documents relating to the building. Yet though recontextualizing this material, Lyttle's role in shaping a key site of Black wealth in ways that paid close attention to the racially specific needs of Black nurses becomes more clear. While Black wealth may have engendered greater opportunities for accumulation and respectability, African American clients, particularly Black women, were still involved in continual struggles to have their voices heard and their views implemented in the construction of these spaces.

PS29 Black Wealth: Architectures of Success and Precarity
Session Chair: Dwight Carey, Amherst College, USA

Conspicuous Investment: Black Insurance, Self-Help, and the City

Ginger Nolan

University of Southern California, USA

Abstract

In 1966, America's first Black skyscraper opened in Durham, North Carolina where it had been commissioned by the largest African American-owned insurance company. The NC Mutual Tower was the second-to-last of many Black insurance buildings commissioned in the twentieth century. As a form of what I call "conspicuous investment," these architectures engaged in the politics of desegregation, "reverse redlining" (counteracting urban disinvestment), and ethnic pride. However, they were also leveraged by the U.S. government as weapons of Cold War diplomacy, with African dignitaries taken on tours of these sumptuous headquarters. The buildings were meant to demonstrate to postcolonial leaders the efficacy of self-help capitalism: a form of capitalism to be pursued by persons of color. Self-help capitalism was distinct from white capitalism in that it had to overleap the stage of primitive accumulation, creating wealth from nothing. While these buildings were regarded by their owners as weapons in the struggle for equality, they were used by the U.S. to persuade postcolonial states to embrace the inequalities of global capital.

I've adopted the term "conspicuous consumption," in response to E. Franklin Frazier's 1955 critique of the Black bourgeoisie's conspicuous consumption. Frazier pointed to ineffectualness of the Black insurance industry: despite controlling more wealth than any other form of Black business, insurance provided few jobs to working-class African Americans. However, these companies' value consisted not in their employment capacities but rather in their statist capacities. In response to the government's dereliction of basic responsibilities, Black insurance companies redistributed wealth, commissioned housing, loaned mortgages, and fought segregation. Examining the relationships between race, risk, and capital, I compare how different buildings functioned as devices for managing the dangers of racial risk while also being vulnerable to those risks through slum clearance, race riots, the flight of capital from inner cities, and dwindling working-class wages.

PS29 Black Wealth: Architectures of Success and Precarity
Session Chair: Dwight Carey, Amherst College, USA

The Threat of Black Autonomy: Denmark Vesey & Carpenter Radicalism

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University of Southern California, USA

Abstract

In 1799, Denmark Vesey won the lottery. He parlayed this fortune into personal emancipation and success as a carpenter in Charleston, South Carolina. Wealth granted him an autonomy which is central to current debates over his role in the planned uprising of 1822. Yet Vesey's occupational history has been overlooked. This paper uses architectural and racial-capitalist analysis to understand Vesey's cultural and structural function, one shared with a nationwide network of politically active artisans.

Documented in court proceedings as an intricate plot by black Charlestonians to burn the city's buildings, kill its white masters, and escape to Haiti, the 1822 "Vesey affair" has reverberated throughout American history. Scholars now debate whether it was an actual conspiracy or simply a conspiracy theory—whether Vesey's charisma and fortune in fact helped him organize the ambitious plan, or whether his mere status as a free, literate black man itself made him a threat to the slave system. Either way, the protagonists of both the plot and its undoing transcended simple boundaries of race and social status, as slaveowners and enslaved persons found themselves pulled in conflicting directions by their immediate material ties. Furthermore, as carpenters in the antebellum period, Vesey and co-conspirators like Gullah Jack occupied a structurally and culturally unique position. While nominally free, Vesey would have had to wear badges and submit to racial codes. Meanwhile, he helped shape the city's streetscape, including churches exuding the same mix of classicism and scripture that informed the insurrectionist sermons attributed to him in court. Understanding Charleston's black carpenters relative to such contemporaries as the Carpenters' Company of Philadelphia can help us appreciate how they not only played an expansive role in policy and infrastructure but took part in a common history of urban, artisan radicalism that threated the dominance of landowning class.

PS29 Black Wealth: Architectures of Success and Precarity
Session Chair: Dwight Carey, Amherst College, USA

Impossible Architecture Archive: a reparative architecture history through Salvador, Brazil

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Abstract

While nearly 20% of the built environment in Brazil today, as in most countries of the Global South, receive technical support from architects, almost 80% of it is a result of collective non-professional practices of spatial production. This article proposes to present another architectural narrative of modernity, by drawing from the Zumvi Photographic Archive as an *impossible architecture archive*. The Zumvi Archive was founded in 1991, in the city of Salvador, Bahia/ Brazil, by a collective of black photographers, aiming to register poor people's struggles. In the impossibility of finding traditional architectural documents in the Zumvi collections - like drawings or models - lies an imaginative openness to other spatial epistemologies. Usually framed as "informal buildings', following a constraining and state-centric perspective, the history of this architecture is still partly unknown. Therefore, I understand impossible in a positive sense, meaning potentiality and virtuality, rather than lack or destitution, and invite readers to *see with* Lázaro Roberto — one of Zumvi's founders — a reparative architectural narrative of modernity through this Latin America city. In order to do so, I propose a shift on the prevailing way of seeing that looks down at precariousness, towards another way of seeing that installs a co-citizenship amongst architectural historians and the Zumvi photographers. By doing so it will be possible to access the spatial knowledge that this architecture contains through complex physical and spatial infrastructures that make urban living possible. In this architecture, designing and construction happens in a totally different manner, which, following the argument of Brazilian architect Sergio Ferro, displaces the hierarchy of the construction site based on the ability to read technical notation. In the absence of traditional tools, I argue that the photographs from the Zumvi Archive become an architectural drawing, a drawing with light, from which to build a reparative architecture history.

PS30 Colonialism, Christianity, and Modern Architectures of Occupation
Session Chair: Daniel E. Coslett, Drexel University, USA

The Basilica of the Virgin Mary in Oran, Algeria: Statues and Pilgrimages

Susan Slyomovics

UCLA, USA

Abstract

Associated with the city of Oran, Algeria are Catholic pilgrimages to the Basilica of the Virgin Mary of Santa Cruz. The church was inaugurated by French colonial rulers in 1849 to link hagiographical objects and performances to settler-colonial implantation (1830-1962), thereby likening the Mediterranean Sea between Algeria and France to the river Seine flowing through Paris. This case study investigates cross-Mediterranean pathways of Virgin Mary statues as well as European Catholic pilgrimages and churches between Algeria and France whose very trajectories reconfigure boundaries of traditional Mediterranean periodizations and the logic of homogeneous cultural areas.

Following the movements of material objects is a dynamic analytic tool for overcoming the epistemological divide between France and its Algerian colonial empire because Catholic practices operate and proliferate in new ways whether in the French metropole or the Algerian postcolony yet remain intimately linked to continuities of colonial practices in which people worshipped and made pilgrimages to approach and touch sacred objects. Understanding the biography of sacred objects frames religious statuary as a purposefully created, finished product diverted from flows of commodification through sacralization on behalf of church-going and pilgrimage. At the same time, the material workings of spiritual beliefs identified with French colonialism continue to be played out in specific urban settings in Oran, Algeria but also Lyon and Nimes, France.

PS30 Colonialism, Christianity, and Modern Architectures of Occupation
Session Chair: Daniel E. Coslett, Drexel University, USA

Jesuit Science, Cold War Power, and Modern Architecture at the Manila Observatory

David Salomon

Ithaca College, USA

Abstract

The Manilla Observatory was founded by Jesuits in 1865, 300 years after the Philippines became a Spanish Colony. By that time the Order had a two-century old network of scientific and educational institutions around the globe. The primary function of the observatory was to study, understand, and predict the presence of storms in the region. This was done in the name of protecting the colony's citizens. It also functioned within a regional network of observatories to establish and stabilize military and commercial traffic and trade. In short, it is a clear example of how "Christian institutions participated in the operation and stability of empires."

After the Philippines gained its independence from the United States in 1946 the function and the architecture of the Observatory changed. Nevertheless, both its form and function remained closely aligned with its former colonial rulers. It also remained firmly in the hands of the Jesuits. With funding from NASA, and manned mostly with American trained Jesuit scientists, it studied atmospheric conditions related to the Cold War functions of nuclear warfare and space exploration. Its architecture was in a style that has become known as "tropical modernism." This international phenomenon was lauded by some as an intelligent integration of global knowledge to local conditions. For others, it is yet another example of the lingering influence of colonial-era ideologies.

In examining the post-WWII history of the Manila Observatory this paper will look at how a Catholic institution participated in these secular, scientific, and political pursuits. It will also show how the architecture of the Observatory embodied the desire of both the Jesuits and the Filipino population to be at once identified with a specific place, while remaining tied to historical international/imperial institutions and ambitions.

PS30 Colonialism, Christianity, and Modern Architectures of Occupation
Session Chair: Daniel E. Coslett, Drexel University, USA

The Modern Architecture of the St. Joseph Mission School in Ngasobil, Senegal

Alican Taylan

Cornell University, USA

Abstract

In *How Colonialism Preempted Modernity in Africa* (2010), the philosopher Olúfẹ́mi Táíwò challenges the widespread idea that colonialism facilitated the introduction and installation of modernity in Africa. Defining as modern those who embraced the rule of law, the will to self-determination, and the principle of subjectivity, Táíwò proposes distinguishing the degree of modernness of colonialist administrators from that of Christian missionaries in West Africa.

Táíwò argues that a nuanced historical analysis of the European actors and their motivations in Africa is precluded if we do not differentiate between colonialism and modernity. He asserts that "the principal agents for the introduction and implementation of modernity in Africa were missionaries, and […] many of them were themselves Africans."

This paper proposes to examine one of the first mission schools in French West Africa, the St. Joseph mission at Ngasobil, located south of Dakar on the Atlantic coast. Opened in 1848 by vicar apostolic to Guinea and Senegambia Aloÿs Kobès, who co-founded The Daughters of the Holy Heart of Mary, an order only recruiting West African women, the St. Joseph mission prioritized the formation of an indigenous clergy. The mission's goal was not only to evangelize Indigenous populations but also to allow them autonomy and self-realization—a modern objective in Táíwò's terms.

This paper presents original research from the Archives Générales de la Congrégation du Saint-Esprit. It studies the Ngasobil site architecturally by considering the drawings produced during the nineteenth century, the mission's diaries, photographs, and missionaries' correspondence.

The paper argues that the mission, built with stone sourced directly from the site and lime mortar from crushed seashells as a binder, presents an overlooked case study of sustainable and modern architecture for its construction methods and program while acknowledging that the mission, still active today, was built on land occupied by the French.

PS30 Colonialism, Christianity, and Modern Architectures of Occupation
Session Chair: Daniel E. Coslett, Drexel University, USA

Imperial Complicity and Competition in the Irish Presbyterian Schools of Ahmedabad, India

Daniel Williamson

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Abstract

In 1890, the Irish Presbyterian missionary Robert Jeffrey argued "that by means of higher education, the most important elements… of the Hindoo society have… been reached and leavened by a culture distinctly Christianised."[1] For Jeffrey, the field of education was an arena where missionaries simultaneously collaborated and competed with the secular British government and local elites to guide Indian society toward their distinctive vision of its future. While the Irish Presbyterians' model of educational reform often overlapped in practice with that of the British Raj, its end goal was different. Rather than molding students into the subjects of a vast empire centered in London, general education was seen by the missionaries as a steppingstone to Christian conversion that would fold Indians into an international community of Presbyterians centered in Ulster.

Two schools in Ahmedabad, the IP Mission School (1886) and the Stevenson Divinity College (1913) demonstrate this ideology of conversion through education, as well as the Irish Presbyterians' complicity and competition with empire. Based on archival research and field work, this paper will analyze in the built form of each school the complex negotiations Irish Presbyterians engaged in with colonial officials and the local population to pursue their ends. To do so, it will situate the buildings in both the broader network of education projects in colonial western India and the local history of Ahmedabad's architecture. Ultimately, it will show how the legacy of these forgotten projects haunts the vaunted modernist architecture of postcolonial Ahmedabad, from Hasmukh Patel's work for the city's Jesuit community to the monastic silences of Louis Kahn's Indian Institute of Management.

[1] Robert Jeffrey, *The Indian Mission of the Irish Presbyterian Church: A History of Fifty Years of Work in Kathiawar and Gujarat* (London: Nisbet and Co., 1890), 138.

PS30 Colonialism, Christianity, and Modern Architectures of Occupation
Session Chair: Daniel E. Coslett, Drexel University, USA

Conversion Networks: Religio-Economic Architectures of the Banco Español Filipino and Monte de Piedad

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Abstract

How might a religio-economic history of colonialism inform architectural history? The two oldest banks in the Philippines—the Banco Español Filipino de Isabel II and Monte de Piedad and Savings Bank of Manila—were financial enterprises founded upon alliances between the Catholic Church and the Spanish colonial government. Established in 1851, the Banco Español Filipino had the exclusive authorization to issue paper currency under the Royal Decree of the Spanish government and was administered by a small board of directors, which included the 22nd Archbishop of Manila. Monte de Piedad, founded 30 years later by a Franciscan priest, drew its initial capital from the commutation of trust funds of the 24th Archbishop of Manila. Notably, it is through religious and colonial partnerships that the Banco Español Filipino and the Monte de Piedad became the only Philippine banks to survive the transition from Spanish governance to American occupation.

Tracing the architectures of the Banco Español Filipino and Monte de Piedad during Spanish rule, this paper examines how Catholic institutions and colonial banking networks converged to define the characteristics of Philippine economic and built infrastructures in the city of Manila. From the Banco Español Filipino's *bahay na bato* headquarters built on the property of Dominican friars to the Monte de Piedad's neoclassical branch designed by Andres Luna de San Pedro and Jose G. Cortes on land acquired from the Archbishop of Manila, I consider these sites as religio-economic architectures that, like the landmark cathedral, expressed an image of domination through monumentality and the aggregation of property. I argue that recasting these so-called "secular" financial architectures as religious spaces illuminates both the enmeshed architectural histories of Catholic and colonial projects in the Philippines and the religious and colonial imaginaries at play that aim to monopolize a market or a convert.

PS31 Architectural Histories of Adaptation
Session Co-Chairs: Ana Ozaki, University of Virginia, USA, and Dustin Valen, Toronto Metropolitan University, Canada

Tracing Functional Adaptation and/or Mix in Dhaka's Urban Growth

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Abstract

In the quest to understand the subtle differences between '*functional mixing'* and '*functional adaptation'* in the realm of built environments, this study explores non-western geographies to share diverse experiences from the global south. Dhaka, the capital city of Bangladesh, has rich urban growth spanning more than four centuries and displays a complex interplay of historical architectural legacies and modern adaptive techniques. To trace the potential urban and architectural adaptation in all conceivable configurations, the history of Dhaka's urban growth was the subject of archival research. The studied timeline includes pre-Mughal, Mughal, Colonial, post-Colonial, and present-day development.

The primary goal of this study is to identify patterns of architectural adaptation within Dhaka's dynamic urban setting by analysing its spatial and demographic growth. This exercise attempts to address the different urban, social, and economic elements that have contributed to the emergence of functional adaptation as a new phenomenon in compact cities like Dhaka. Following Bangladesh's independence in 1971, emerging urban growth and adaptation are taking shape in both contested and consent forms in planned, semi-planned, and unplanned developments. Employing a multidisciplinary approach that combines architectural history and ethnographic research, the study investigates the innovative strategies employed by residents and stakeholders to adapt buildings to evolving social, economic, and environmental needs. By contextualising historical trends alongside contemporary dynamics, the research aims to inform future urban planning strategies aimed at promoting resilience, resource conservation, and liveability in densely populated urban areas.

Ultimately, this research contributes to a deeper understanding of how buildings adapt over time, offering insights that can facilitate more informed decision-making in urban development initiatives. By elucidating the mechanisms of functional adaptation, the study endeavours to enhance the robustness and liveability of cities amidst ongoing growth and change.

PS31 Architectural Histories of Adaptation
Session Co-Chairs: Ana Ozaki, University of Virginia, USA, and Dustin Valen, Toronto Metropolitan University, Canada

"Breaks in Boston's Water Front": Haphazard Adaptation of a Port, 1870-1920

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Abstract

British colonists crafted Boston, Massachusetts as a maritime port in the early seventeenth century when the town allowed riparian property owners to build wharves to the boundary of low tide. However, by the mid nineteenth century, Boston struggled as a maritime port. Compounded by geographic isolation and subsequently higher freight charges in addition to railroad competition, Boston's overall maritime shipping tonnage plummeted. The changes rendered the maritime wharves obsolete, but the colonial era property law granted individual corporations, builders, and designers the ability to haphazardly adapt the waterfront by the turn of the twentieth century.

By drawing upon visual and documentary evidence, this interdisciplinary paper uncovers how Boston's individual property owners produced new spaces to take advantage of opportunities from or contend with the consequences of industrial capitalism. To emphasize that the adaptation focused on individual and eclectic reconfigurations of former maritime wharves, this paper studies a cold storage facility at Sargent Wharf, a bathing beach designed by Olmsted, Olmsted & Eliot in downtown Boston, and an electric light power station in South Boston. At each site, designers and builders reused components of the wharves and built new land and facilities for a new industrial order reliant on fossil fuels and innovative technologies. Further, architects utilized the waterfront to cool machinery, condense exhaust steam, or offer respite to bathers, and subsequently, the design of the spaces utilized, and often polluted, the harbor in new ways. Michael Rawson and Nancy Seasholes documented the changing industries on Boston's waterfront, but close attention to the haphazard adaptation of the mercantile wharves has not yet received adequate analysis. By analyzing the experience of the neighboring residents and employees, this paper interprets the environmental consequences of adapting Boston's waterfront for fossil fuel consumption.

PS31 Architectural Histories of Adaptation
Session Co-Chairs: Ana Ozaki, University of Virginia, USA, and Dustin Valen, Toronto Metropolitan University, Canada

Modifying Moretti: Postwar histories of two Fascist-era projects in Rome

Jeffrey Balmer

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Abstract

This paper will outline ongoing research on two projects by twentieth-century architect Luigi Moretti: his *Casa Balilla* in Rome's Trastevere district, and the *Casa delle Armi* within the *Foro Italico* complex north of Rome's historic center, both realized in the late 1930s for Italy's Fascist government. More specifically, these projects were commissioned by the *Opera Nazionale Balilla* (ONB), the youth organization created in the early years of Fascist rule. In both cases, Moretti designed these projects to accommodate the detailed programmatic requirements laid down by the ONB for their *Case Balilla*, which served as 'after-school' facilities providing athletics programs and institutional indoctrination in the tenets of the ruling *Partito Nazionale Fascista* (PNF).

Completed just a few years before the outbreak of WWII – and the subsequent collapse of Mussolini's regime – these projects, like most state-sponsored buildings realized throughout the *ventennio fascista*, were substantially adapted in the Postwar era to serve new roles. Moretti's *Casa Balilla* in Trastevere was carved into three separate buildings: a cinema, a neighborhood rec center, and municipal office space, recently re-modified to create public exhibition space. Meanwhile, the *Casa delle Armi* underwent even more substantial (and infamous) adaptation as *il Bunker*, the maximum-security courthouse created pursuant to the wave of domestic terrorism throughout the 1970s, culminating in the trials for the kidnapping and murder of Aldo Moro, former Prime Minister of Italy.

Informed by recent scholarship, and the newly accessible (and largely unpublished) drawings of the Moretti-Magnifico archive, this paper aims to clarify the programmatic intent of these projects, and the convoluted histories of their subsequent adaptation and re-use. These histories in turn shed light on evolving perceptions in Italy, both scholarly and popular, throughout the intervening decades on 'difficult heritage' of architecture of the Fascist period in general, and the ONB-commissioned projects of Luigi Moretti in particular.

PS31 Architectural Histories of Adaptation
Session Co-Chairs: Ana Ozaki, University of Virginia, USA, and Dustin Valen, Toronto Metropolitan University, Canada

Tropical Adaptations of Regionalism

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Abstract

When Sri Lankan architect Minnette De Silva reviewed a modernist company building with apartments built by Swiss architect Karl Egender in Colombo, published in the Mumbay review *Mārg* in 1951, she noted that its "chief delight … is the internal airiness of the rooms": The "use of electric … is almost unnecessary, as the through draught of the sea-breeze cools every room in the house", without duct-like internal courtyards that she critized for their unhealthines in new Sri Lankan architecture. She was convinced that this feature "brings to our cities the best traditions" of modernism.

This seemingly unconditional admiration of Western modernism recently earned her the allegation of an "almost sycophantic devotion to Le Corbusier at the expense of a critical perspective". However, De Silva simultaneously criticized explicitly CIAM secretary general Sigfried Gidion's conention that modernist peripheries such as Morocco, Brazil, and regions of "other tropical climates" finally aligned themselves to modernism. With her first building, the Karunaratne House, she had outlined her adaptation of Western modernism as "An Experiment in Modern Regional Architecture in the Tropics": a critique of a trend to "copy the closed-in types of western buildings quite unsuited to our region, or to adapt traditional architecture in an equally unsuitable way."

Karl Egender, in turn, argued that the climate sensitive design of his Colombo building "naturally resulted in a certain borrowing from the Dutch colonizers' typical building style with verandas surrounding the houses". However, he adapted knowledge of the Colombo sea breeze from his view of Lake Zurich. In a globalised world as opaque as today, architectural adaptations that take care particularly of different, and changing, climate conditions, do not seem to be fruitful neither in a unidirectional way nor in some kind of local perseverance, as this paper will discuss along these instances of a Western perspective and its Eastern inversion.

PS31 Architectural Histories of Adaptation
Session Co-Chairs: Ana Ozaki, University of Virginia, USA, and Dustin Valen, Toronto Metropolitan University, Canada

From "Native" Ice to "Foreign" Ice: Acclimatization or Acculturation in Treaty-Port China?

Zhengfeng Wang

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Abstract

Ice collection and storage had been a centuries-old practice in China, particularly prevalent in the northern regions with harsh winters. Farmers in eastern coastal cities like Ningbo also constructed ice houses with stone-mud walls and thatched bamboo roofs, harvesting ice from frozen paddy fields. The drained water nourished nearby rice crops in spring, while in warmer months, the ice supplied fishing boats setting out to sea. Following the opening of treaty ports to foreign trade and residence in the mid-19th century, the local wisdom embodied in these vernacular architectural practices spread overseas through travel journals and exhibitions. By the 1910s, more than two-thirds of foreign households in Shanghai still relied on "native" ice to mitigate the summer heat, despite the rise of foreign-invested ice factories.

However, as prices for machine-made "foreign" ice dropped and sanitary authorities embraced germ theory, "native" ice increasingly came to be viewed as a public health menace. The adoption of mechanical refrigeration not only transformed local dietary habits, as frozen and chilled beverages became fashionable in hotels, restaurants, ice parlors, and open-air stalls, but also influenced food provisioning and urban governance through public markets and abattoirs. For ordinary households unable to afford electric refrigerators, locally made low-tech cooling devices for kitchens, along with Western-influenced education on hygiene, nutrition, home economics, and the organization of space, helped shape the vision of the ideal modern home.

From the perspectives of thermal colonization and acclimatization, scholars often view climate control methods, including artificial cooling, as tools of empire, emphasizing their unilateral imposition that facilitated Westerners' adaptation to unfamiliar environments. Rather than essentializing "foreign" and "native" approaches to engaging with environmental conditions through architectural means, this paper adopts a postcolonial perspective to explore local refrigeration practices in semi-colonial China, where the acculturation and reproduction of thermal knowledge empowered diverse actors.

PS32 Urban Surfaces: Architectural Perspectives on Public Walls
Session Chair: Sabina Andron, University of Melbourne, Australia

Surface to Volume to Surface: Postwar Wall, Germany 1945-49

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Columbia University, USA

Abstract

The air war which hastened Third Reich capitulation in 1945 transformed street walls into topographies of rubble, vertical planes into strata. This paper explores how the walls of bombed West German cities were mapped, quantified, conceptualized and ultimately re-erected between defeat and the 1949 currency reform, which transformed reconstruction methods. Berlin's walls-become-topographic surface appear vividly in a rare color motion picture, shot from an adapted US bomber in 1945 ('Ein Tag in Juli – Berlin 1945', Bandman, 1974): survivors navigate the narrow span of fallen steel beams between rubble mounds, inhabit apartments now devoid of facades as urban balconies, drive cattle across neighborhoods turned grazing fields. Contemporaneous citizen botanists invented a cartography of lost walls inferred from plant species: juxtaposed cultivars and spontaneous vegetation delineated a former garden wall, blossoms amidst wintry fields revealed heat from smoldering housefires underground. A "hidden mosaic of place" emerged from a "superficially homogeneous-seeming substrate" (Wilmanns and Bammert, 1965) below the new urban surface. The act of rebuilding walls in larger cities meant quantifying material volume (Blanck, 1947). Returning that material to vertical began with salvage, famously through the labor of the 'Trümmerfrauen' who collected and sorted it (Treber, 2014). The reconstruction of walls from rubble inspired engineers to patents (e.g. Leonhardt, 1946) for cast construction systems that used rubble as infill or aggregate. Architects, working in the urgent modality of emergency building (*Notbauten)*, laid up recovered stone and masonry expressively, the walls a *memento mori* of the recent past (Kappel, 2008), as in the church and institutional buildings of Otto Bartning, Hans Döllgast and Rudolf Schwarz. Over time, however, the re-erection of walls became a silencing of the stories their materials might have told, hidden even now beneath anonymizing layers of stucco.

PS32 Urban Surfaces: Architectural Perspectives on Public Walls
Session Chair: Sabina Andron, University of Melbourne, Australia

Façades, Signboards, Screens: A Media Archaeology of Taiwan's Urban Surface Techniques

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Abstract

Using media archaeology as a method, this paper excavates the diverse history of Taiwan's urban surfaces—interrogating the various practical uses of diverse visual and architectural forms across Japanese colonial (1895-1945), Kuomintang (Chinese Nationalist) authoritarian (1945-1980s), and postmodern/democratic (1980s-) eras. It dispels an idea that the unregulated "ugly" and "chaotic" cityscapes saturated with signage, billboards, and screens are a recent development, a popular critique among Taiwan's urbanists and preservationists today. They criticize the rampant under-regulated capitalism during decades of the postwar authoritarian rule that transformed Taiwan into a free-market playground, and finds nostalgia in the "good old days" of Japanese colonialism. In these accounts, the "disorderly" postmodern cityscapes—saturated by extra-architectonic displays—are often didactically contrasted with the "orderly" and romanticized colonial ones—dominated by architectonic and ornamented façades.

However, this paper argues that there is a longer history in which a diverse array of surface techniques during the colonial period descended into the present-day cityscape, and that colonial practices had sowed the seeds for contemporary contradictions. Focusing on the capital Taipei, this paper examines the rise of architectonic façades in merchant districts like Dadaocheng; extra-architectonic signboards arising in competition; and electrified displays promoted by colonial expositions.

While architectonic façades seemed to dominate the colonial cityscape, this paper argues that the emergence of capitalism and consumerism accelerated the competition between various surface techniques. It seeks to demonstrate that, despite their *material-ontological* differences (architectonic or extra-architectonic), these various formal techniques share similar *goals*. It therefore argues that these various urban surface practices are folded into a "system of purposes," in which whichever technique performs better for purposes of attention-grabbing, cost-saving, etc., displaces others. Focusing on this, this paper seeks not a teleological history of singular causality (one technique leading to another) but a picture of competing practices.

PS32 Urban Surfaces: Architectural Perspectives on Public Walls
Session Chair: Sabina Andron, University of Melbourne, Australia

The Facade in the Age of Data-Enriched Technologies: oddviz's Shedding

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Abstract

This paper examines the work of oddviz, an Istanbul-based artist collective known for their use of photogrammetry to convert everyday urban artifacts into digital commodities. Their projects range from documenting broken tiles to entire building facades, which they then recontextualize in digital compositions. This study focuses on their series *Shedding*, where oddviz digitally documents facades of buildings in Kreuzberg, Berlin (2019), and Casa Magarola in El Raval, Barcelona (2022). By shedding these facades—removing the material layers of paint, texture, as well as graffiti, posters, tags, inscriptions, and markings left by passersby—they reveal the underlying, mathematically accurate computational model of the structures.

In this paper, I discuss the use of photogrammetry technology as a means to reconstruct and represent building facades and the implications of this process in the context of contemporary aesthetics influenced by data-driven technologies. The act of digitally reenacting and then removing the interface between buildings and the public raises questions about the participatory nature of building facades. How does the ability to digitally represent and manipulate these surfaces impact the perception and significance of marks left by individuals on public structures?

By exploring the limits of building facades in the era of data-enriched technologies such as AI, this paper will delve into the philosophical dimensions of truth-telling and architectural representations. oddviz's work prompts a reconsideration of the relationship between physical structures and their digital counterparts, highlighting the ways in which digital tools can alter our understanding and interaction with the built environment. The paper aims to provide a critical analysis of how photogrammetry and the idea of digital shedding challenge traditional notions of architectural surfaces and their role in urban spaces, and how this challenge's limits are tested in an era where generative tools disrupt the flow of knowledge as perception and technology intertwine.

PS32 Urban Surfaces: Architectural Perspectives on Public Walls
Session Chair: Sabina Andron, University of Melbourne, Australia

From Construction Fences to LED-rendered Skyscrapers: Urban Beautification Campaigns and State Dominance in Contemporary Chinese Cities

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University of Virginia, USA

Abstract

Excessive visual presentations are never absent in shaping the identities, cultural landscapes, and collective memories of Chinese cities. As China undergoes rapid urbanization, the state's role in mobilizing, visualizing, and transforming urban surfaces has been pivotal in shaping contemporary urban life and cultures. This paper examines the evolution of urban surfaces in post-1978 Chinese cities, with a particular focus on state-led urban beautification campaigns and their impact on both the physical and cultural landscapes.

This study begins with a historical overview of state-led public imagery and urban surfaces in China. During the Mao era, exclusive propaganda walls dominated urban public life. The 1978 reform marked a shift towards secular, commercial, and global content displayed on diversified surfaces, spaces, and cultural platforms. Since the early 2010s, the tension between authoritarian propaganda and globalized modernity has been evident, particularly in signature night scenes where city-wide multimedia LED screens across skyscrapers display city campaigns, political slogans, and commercial advertisements seamlessly.

To unfold this controversial complex, the paper delves into the intricate interplay of content, media, agencies, spaces, and collective memories of Chinese urban surfaces, aligning them with broader political, economic, and cultural contexts of urban development and governance. It explores how state-led beautification campaigns, intertwined with contemporary real estate and political mobilization, shape the envisioning of modernity from a Chinese perspective. It also investigates the mobilization of "blank walls" by both public and private entities, revealing a parallel content distribution system across different ownerships. Furthermore, it analyzes the incentives, methods, stakeholders, practices, and impacts of urban beautification campaigns through archival and field studies.

Examining cases from construction fences to skyscrapers, this paper illustrates how urban planning, architecture, propaganda, and maintenance are transforming urban surfaces with diverse objectives and stakeholders. It underscores a governing mechanism of the party-state, professionals, business owners, and ordinary citizens in co-authoring the identity and cultural landscape of contemporary Chinese cities.

PS32 Urban Surfaces: Architectural Perspectives on Public Walls
Session Chair: Sabina Andron, University of Melbourne, Australia

Learning from Shopfronts: Why Signage is Not Superficial

Christian Williams

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Abstract

Shopfronts and their signage represent almost all commercial premises; from cheap diners to high-end restaurants; from convenience stores to franchises and the megastores of global brands. They are an omnipresent expression of the urban visage and the backdrop to the everyday performance of the urban streetscape. Yet, the agency of shopfronts and shopfront signage has been neglected in in material and spatial interpretations of the urban condition. Within dominant discourses on the architectonics of the urban surface, they are considered to be a false, flat or superficial cloaking of the real nature of the city. They are viewed as an aesthetic conundrum, a tragedy of the commons, and even, an outrage.

The proposed paper discusses the formation of shopfronts within the pages of urban history and on commercial streetscapes of three modern cities: Sydney, Yokohama, and Berlin. The discussion takes an interdisciplinary perspective that considers architectural, sociological, material, and consumer studies and is informed by an empirical mapping of shopfront signage on continuous four-kilometre streetscapes of the three cities.

Through the streetscape mappings, the language of shopfronts can be seen to reveal data-thick, richly detailed readings of the material and socio-spatial agency of shopfronts and the way they dress the city. The detailed and contrasting encounters with commercial streetscapes, and their visualisation, make explicit the importance of the shopfront as an urban category. The shopfront is framed as a tactile and evolving vernacular environment that negotiates between cultural history, the economic zeitgeist and urban space. In this way, the shopfront and Main Street become a lens for viewing widespread changes in economics, multiculturalism and the effects of digitisation. This paper proposes to contribute a new commercial history to the broader dialogue on vernacular practices and the evolving definition of the architectural surface.

PS32 Urban Surfaces: Architectural Perspectives on Public Walls
Session Chair: Sabina Andron, University of Melbourne, Australia

Boundary Walls: Territorial Negotiation in the Indian City

Melissa Smith

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Abstract

The spatial and material practices coded into informality in the Global South are often seen in opposition to practices of planning in the North, where the ability to prepare for or anticipate uncertainty demonstrates power, linked with money, resource, influence. Historical narratives of architectural practice in the North tend to focus on the intended outcomes, the intelligence behind them, while the Global South is often venerated for the opposite – the chaos, uncertainty and "jugaad" urbanism so admirably resorted to in the face of resource limitation.

But the rising uncertainty of today's global issues, drawn out in climate change and compressed and intensified by the pandemic, have demonstrated the limitations of the developed nation narrative toward which the resource-poor Global South aspires. Instead, the radical uncertainties we face today might reverse the trend. Spatial and material practices of the Global South are a result of a deep engagement with the uncertainties of society, climate, and material systems. They rely, by necessity, on forms of negotiation at every scale, which produces a spatial and material outcome embedded in the social context it inhabits.

The everyday Indian street sits in a sea of boundary walls. Set back from the footpath, residences, institutions, and even non-retail commercial buildings hide behind a continuous band of plastered brick or concrete wall, whose articulation resets at each property line. Not just simple dividers, these backstops to the public realm create a new space; a zone for territorial claims that can be negotiated among competing agents in the public realm. This paper examines how boundary walls support territorial agents to reconfigure street spaces and create fluid zones to perform their habits, thereby producing a richer public realm which accommodates a greater diversity of activities enjoying more agency than on a physically open public edge.

PS33 Green Buildings since 1970: Collaboration for Energy Conservation
Session Chair: Joseph Siry, Wesleyan University, USA

RIT Energy House: a collaborative experiment in 1970s energy efficiency

Alissa deWit-Paul

Rochester Institute of Technology, USA

Abstract

In 1977 Rochester Institute of Technology (RIT) broke ground on the RIT Energy House. This experimental building strove to reduce the energy consumption of the average American suburban home. It included both passive and active technologies integrated through modern design. Sensors around the building monitored heat gain or loss as well as the electricity consumption of its envelope and electric systems. This house was the brainchild of RIT Engineering Professor Dr. Paul Wojciechowski. He solicited two local organizations, Rochester Gas and Electric (RG&E) and Rochester Home Builders' Association (RHBA), to support and finance the experimental building. These organizations became interested in solar research as a response to the energy crisis of 1973. This shared interest: academic, engineering, architectural, and contracting groups all sought low-energy solutions to the new scarcity and cost of fossil fuels. Energy efficiency brought these groups together and RIT became the local hub of their collaboration.

The house was not just an experiment, however. It was also a location of the three organizations' promotional efforts. Weekly news releases, pamphlet distribution, and building tours promoted its green-building technology research. Nor was the building just a prototype—it was also inhabited. By 1978 a family had moved in so that researchers could track how the house responded to traditional use. In general, the passive technologies worked significantly better than anticipated; in contrast, the active strategies did not work, the family reported.

By 1981 government support of solar power ended, The RIT Energy House was demolished and replaced with dormitories. The results of this unique study produced a report which showed the passive technologies far out performed the active strategies. This unique local collaboration—between a university, an energy company and a home builders' association—is a unique, if overlooked, moment in the history of sustainable architecture.

PS33 Green Buildings since 1970: Collaboration for Energy Conservation
Session Chair: Joseph Siry, Wesleyan University, USA

Ekostaden Augustenborg in Malmö: a green vision for the masses

Alexandra Staub

Penn State University, USA

Abstract

The Augustenborg district in Malmö, Sweden was conceived as a 33 hectares housing project after World War II. Part of the "Folkhem" movement that created housing for Sweden's masses, Augustenborg provided a social democratic ideal of urban living in a park-like setting.

By the 1980s, with the collapse of Malmö's shipbuilding industry, Augustenborg was in decline. To revive the area, the city decided to restructure the district into a new, holistic "eco-city". Collaboration became a key feature of this project, driven by policymakers and engineers in Malmö's Internal Services Department, Water and Sewage Department, Streets and Parks Department, Augustenborg schools, the municipal housing company MKB (as the client), as well as residents (as users). The concept of multiple systems working together on a holistic ecological vision became an important model for ecological planning and design in Scandinavia.

Collaborative efforts included flood mitigation, experimental green roof systems, social projects to bind residents to ecological principles, and a new, state-of-the-art "Greenhouse Tower", with areas for vertical urban farming. Greenhouse Tower was designed to reduce CO2 emissions through sophisticated technological means and by altering residents' behavior. The building provided a litany of mechanical and digital energy- and water-saving features; in addition, it became a laboratory as researchers studied residents' behavior and per-capita CO2 emission levels.

This paper traces and evaluates Augustenborg's transformation, uniquely linking building and neighborhood scales. Data has been collected through technical reports, studies, and interviews with agency representatives. The paper will focus on how the Greenhouse Tower and existing structures were joined into a vision created by the client, policymakers, and engineers through a holistic plan for the fading district. The discussion presents a key moment in how regenerative design was able to harness collaboration between various stakeholders and analyzes the technical and social means used to do so.

PS33 Green Buildings since 1970: Collaboration for Energy Conservation
Session Chair: Joseph Siry, Wesleyan University, USA

Beyond the Studio: Collective Experiments in Ecological Building

Anna Renken

University of Toronto, Canada

Abstract

In the 1970s, a variety of designers at architecture schools forged networks of collaborators within and beyond their universities as they developed ecological building strategies. The Minimum Cost Housing Group (MCHG), led by Alvaro Ortega at McGill University in Montreal, offers a particularly instructive example. The designers in the group worked with and learned from engineers—including those of McGill's Brace Research Institute—as well as the clients and communities for whom they built. Additionally, their projects were supported by government and industrial organizations such as the Canada Mortgage and Housing Corporation and the Sulphur Development Institute of Canada. The group did not just look to collaborators for resources such as technology, funding, and space, but worked closely with them and began to employ some of their techniques of experimentation and communication. In a key project called the "Ecol Operation" (1972–1975), they designed and constructed three demonstration buildings on and off campus, integrating energy-conserving elements including sulfur aggregate blocks, solar water distillation devices, and water misting systems.

This paper argues that MCHG's efforts to build more efficiently produced a broader model for a collaborative, interdisciplinary ecological design practice. Relevant archival materials viewed at the Canadian Centre for Architecture and McGill University range from documents and images gathered in MCHG's research and teaching to their own project-related publications, correspondence, and photographs. By situating these materials in relation to each other, the paper tracks the ways in which MCHG engaged with engineers, scientists, organizations, and communities in their explorations of materials, technologies, and sites. Collaborative methods remain under-examined in histories of environmental approaches to design, despite their new importance over the last several decades. In studying how MCHG intervened in design education and practice through collaboration, this paper seeks to contribute to nuanced histories of such approaches since the 1970s.

PS33 Green Buildings since 1970: Collaboration for Energy Conservation
Session Chair: Joseph Siry, Wesleyan University, USA

The Solar Energy Research Institute (SERI), 1974-84

Andrew Tripp

Texas A&M University, USA

Abstract

Architects, Engineers, and the Tilted Plane

Recent research in the CRS Archives has uncovered the architectural programs and design records of the Solar Energy Research Institute (SERI) Headquarters (now known as the National Renewable Energy Laboratory) in Golden, Colorado. Combined with institutional archives, and records from the project's mechanical engineer, the history of the SERI project narrates a significant collaboration in the adoption of renewable energy systems in the United States and the peril of their transmutation into problems of expression.

SERI was established in 1974 and the contract for its permanent facilities awarded in 1978 to a collaborative known as Table Mountain Architects & Engineers, comprised of 1) Caudill Rowlett Scott (CRS); 2) Dubin-Bloome Associates; 3) Rogers-Nagel-Langhart; and 4) John Anderson & Associates. Leadership was provided by Paul Kennon (architectural designer) and Fred Dubin (mechanical engineer).

The SERI project was a 500,000 square foot facility for research, development, demonstration, and promotion of solar energy and energy conservation systems, including laboratories, offices, conference and visitor centers, and various research out-buildings. The project sprawled across a half-dozen platforms in a southern facing bowl; a 20th-century Temple of Hatshepsut dedicated to mechanical engineering.

Processing axially from the parking lot, "visitors and staff… cross a 'New Age Boundary' from the world of fossil fuels into the new age of conservation, solar, and renewable energy." Notably, this boundary was manifested as the "tilted plane" of the building's envelope—a transparent spaceframe designed to collect, store, and distribute solar energy through a series of "solar courts." The tilted plane was not a wall or a roof or a foundation, but a techno-primitivist representation of all three in one. It was also the harbinger and the reference for innumerable "solar" projects accomplished by CRS, including, for example, the Gulf Oil Exploration and Production Offices in Midland, Texas.

PS33 Green Buildings since 1970: Collaboration for Energy Conservation
Session Chair: Joseph Siry, Wesleyan University, USA

"From Site to Sight in Two Days—by Computer!": Environmental Design ca. 1972

Shota Vashakmadze

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Abstract

Gathered in San Antonio, Texas in November of 1972, a consortium of building industry professionals held a showcase of cutting-edge design automation techniques. From structural analyses to thermal load simulations to floorplan optimization algorithms, programs written by members of Automated Procedures for Engineering Consultants, Inc. (APEC), would be tested in a two-day charrette to design the organization's speculative office headquarters. The project brief, as well as its unusual context of an inter-professional consultancy, captured a prevailing momentum to "integrate" the disparate labors of design coordination into a seamless process, one which would be realized within, and practiced through, the coordinating technological objects of software.

The ARK/2, an ambitious computer system built by the Boston architectural firm of Perry, Dean, and Stewart, supplied the data for the project: a singular building model that furnished the basis for consultants' input and in doing so technically located the architect at the strategic center of a collaborative network. Its operation reflected the tenets of "environmental design," a thriving postwar research agenda and professional-disciplinary discourse that sought to rationalize design methods, often through overtly computational means. In their vision of an expanded professional remit, environmental designers proposed the broadest sense of environment—rather than the narrow scope of building—as the primary site of architectural design. The computer, accordingly, formed the primary tool for engaging with it.

This paper will examine the ARK/2 as a technology of coordination, suggesting that it presented an idealized model of professional organization rooted in the coherence of environmental integration. Comparing this image of integration to the automated design practices it engendered, the paper will situate an incipient divergence between the highly specialized techniques of "green design" and the generic tools of computerized design documentation, such as computer-aided-design (CAD), that relegated environmental concern to the margins of disciplinary interest.

PS33 Green Buildings since 1970: Collaboration for Energy Conservation
Session Chair: Joseph Siry, Wesleyan University, USA

Open-tech House. The case of Osamu Ishiyama's Setagaya-Mura

Alice Paris

Université libre de Bruxelles, Belgium

Abstract

Construction of Setagaya-Mura [Tōkyo], Osamu Ishiyama's house and workspace, began in 1997. Four masts were erected above a wooden house, later demolished, from which three platforms were suspended using as little steel as possible. This armature is the result of a little-studied teamwork by Ishiyama, structural engineer Ryōzo Umezawa, and Takahashi Kōgyō, a shipbuilder from Miyagi who assembled the steelwork on site. Finishings were carried out by Ishiyama's students and staff and a carpenter. In 2000, the watertight upper platform was filled with twenty tonnes of peat and turned into a 'rooftop field'. It serves as a backdrop for experiments in self-sufficient energy conservation, including organic farming, and the use of solar and wind power.

Setagaya-Mura is the epitome of the architect's engagement with 'Open-technology' or the belief in establishing alternatives to the commodification of the housing industry. Ishiyama writes, Open-technology means 'do what you can by yourself, or through collaborations with others'. In practice, several parameters are covered : building while living in the house, developing a new mortgage method, incorporating greenhouse and shipbuilding technologies, and other unconventional materials such as canoe inner tubes, campervan skylights, and parts of the demolished house.

How can we make sense of such an imbroglio of people and things? What seems to be at stake in Setagaya-Mura is the organization of a building site that can take a variety of inputs, both in terms of production and use. In this article, we propose to shed light on the house's various collaborative processes by examining Ishiyama's concept of 'Open-technology'. To what extent does 'Open-technology', seen as both a conceptual and constructive framework, indeed facilitate collaborations? We will examine the notion both in theory and in practice by combining existing literature on Setagaya-Mura with site visits and interviews with the architect, the engineer and the shipbuilder.

PS34 Open Session
Session Chair: Silvina Lopez Barrera, Mississippi State University, USA

A Scalar Framework for the Study of Language and Home

Patrick Lee Lucas

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Abstract

We study visual images, material culture, and written language in home spaces to unravel the social meanings generated inside the houses and the shared values they represent that galvanize neighborhood, community, regional, and national identities. Simultaneously, we study the very same sources – visual, material, and written – to understand the nuanced decisions within and around dwellings that allow individuals to express identities distinct from those broader collectives.

Because the constructed social meanings of visual, material, and written things are intertwined and are often challenging to understand clearly, researchers must rely on study and observation to make patterns and grounded speculation by approaching the visual, material, and written with overlapping, transdisciplinary methods. In this presentation, we will share a scalar framework to demonstrate how we address the manifestation and collection of social meanings in domestic spaces.

The nineteenth-century parlor, often the most public and curated space in the home, sometimes treated as a museum and certainly reserved as a space for conversation and entertaining with those outside the household. In that space, owners displayed artifacts and decoration to demonstrate their sense of gentility, decorum and worldliness (Bushman, 1993; Burkette, 2013) and continue to do so (Lucas, 2022). Scaling outward from the parlor, one understands local variation as well as consonance in furnishings within regional, national, and global contexts. Scaling inward to the architectural centerpiece of most rooms, one can easily see the world reflected through the decorative mantel and garniture at the center of which stands the ubiquitous winding clock.

Enmeshed together, the visual and material artifacts and the language used within the parlor all provide cultural products for analysis that yield great potential to reveal the identities shaped by our American forebears to decisively share their identities through both words and things.

PS34 Open Session
Session Chair: Silvina Lopez Barrera, Mississippi State University, USA

Operation Breakthrough: Housing for a Racial Liberal Era c.1970

Melanie R. Ball

University of Texas at Austin, USA

Abstract

In 1970, Alfred A. Perry asserted the coming success of the US Department of Housing and Urban Development (HUD)'s newest initiative, Operation Breakthrough (1969-1974): "We don't expect any failures." As the program's national director, Perry set the tone for public perceptions of Operation Breakthrough as an all-encompassing solution for "housing crisis" for a new era. Rooted in notions of mobility and reproducibility, this national-scale industrial housing construction program was to be tested in nine US cities in response to HUD Secretary George Romney's 1969 goal: to achieve a "suitable living environment for all Americans" by constructing 26 million housing units over ten years, including "six million for families of low and moderate income." This paper analyzes the professional activities of architect-engineer Richard Bender, an Operation Breakthrough site designer. Bender's advocacy for the social and technological potential of a "low-cost" housing industry reveals ideological parallels between technical architectural solutionism and the racial liberal visions for solving housing "crisis" Romney espoused in the years following the 1968 Fair Housing Act. In this period, HUD restructured federal investment around housing construction's potential as a private-market economic stimulus. Yet racial liberal policy and architectural agendas continued to frame housing as a universal "solution" for social and behavioral contentions. Inspired by his studies of self-built housing and contributions to prefabricated housing development in Latin America, Bender's commitment to "low-cost" housing systems manifested in his spearheading of UC Berkeley's Architecture Experiment Laboratory—where he evaluated Operation Breakthrough's progress while soliciting corporate investment for it. The paper grapples with seeming incongruities between Operation Breakthrough's utility as a technocratic experiment and its colorblind promotion as a failproof solution for "all Americans"—and the racialized anxieties activated in its demonstration cities when confronted with efforts to render "crisis" as racially, economically, and politically neutral through industrialized housing.

PS34 Open Session
Session Chair: Silvina Lopez Barrera, Mississippi State University, USA

Housing from Coeval Sources: São João del-Rei (Brazil), 1800-1850

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Abstract

This paper aims at characterizing a housing complex — in its units as well as in its assemblage — by the use of coeval sources, in a time with few graphic records. We focus on the former gold mining village of São João del-Rei (State of Minas Gerais, Brazil), founded in the beginning of the 18th century as the capital of Rio das Mortes District. The region became an important trade and political hub in the first half of the 19th century, as it supplied the colonial capital city of Rio de Janeiro with agriculture products and cattle. Besides the transformation and real state pressure along time, the town has been protected by a federal law since 1938 and still has nowadays an architectural and urban fabric that deserves preservation. Nonetheless, there is a scarce comprehension of past typologies and the available information suffers from the lack of historical and empirical validation. It is then mandatory to investigate the characteristics of housing in past times, in order to create resources that can inform processes of valuation, intervention and conservation. Data is collected mainly from manuscripts (post mortem inventories, property taxes, notary notes, council books), but also from newspapers (1827-1844) and iconography (three foreign traveler's drawings from years 1824, 1830 and 1839). By the crossing of those different kinds of sources and a quali-quantitative analysis, carried out by basic statistical operations, relational narratives and geo-referenced mapping, some important socio-spatial features are revealed. Meanwhile, urban-architectural subjects — location, neighborhood, number of floors, presence of kitchens and backyards, constructive elements (roof, floor, lining) — are connected to differential attributes such as those related to race, slavery, gender and dominant social groups, being inequality an important topic of discussion.

PS34 Open Session
Session Chair: Silvina Lopez Barrera, Mississippi State University, USA

Hector Guimard's Visions of Eternal Peace

Etien Santiago

New Jersey Institute of Technology, USA

Abstract

World War I forced many European architects to temporarily shutter their practices and take up alternate activities. One such architect was Hector Guimard, a French leader of art nouveau. In the absence of commissions, he spent the war years vigorously advocating for a world government, which he called the "État-Pax," to enforce peace amongst every country. Guimard thus contributed to the groundswell of transatlantic conversations that paved the way for the 1920 inauguration of the League of Nations, antecedent to the United Nations.

Publications about Guimard (including the 2021 exhibition catalogue edited by David A. Hanks) have consistently mentioned this activism only in passing. This is because, at first glance, it does not appear to be directly relevant to his career as a creative. Yet I will argue that Guimard's wartime work on international politics was highly pertinent to his subsequent design work. Unfolding the ideal geopolitical order that he defended can help us better understand his evolving approach to architectural design.

This paper will trace how the standardized housing system that Guimard devised from 1920 onward translated his ideas for an "État-Pax" into architecture. In their writings, Georges Vigne, Philippe Thiébaut, and Barry Bergdoll have already studied these systems for mass-produced houses. I will complement their insights with new observations about Guimard's system to tease out underlying resonances between it and his vision for a world government. Both hinged on the premise that a productive peacetime could only emerge from embracing—rather than rejecting—the disruptive byproducts of the 1914 Great War.

Beyond putting forward a new interpretation of this late stage in Guimard's career, my paper will also make a broader contribution. It will build on recent scholarship by Eeva-Liisa Pelkonen and other historians to demonstrate the opportunities of reading architectural designs in relation to contemporaneous geopolitical discussions.

PS34 Open Session
Session Chair: Silvina Lopez Barrera, Mississippi State University, USA

Atlanta Litany, Beloved Community, Black Mecca, Cop City

Sabir Khan

Georgia Institute of Technology, USA

Abstract

Perhaps more than any other US city, the history of Atlanta illustrates the antinomies of race and class over the last hundred years: from the murdered promise of Reconstruction to the racialized violence of corporate-funded police repression of social movements since Black Lives Matter.

This paper reprises significant epithets in Atlanta's short yet fulsome history that capture and reveal Atlanta's particular mix of racial, social, and economic contradictions: the *Atlanta Compromise* speech, Booker T. Washington's 1895 address to the Cotton States Exposition; *A Litany of Atlanta*, W.E.B. Du Bois's 1906 lament after so-called Atlanta Race Riots; *Beloved Community*, the hopes encapsulated in Dr. Martin Luther King's struggle; the *Legend of Black Mecca*, the schism between a Black political elite and a Black underclass; *Red Hot City*, the supercharged redevelopment, divestment, and speculation in Atlanta since 2008; *Cop City*, the largest "public safety training center" in the US, funded by Atlanta Police Foundation, local governments, and the city's business and political elites.

The successful completion of Cop City within the next year comes with costs to due process, civil rights -- the activists were indicted under the Racketeer Influenced Corrupt Organizations (RICO) Act -- and life in militarized cities. The criminalization of dissent in Atlanta has been overseen by a Black technocratic leadership fully at home within the national shift to neoliberal governance since the late 1990s.

Atlanta's scores in the National Equity Atlas (ratio of household incomes in the top 5% versus the bottom 20%) have remained consistent over the last forty years (95/20 in 1980 *and* in 2019). The unchanging inequality ratio, exacerbated by visible inequity in every facet of urban life, is chastening: the long-standing argument between race and class, and the complexion of the governing elites matter little to the daily struggle of everyday Atlantans.

PS34 Open Session
Session Chair: Silvina Lopez Barrera, Mississippi State University, USA

Racial Visions, Settler Empires, Architectural Transmutations of Los Angeles, 1869-1939

Iván-Nicholas Cisneros-Rangel

Columbia University, USA

Abstract

In the context of nineteenth and twentieth-century continental imperialism, this paper investigates the material and architectural transmutations of the built environment of Los Angeles, California – a process that resulted in the profound loss of the city's adobe architectural heritage from its New Spanish and Mexican eras. It focuses on theoretical and historical issues related to the social production of space by considering the intersections of architecture and construction technologies with settler colonialism, race, labor, land tenure and the political-economy of Los Angeles in the period between 1869 and 1939. Adobe architecture – both an architectural style and environmentally sustainable construction technology, with its traditional low-tech sun-dried adobe bricks made of clay, sand, water, cow manure, and structurally bound by straw – provided a vastly different image of the city, one that was incongruous with American visions for the city's future.

Allured to Los Angeles by its desirable semi-arid climate, fertile landscapes and abundant natural resources, a group of elite businessmen and landowners spearheaded the city's transformation. Philosophically entangled with the ideology of Manifest Destiny, a central driver of U.S. territorial expansion, their vision was one of racial and national progress achieved through technological innovation, rapid industrialization, and a population boom of privileged white racial and ethnic groups. Like their predecessors from the city's New Spanish and Mexican epochs, these settlers saw Los Angeles as fruitful bucolic grounds to build a settler paradise; contra to New Spanish and Mexican settler environments, where success was contingent on the racial mixing (*mestizaje*) of diverse populations, Americans pursued a City of Angels through a doctrine of racial difference. My paper explores how those contrasting racial visions, that were produced by New Spanish, Mexican and American settler empires, informed the architectural transformation of the city, the architecture that was obliterated, and the urbanism that emerged.

PS35 Graduate Student Lightning Talks - Constructing Materialities
Session Chair: Yannick Etoundi, Brown University, USA

Modern Altitudes: The Alps and the Making of Architectural Modernism, 1912-1939

Sophie Higgerson

Brown University, USA

Abstract

This dissertation examines the reflexive relationship between modern architecture and the Alps between the two World Wars. I argue that these mountains, which presented both formal and cultural challenges to the intended universality of the modern movement, prompted the theorization and construction of a distinctly vernacularized modernist style. My works seeks to uncover the theoretical roots of the Alps' role in architectural modernism and demonstrate their polyvalent influence on the movement's practitioners.

The Alps' vernacular architecture – dominated by the quintessential chalet – has a distinct appearance in popular culture. While the formal tenets of modernism might be considered anathema to this stereotypical image, modernist architects working in the Alps responded to the demands of the landscape in various and distinct ways. Individually and collectively, across both time and space, modern architects wrestled with the mountains' environmental challenges and symbolic importance as they sought a universalizing modern style.

My lightning talk will focus on my methodological approach to this complicated subject. By recentering the alpine landscape and its demands within modernism's various formulations, my research operates both trans-historically and trans-nationally without focusing on a single architect, typology, or geographic location within the Alps. I seek to demonstrate the various influences of the alpine landscape and its vernacular architectures on the modern movement, and to demonstrate the cultural stakes of this engagement leading up to World War II.

PS35 Graduate Student Lightning Talks - Constructing Materialities
Session Chair: Yannick Etoundi, Brown University, USA

Assembling the Panama Canal Administration Building

Paul Wu

Brown University, USA

Abstract

Every day between February 1913 to July 1914, the form of the Panama Canal Administration Building would incrementally come into shape due to the sustained efforts of hundreds of laborers over this seventeen-month long process. Designated “silver” employees by the American canal administrators, the majority of the workforce consisted of West Indian migrant workers. At the Isthmus, they were subjected to a racialized hierarchy and infamously dangerous working conditions. In the final year of canal construction, a significant number of “silver” employees were reorganized into a new labor division for architectural assembly. The West Indian migrant workers who built the Panama Canal Administration Building were constitutive of early twentieth century architectural innovations.

This research project studies the West Indian Migrant worker experience in the assembly of the Administration Building by analyzing the built form and personal narratives. The architectural detail drawings hint towards the labor that transpired, and I theorize that the construction site was itself a fleeting built environment even if it was in a state of constant change. A few individuals recorded their memories of working in this space, and they all described how death, in multiple forms, uniquely took place in this space. Taking this into consideration, I will explain how the prevalence of death suggested the emergence of social relationships between fellow employees who contributed to the construction of this structure. This lightning talk will present research from a larger project that argues that the West Indian migrant workers who were tasked with architectural assembly possessed agency to self-fashion beyond the terms of their assigned duties.

PS35 Graduate Student Lightning Talks - Constructing Materialities
Session Chair: Yannick Etoundi, Brown University, USA

Contending the Historiography of Latin American Mudéjar

Maryluna Santos

Tulane University, USA

Abstract

The use of brick as a structural and ornamental material, the great concern for decoration based on the repetition of geometric forms, and the construction of intricate wooden ceilings in colonial Latin American architecture have been traditionally identified as characteristics of Mudéjar art, understood by the traditional historiography as a style that emerged in Catholic territories that received Islamic influences. However, I see this characterization as an erasure of the Indigenous and Black presences within the construction. Thus, I aim to trace, through the materials, the presences that have been occluded behind the construction of the "Mudéjar". I plan on approaching the "Mudéjar" by recognizing the complex interconnections of an early modern global art history, centering on the study of the complex of San Francisco, a construction composed of a convent, a church and a tower initiated in the 18th century and located in the city of Santiago de Cali, central-west section of present-day Colombia.

Employing Tim Ingold's theory of materiality, my paper challenges this association with Islamic traditions by shedding light on the multifaceted factors influencing the adoption of bricks as a building material. The use of brick in colonial Latin America is a practice marked by complex processual and relational forces. I argue that its use is a functional decision determined by the local conditions and modes of productions. By delving into the case of the Church of San Francisco, I trace the journey of brick from its introduction into the Viceroyalty of Nueva Granada to its later proliferation in the colonial landscape. Through archival research and architectural analysis, I attempt to uncover the interplay between Indigenous craftsmanship, European influences, and local exigencies that shaped the architectural landscape of Cali. Behind this lies an unresolved question: Why have colonial Latin American bricks been linked to an Islamic tradition? To answer, I look to 19th century Spanish historiography.

PS35 Graduate Student Lightning Talks - Constructing Materialities
Session Chair: Yannick Etoundi, Brown University, USA

Environmental Adaptation and Modern Iranian Architecture: On Voices and the Habitat Bill of Rights

Zahra Mirzaei

Georgia Institute of Technology, USA

Abstract

During the first United Nations Conference on Human Settlements, held in Vancouver in 1976, the Iranian government presented The Habitat Bills of Rights, a set of observations and recommendations on habitation and its environment addressing "equitable habitat" in a period of rapid industrialization. Crafted by a team of internationally renowned architects including Lluis Sert, Moshe Safdie, Balkrishna Doshi, Georges Candilis, and Nader Ardalan, the document proposed universally acceptable guidelines on housing and its environmental adaptation along with an appendix focused on the non-Western-geography-of Iran. This appendix introduced ten architectural principles for architectural adaptation to the hot and arid geography of Iran, complemented by diagrams drawn by Moshe Safdie himself. Rooted in traditional Iranian architecture, these principles underlined the "timeless" relationship between "man" and "his environment" (*Habitat Bill of Rights,* 1976, 147).

This presentation investigates how Iranian architecture infiltrated the discussion on supranational cooperation in the 1970s, and how the Habitat Bills of Rights brought international attention to Iranian traditions, while it excluded its local protagonists. To do so, the paper compares international discussions to the voices of prior and contemporary Iranian experts who had highlighted traditional environmental adaptive principles, and it examines how they affected modern architecture in their country. Among the case studies, the presentation discusses the work by Mehdi Bazargan, an engineer and local politician who, already in the 1940s, emphasized the importance of integrating traditional environmental adaptation into modern architecture in Iran in his articles for the journal *Arshitikt* (*Arshitikt* 6, 1948, 198–200). Study's results unpack alternative understandings of environmental adaption proposed by local Iranian architects, urbanists, and experts. Presented in architectural magazines and textual sources published in Iran from the 1940s to 1970s, materials illuminate unknown studies on the connection between traditional and modern architecture in Iran, and they expose the incongruities of international research on Iranian adaptation.

PS35 Graduate Student Lightning Talks - Constructing Materialities
Session Chair: Yannick Etoundi, Brown University, USA

Housing and Environment: A Policy Assessment in Dhaka, 1947-2024

Dilruba Yasmin

The University of Hong Kong, Hong Kong

Abstract

The definition, understanding, and techniques of environmental impacts in Dhaka's urban housing design and planning have changed over the years and are closely related to the region's socioeconomic, cultural, and political context. This research investigates the changing roles of the environment, e.g., climate and topography, in the urban housing development of Dhaka from 1947 to the present through the country's national policies and planning regulations to understand the changing pattern and the implications of global and regional influences in the country's national urban governance.

Dhaka underwent two major political shifts in 1947 and 1971, when it became the provincial capital of East Pakistan and later the capital of Bangladesh. It had to deal with the sudden population influx during the periods, and since then, the city has faced a continuous population inflow. Due to the encircling river network, Dhaka's horizontal expansion is severely constrained. Hence, the city's burgeoning population is handled by utilizing every possible land for housing development with vertical expansion of densely built compact dwellings. The city's growth pattern transformed from water-centric to land-centric, and its housing design transformed from courtyard-type to high-rise apartments in the last century. The circumstances impacted not only the design and morphology of interior space and house forms but also the city's deltaic landscape. The transition is a complex dynamic system interconnected with national policies and building regulations, transnational knowledge transfer, the rise of real estate, and the impact of new construction materials and technologies. The research contextualizes and compares the introduction and impact of different national planning regulations, policies, and building codes to trace how they impacted the urban built environment and neighborhood pattern and transformed the city's urban fabric over time. Analyzing prominent policy narratives in post-independence Bangladesh discloses how social processes and political interests have interpreted environmental complexity to justify environmental management, which also impacts society and politics.

PS35 Graduate Student Lightning Talks - Constructing Materialities
Session Chair: Yannick Etoundi, Brown University, USA

Constructing Memory, Constructing Island Modernity in Trinidad

Isis Kayiga

Brown University, USA

Abstract

This presentation will focus on mid-twentieth century Modern architecture in Port of Spain, Trinidad as a case study for an inquiry into the negotiations between architecture, nation building and political independence. I aim to explore how modern architecture was mobilized in the early formation of the nascent nation's capital as a means to reinscribe and repair an architectural and socio-political landscape by way of confronting memory. While early nationalism celebrated the opportunity to shape a new physical and cultural landscape, this reconstruction and reformation was also paired with deconstruction, erasure and nostalgia. The duplistic capacity of the built environment to heal or destroy, confront or deny, deeply impacts our relationship to our past and our envisioning of our futures.

At stake here is how architecture can serve as a material archive which informs collective memory. Port of Spain's modern architecture, as an extension of the post-colonial historical archive, was mobilized to inscribe a new narrative which aligned with a revolutionary societal landscape. Furthermore, the balance of erasure and narratives of nation building were enacted to reinscribe a traumatic historical landscape with a vision of Caribbean futurity; Caribbean Modernity. The works of Trinidad's modern architects Anthony Lewis and Colin Laird which surround the capital's central park, the "Queen's Park Savannah," offers an opportunity for reflection on how post-colonial spaces used architecture as material memory to confront, erase, re-envision and even co-exist with the island's past and future. The consequence of negotiating this inscribed architectural memory would be the formation of Caribbean Modern Architecture; a mode of thought and architectural design which in part contended with colonial, social, cultural and even ecological histories in service of a collective national memory.

PS35 Graduate Student Lightning Talks - Constructing Materialities
Session Chair: Yannick Etoundi, Brown University, USA

Competitive Cooperation: Individuals, Groups and Institutes in the Modern Architectural Research of China (1952-1965)

Qian Wu

Southeast University, China

Abstract

After the founding of the People's Republic of China, the new country faced the demand for massive and rapid construction, and this also raised fundamental questions about what and how to build, the content and pedagogy of architectural education for integrating social production. In response to these challenges, architectural research began to take shape in the 1950s and 1960s. Support from several national departments (the Ministry of Education, the Chinese Academy of Sciences, and the Ministry of Construction) and policy guidance, coupled with the urgent needs of design units and the exploration of teaching practices in architecture schools, led to the formation of university-centered architectural research organizations. This marked the first appearance of specialized architectural research groups within Chinese universities.

This paper focuses on how architectural research groups in resource-limited settings, yet faced with multifaceted challenges, organized scholars, professionals, and students from different institutions to develop research methods and practical strategies closely integrated with professional practice and education. It examines academic research as a "practice" by observing the organization of individuals from various institutions, the planning and implementation of research projects, and the publications and dissemination of results. This study aims to address the following issues: firstly, the power dynamics among teaching, professional practice, and academic research, particularly the self-perception and behavioral motivations of individuals holding multiple roles; and secondly, the tension between individual contributions and group collaboration, with a specific focus on the often-overlooked debates and cooperative processes behind collective authorship phenomena; and other clues or phenomena that reveal the transition of architecture from a professional to an academic discipline.

PS35 Graduate Student Lightning Talks - Constructing Materialities
Session Chair: Yannick Etoundi, Brown University, USA

Cultural Infrastructures: Cisterns as Urban Artifacts Shading the City of Yazd

Najmeh Malekpour Bahabadi

Texas Tech University, USA

Abstract

Today we face a dual humanitarian crisis: the effects of global warming place vast populations out of reach of fresh drinking water, while advanced late-stage capitalism continues to propagate models of urban sprawl that do not value architectural heritage, leading to the crumbling of ancient monuments and exacerbating water shortages. This research expands the canon of architectural history to study a little-known water infrastructure that has come to define central Persian desert cities. Yazd, one of these central arid cities, arose around a water source in the protective Shirkuh mountain range and has been known for its Water structures and facilities, including Ab-Anbars (cisterns), located on qanats (elaborate underground canals that guided the city's development), that channel water from nearby mountains. These structures, along with extraordinary cooling towers that punctuate the urban skyline, historically served as social hubs for local communities. Considering the contemporary water crisis of Yazd, this research aims to bring attention to the forces that allowed these ancient water structures to shape the city both historically and today after losing their initial function. It particularly focuses on cisterns as an architectural typology and uses analytical drawings to identify the ongoing significance of this building type in forming the city. Such typologies are of particular value for discussing both the building's singleness and shared features. As such, cisterns comprise a generic architectural form integral to Yazd's urban grammar, illustrating how the city's history is intertwined with its water and architecture.

PS36 Erasure and Resistance: Indigenous Architecture and Settler Colonialism
Session Co-Chairs: Anne Lawrason Marshall, University of Idaho, USA, and Jason Tippeconnic Fox (Comanche/Cherokee), Idaho State Historic Preservation Office, USA

The Political Wigwam

Andrew Herscher

University of Michigan, USA

Abstract

Amidst Anishinaabe homelands in what had become the territory of the United States, colonial knowledge production around Anishinaabe land, people, and history at the end of the 19th and beginning of the 20th centuries was coterminous with policies of Indian removal and the forced assimilation of Native people to settler lifeways. In this paper, I explore the colonial production of knowledge about the wigwam. This production was understood by its authors as a way to salvage information about the vanishing architecture of vanishing people. But salvage projects often inadvertently documented a history that the authors of these project were unable to see.

My focus is the ethnographic work of Frances Densmore on the White Earth and Mille Lacs Reservations in the early 20th century, subsequently published as Chippewa Customs in 1929. Chippewa Customs includes detailed descriptions of the construction of wigwams on each reservation; at the same time, the book ignores the struggles over land that were taking place on these reservations while their residents were studied. On these reservations, the U.S. government prevented so-called "full-blooded Indians" from selling allotments of land; only so-called "mixed-blood Indians" could engage in these sales, a policy that made "mixed-blood Indians" into targets for deceptive and fraudulent land purchases. Because the government tied mixed-blood status to the adoption of settler ways of life, such as dwelling in wood-frame houses, the construction of wigwams on allotments staged the allotment's owner as full-blooded, unable to sell their land, and therefore protected from land fraud. The architecture that Densmore identified as "traditional," then, was constructed in the context of contemporary political struggles against dispossession and displacement. What Densmore documented was not simply a vanishing form of traditional architecture but an architecture enmeshed in Anishinaabe resistance to settler colonialism.

PS36 Erasure and Resistance: Indigenous Architecture and Settler Colonialism
Session Co-Chairs: Anne Lawrason Marshall, University of Idaho, USA, and Jason Tippeconnic Fox (Comanche/Cherokee), Idaho State Historic Preservation Office, USA

Indigenous Women's Rights to Place: Chief Richardville House's Ancestral Legacy

May Khalife

Miami University of Ohio, USA

Abstract

The restoration of cultural patrimony offers indigenous communities the ability to remediate their cultural loss and to create a space for reconnection. In the 1700s, the Miami Tribe of Oklahoma lived at the confluence of three rivers in Kiihkayonki (or Kekionga), currently in Fort Wayne, Indiana. Decades after their forced removal between 1795 and 1846, the Miami Tribe reclaimed their legacy and material culture by revisiting their ancestral lands and preserving their historical landmarks. One of their remaining historical structures in Kiihkayonki is the Pinšiwa House or Chief Richardville House. Born to a Miami Indian mother and chief of tribe Tacumwah, Chief Jean-Baptiste Richardville acquired an allotment after receiving an exemption from removal as part of the 1818 Treaty of St. Mary's. He built a Greek Revival home in 1827 where he lived with his family until 1841. Currently owned and maintained by the Allen County-Fort Wayne Historical Society, this house represents an architectural heritage for the Miami Tribe. The following research around cultural patrimony addresses the challenges of land rights, property ownership, and allotments. Building on previous work developed with the Myaamia Center at Miami University in Oxford, Ohio, this paper explores the preservation process and collaborative practice involved to restore the Chief Richardville House and to keep the legacy of the Miami leaders. It expands on the role of Indigenous women in determining their rights to land and place. The impact of allotments on the Miami Tribe is central to understanding gender roles in relation to lands and to explain the process of cultural assimilation in the context of 19th century settler colonialism. The architectural heritage of the Miami Tribe materializes various efforts involved in the repatriation process responding to years of successive displacement and to colonial projects of erasure.

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Reconciling Spaces for Inter-nation-al Diplomacy through Design

David Fortin

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Abstract

Entering into any Canadian Embassy, one first encounters portraits of the British monarch, the Governor General of Canada, and the Canadian Prime Minister . In 2021, Mary Simon became the first Indigenous person to be included in this group when she was appointed Governor General of Canada, and her presence symbolizes a new era in Canadian politics and diplomacy. Combined with representations of Canada's "natural wonders" and Indigenous art, the projected image of the nation state is one of cultural and economic progress set within an awe-inspiring and untouched landscape.

However, in the wake of the Calls to Action issued by the 2015 Truth and Reconciliation Commission of Canada and encouraged by Simon's presence, many questions continue to surface about the identity of the Canadian embassies abroad. Who exactly does "Canada" represent? Why do so few Indigenous peoples work in the embassies? Where do the over 630 First Nations and multiple Inuit and Métis communities fit into this space for inter-nation-al diplomacy? Are there spaces designed to represent and support them in these diplomatic buildings? And shouldn't the Canadian parliament building itself be acknowledged as an embassy on the unceded and unsurrendered territories of the Algonquin nations?

Over the past three years, the author has collaborated with Global Affairs Canada to ask these challenging questions through three case studies: 1) Mexico City, 2) Washington DC, and 3) the UN Headquarters in New York City. This paper will summarize the history of Canadian embassy design and offer a few examples of student work derived from these studios, as well as a brief summary of guidelines developed to guide Canadian embassy design moving forward. The outcomes suggest that the design of spaces for inter-nation-al diplomacy can no longer serve the colonial nation-states alone and must instead support the voices and rights of Indigenous peoples as integral to a multilateral diplomatic future.

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Satisfied with Stones: Kānaka Maoli Resistance on Mauna Kea

Caitlin Blanchfield

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Abstract

This paper examines practices of erasure and resistance through the use of pōhaku (stone) on the Mauna Kea volcano of the island of Hawai'i, and within the boundaries of the Mauna Kea Science Reserve. Mauna Kea is a sacred site of genealogical connection for Kānaka Maoli. It is also a contested landscape: Crown and Government land seized from the Hawaiian Kingdom in 1898, held in trust by the territorial and then state government, and leased in 1968 to the University of Hawai'i to host an ever-expanding astronomy industry. Since the inception of the Mauna Kea observatories, Kānaka Maoli (native Hawaiian) kia'i (protectors) and environmental activists have resisted the increasing construction of large scale telescopes on Mauna Kea for both their degradation of the land and their violation of Hawaiian sovereignty. One way they have done that is through the built environment. Pōhaku is a material that registers and refuses settler colonial attempts to expropriate land and control Indigenous political relationships to place. Through oral history and archival research this paper centers the stones erected as shrines within the jurisdiction of the Mauna Kea Science Reserve, removed by Department of Land and Natural Resources officers, and discounted by archaeologists only to be returned again and again by kia'i. This paper brings these stones into dialogue with the Hale Pōhaku (stone house) architecture built for the astronomy industry in the 1970s and 80s, which became a site for direct action against the construction of the massive Thirty Meter Telescope from 2014-2019. During protests pōhaku became an essential architecture of protection that blocked construction equipment from ascending the road. This prompted the return of a saying from the time of the Kingdom's overthrow: "Ua lawa māhoku I ka pōhaku." We are satisfied with the stones.

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From Ice to Plastic: Architectural Transformations of the Igloo in the Twentieth Century

Samuel Dubois

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Abstract

Since the mid-nineteenth century, Inuit Nunangat—the Arctic homeland of the Inuit people in Canada—has undergone profound architectural transformations that disrupted the traditional building practices of its Indigenous inhabitants. These changes were driven by an unprecedented influx of Western materials, ideas and people, primarily motivated by the capitalist exploitation of animal-based resources such as baleen, tusks and pelts. Notably, Euro-American whalers and later Euro-Canadian fur traders, who either wintered temporarily or settled permanently in the region, brought with them a wide range of building materials, construction techniques and cultural norms that were alien to traditional Inuit practices—functionally, aesthetically and even cosmologically. In a few decades, these Western enterprises established a vast network of whaling stations and fur-trading outposts, using architecture as an apparatus of settler colonialism that not only facilitated trade with Inuit communities but also created "architectural contact zones" across the Arctic.

Among all traditional Inuit dwellings, the igloo—Arctic's iconic winter shelter—is particularly exemplary of Western influence through its architecture. Thus, this paper examines how the igloo, understood as both a material and ontological construct, evolved into a culturally and technologically hybrid structure at the turn of the twentieth century. After providing a brief overview of pre-contact igloo architecture, the paper critically analyzes a series of historical photographs depicting igloos built by Inuit, mainly on Baffin Island—the largest in the Arctic Archipelago. These photographs provide insights into the architectural transformations of igloos and illustrate how Inuit builders adapted their building practices to shifting material, spatial and ontological conditions. Furthermore, the paper draws on Inuit Qaujimajatuqangit—Inuit traditional knowledge—to deepen the analysis, revealing how Western influences reshaped Inuit concepts of materiality and comfort. Ultimately, this study illuminates how architecture became a medium for cultural negotiation and adaptation within the context of colonial expansion in North America's northernmost region.

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Očéti Šakówiŋ versus Federal Spatialities at Standing Rock, 1883-1887

Katherine Solomonson

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Abstract

During the 1880s, Očéti Šakówiŋ people at the Great Sioux Reservation contended with U.S. Senate committees that were charged with coercing them to accept the terms of the General Allotment Act.. The act's aim was to remove Indigenous people to individual allotments while appropriating some 11,000,000 acres of common land to sell to white settlers. This paper will focus on buildings and spaces associated with two extended meetings between the Očéti Šakówiŋ and Senate committee members at the reservation's Standing Rock Agency in 1883 and in 1887, before and after the act was passed. These meetings provide a particularly good opportunity to consider Indigenous structures, spatial strategies, and practices in relation to the committees' attempts to impose their own agenda. Detailed information about where they met and what people said and did during these meetings is available in photographs and in transcriptions in the Congressional Record. Examples include the council circles that facilitated consensus before the meetings, the layout of the federal building's at the Standing Rock Agency, the way the committees positioned themselves, and how Očéti Šakówiŋ people countered this with their own spatialities, actions, and rhetoric. This offers an unusually intimate view from several perspectives of how Očéti Šakówiŋ people and white federal officials interacted and contended with clashing spatial practices and assumptions about race, sovereignty, governance processes, and what it meant to be "settled." The differing ways Očéti Šakówiŋ people and committee members configured spaces before and during the meetings says as much about their differing strategies for negotiation and decision making as it does about how the Očéti Šakówiŋ subverted the committee's blatant efforts to establish their authority, and why the committees' mission failed.

PS38 The Publicity Spectrum: The Production of Fame and Work in Architecture
Session Co-Chairs: Kevin P. Block, Thomas Jefferson University, USA, and Eva Hagberg, Independent Scholar

Fostering Female Taste versus Manufacturing Masculine Fame

Kathleen James-Chakraborty

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Abstract

That the exhibition of modern architect held at the Museum of Modern Art in New York in 1932 had any immediate impact upon architectural culture or practice in the United States is a myth fostered by Philip Johnson, Henry-Russell Hitchcock , and the Museum of Modern Art long after the fact. The many other means through which news of new European developments crossed the Atlantic included the shelter magazine *House Beautiful*. There is a critical distinction between the awareness of European architecture and design that *House Beautiful* fostered among female consumers during the years in which Ethel Power was editor (1922-33) and continued as a contributor (1934-37), and the focus on establishing the fame of individual male architects that Hitchcock and Johnson encouraged. Not surprisingly, considering the gendered roles involved, one was far more subtle than the other, but *House Beautiful* arguably had a greater immediate impact than the MoMA exhibition upon the direction of domestic architecture in the United States. A comparison of the trips Power made between 1925 and 1930 to Europe in the company of her partner, the architect Eleanor Raymond, and the one the Hitchcock and Johnson made together casts further light on how differently the two women perceived many of the same places and architects as the two men, but also emphasizes how much more important Swedish architecture and design, including as marketed by Estrid Ericson's influential shop Svenskt Tenn, was to Power and would be to her readers than it was to Hitchcock or Johnson.

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The Architect as Developer and Urban Influencer

Heather Ligler

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Abstract

Jonathan Barnett was a professional urban designer and associate editor at *Architectural Record* when he met John Portman in 1964. Their meeting occurred while Barnett was in Atlanta searching for new publication material. This initial interaction led to *Architectural Record's* January 1966 article by Barnett, "John Portman: Atlanta's One-Man Urban Renewal Program." A decade later, the pair co-authored *The Architect as Developer* (1976), which argues for an integrated design-development process where architectural design *and* real estate development are mutually informed to produce an architecture beneficial for the public and the investor. The influence of Portman's practice has yet to be assessed critically to understand how Barnett's initial publication in *Architectural Record* and further contributions in their co-authored book refined Portman's architect-developer model and established connections to national platforms that resulted in exponential opportunity, hype, and, ultimately, influence.

This research focuses on the relationship between Barnett and Portman to probe how their collaboration refreshed and extended Portman's practice. The paper is developed in three main parts: the first introduces and analyzes their work together on *The Architect as Developer* (Portman and Barnett 1976); the second presents a 2024 interview with Jonathan Barnett that reflects on their relationship; the third and final proposes how their partnership and the notion of the architect-developer enabled a paradigm shift toward speculative, self-driven practice. This model extended influence by controlling both investment and design to propose entrepreneurship as an alternative mode of architectural production.

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Skylines and Bylines: Rereading an Architectural Tabloid

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Abstract

Between 1978 and 1983, *Skyline* was published as a monthly tabloid newspaper by the New York City-based Institute for Architecture and Urban Studies (IAUS). As a critical component of the IAUS' suite of publications, *Skyline* can be read for its role initially as a "central record of events" in the academic and professional landscape, and later as a "substantive newsmagazine," alongside other little magazines, which would eventually lead to an emerging media and publishing landscape replete with online newsletters, critical blogs, design calendars, and newspapers that continue to shape design discourse today.

Skyline occupied a contradictory stance, both expansive and closed simultaneously, that defined a reflexive, self-mirroring discourse of architecture through a monthly array of editorials, advertisements, commentary, and high and low forms of writing. In turn, the publication took on the shapeshifting role of record keeper, critic, and audience, creating a loop between production and reproduction. Operating as a big tent publication, the newspaper often ventured into adjacent design disciplines such as industrial design, interiors, planning, and landscape, with reportage on exhibitions, lectures, and design competitions from a national network. At the same time, *Skyline's* systematic return to Institute-approved figures and themes assured a circular yet expansive media system that was complete unto itself. This combination of transdisciplinary content and emerging authors, including feminist and queer voices like Craig Owens, Margot Jacqz, Joan Ockman, and Lorraine Wilde, challenged patriarchal structures by admitting a more vibrant program, signaling an Institute that might have come.

Rereading the newspaper as an amplifier of pluralistic design culture in the 1970s and 80s, this paper critically reconsiders *Skyline* in several ways: as an index of architecture's ambivalent embrace of the culture industry and as an ambitious effort to reanimate publishing as a discursive means to promote an "understanding of architecture as a way of thinking."

PS38 The Publicity Spectrum: The Production of Fame and Work in Architecture
Session Co-Chairs: Kevin P. Block, Thomas Jefferson University, USA, and Eva Hagberg, Independent Scholar

The Promotion of Theory and Theory as Promotion: Publishers' Role in Shaping Fame and Publicity in Late Twentieth-Century Western Architecture

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Abstract

During the late twentieth century, in Western architectural culture, “theory” rose to prominence. A specific form of architectural “high theory”—mainly adopted from various European schools of thought, including structuralism, linguistics, and critical theory—with its often obscure terminology and philosophical references, became a marker of intellectualism and avant-gardism. This paper explores how, during that time in the Anglo-American world, architects’ theoretical and discursive production was utilized as a promotional device to build architects’ fame and prestige.

The paper focuses on the central, yet often overlooked, role that publishers and editors played in forming this theory-based promotional culture in architecture and in advancing the image of architecture as a form of high culture and the figure of the genius architect. It offers a broad analysis of theory-driven architectural publications of the late twentieth century and then closely examines the work of Andreas Papadakis during his tenure as the editor of the London-based magazine Architectural Design (AD). The paper argues that Papadakis shied away from political and social issues and instead turned to high theory as part of a marketing strategy aimed at rebranding the magazine, associating it with an aura of architecture as high culture, intellectualism, and the figure of the star architect. In doing so, Papadakis repurposed architectural theory as a publicity device and utilized the architectural magazine as a vehicle for architectural “content promotion” that worked to elevate the fame and prestige of both the magazine and the architects featured in it.

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Session Co-Chairs: Kevin P. Block, Thomas Jefferson University, USA, and Eva Hagberg, Independent Scholar

Marketing Structure/Structures in Postwar Montreal

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Abstract

When the Italian developer Società Generale Immobiliare (SGI) began their project for Montreal's Stock Exchange Tower in late 1960, the developer took three quick, noteworthy steps. First, it awarded the commission to the Italian architect Luigi Moretti and Italian engineer Pier Luigi Nervi, both designers of international renown. Secondly, it selected the local architecture and engineering firms who would coordinate the project on the ground in Montreal. And thirdly, it hired a local public relations firm to accompany the project from its conception through to its construction and sale. With the Italian designers as its figureheads, the highly speculative project was propelled forward as a landmark in the making.

In this paper I will look at the role of marketability, profit, and public opinion as mediating factors in the design of the Stock Exchange Tower in Montreal (1960-1965). In particular, I will examine the tower's structure in reinforced concrete as a selling point for the project, purportedly drawing on Nervi's expertise, and the extensive public relations campaign designed to convince the public, municipality, and investors alike of the tower's viability. To do so I will draw on new research in the archives of the Rome-based developer SGI. This includes internal memos and correspondence with the project's P.R. officer, Peter Hoos, alongside press releases published in regional and national media. Together these documents offer a new understanding of key design decisions as part of a profit-oriented marketing strategy, rather than standalone decisions by the project's noted Italian "authors." At the same time, this set of documents reveals how the marketable fame of the Italian designers obscured the contributions of local professionals in Montreal. The paper thus explores publicity as a challenge to notions of individual authorship, while also pointing to its broader instrumentalization in the increasingly global projects of the postwar period.

PS39 Strategies of Transfer and Translation in Housing
Session Co-Chairs: Christina E. Crawford, Emory University, USA and Susanne Schindler, ETH Zürich, Switzerland

Contested Adaptation. Housing in Ghana by Victor Adegbite and Charles Polónyi

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Abstract

This paper focuses on collective and individual housing projects designed by Ghanaian Victor Adegbite (1925-2014) and Hungarian Charles Polónyi (1928-2002) in independent Ghana during the 1960s. In the context of Cold War competition, Polónyi travelled within state-socialist technical assistance for Ghana, where he was employed by Ghana National Construction Corporation, headed by Adegbite. However, their work hardly fits into the Cold War narrative of a bipolar confrontation. Polónyi brought to Ghana an experience from socialist Hungary, but also extensive exchanges around housing within the Team 10 network. In turn, Adegbite was trained at Howard University in Washington DC, and in Colombia. Based on their peripatetic experience, Adegbite and Polónyi challenged the authority of any single foreign precedent—whether British, Soviet, or American—and rethought the criteria according to which foreign housing typologies were adapted to Ghana's conditions.

By focusing on the cosmopolitan context of 1960s Ghana, this paper shows a broad professional consensus across Cold War divides that foreign housing typologies needed to be adapted to local climate, materials, technologies, economies, and customary social practices. However, the interpretation of these criteria and the practices of adaptation that followed differed according to economic, social, and political frameworks and imaginations of the professionals involved. For example, while architects in 1960s Ghana agreed that housing typologies needed to be economical, they disagreed whether that meant "economies of scale" allowed by state-planned mass prefabrication, or a recourse to older tradition of self-help housing. Similar differences pertained to social and technological criteria, and to ideas about environmental control shaped by distinct professional traditions. By discussing housing designs for Ghana, this paper shows how the practice of adaptation became an opportunity for Adegbite and Polónyi to reflect on the needs, means, and objectives of Ghana's construction industry, and on broader visions of Africa's economic and social development.

PS39 Strategies of Transfer and Translation in Housing
Session Co-Chairs: Christina E. Crawford, Emory University, USA and Susanne Schindler, ETH Zürich, Switzerland

Housing Models for Singles People: International Debates and Ideological Conflicts in Fascist Italy

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Abstract

This paper critically explores the transfer and reception of international housing models for single people in Fascist Italy, a period marked by profound architectural renewal. In 1927, the Italian Fascist government introduced a bachelor tax to encourage marriage and increase the birthrate. Concurrently, international housing debates highlighted singlehood as a symbol of modernity, which clashed with the Fascist regime's family-centered ideology.

This study investigates the contradictory translation of these housing models, stripped of their sociological foundations due to the regime's ideological constraints, and adapted for typological and technological experimentation, exemplified by Guido Fiorini's project *Casa in serie per scapoli*. Additionally, this paper highlights the efforts of intellectuals like journalist Rosa Menni Giolli, who advocated for the transfer of modern housing solutions from the USA to Italy, emphasizing their social intentions.

Employing a dual analytical lens that combines secondary sources with archival material examination, this paper underscores the translation of housing models for single people in Italy and the actors involved. It critically assesses the impact of the Bachelor Tax and gender seclusion within Fascist society in forging a new identity for foreign housing models for single people. Through an analysis of housing projects and interiors depicted in both architectural and non-specialist media, including women's magazines, the research reveals the assimilation of housing and living models through the lenses of politics and gender biases.

Situating the findings within a broader international discourse, this investigation contributes to a transnational perspective on interwar Italian residential architecture by underscoring the overlooked debate on single-person households. This paper not only uncovers contradictions in Fascist housing agendas but also highlights the persistent challenges that housing needs for single people faced in post-war Italy and beyond.

PS39 Strategies of Transfer and Translation in Housing
Session Co-Chairs: Christina E. Crawford, Emory University, USA and Susanne Schindler, ETH Zürich, Switzerland

"There are Barriadas everywhere": Emmaüs comes to Lima

Madeleine Aquilina

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Abstract

In 1959, the Peruvian Minister of Education José Rubio Rolando invited French housing activist Abbé Pierre to deliver a speech in Lima. Both Abbé Pierre and Peruvian urbanists had good reason to believe that they had lessons to share about aided self-help housing, an approach where individuals build their own homes with a degree of external support. Since the 1940s, a growing portion of Lima's population lived in homes that they had built themselves in peripheral areas known as *barriadas*. In the early1950s, Peru's National Housing Corporation integrated lessons of the *barriadas* in the initiation of several site-and-service housing projects. At the same time, Parisians constructed ad-hoc homes in areas known as the *taudis.* In response to the stagnant production of state housing, Abbé Pierre founded Emmaüs, an organization that convened people to pool resources and build houses for themselves, at times with state support. After Abbé Pierre's initial trip to Peru, Emmaüs established an office in the Chorrillos neighborhood of Lima and began work on self-built housing projects. Unaware of the strategies of the National Housing Corporation, Emmaüs occasionally projected itself as a model for Lima to follow. Rather than cast himself as an inventor, Abbé Pierre acknowledged the shared conditions between Peru and France that gave way to aided self-help housing. Meanwhile, Peruvian architects insisted that self-help housing descended from *minka,* the Inka practice of collective work, and was thus uniquely suited to their country. The story of Emmaüs in Lima shows that, although often associated with the Global South, auto-construction and its legitimization, arose in France and Peru concurrently. Based on Abbé Pierre's speeches, documentation of housing projects, Emmaüs organizational records, and Peruvian periodicals and government reports, my paper examines the competing narratives that resulted when French and Peruvian housing innovators crossed paths, offering a model to consider transregional architectural exchange beyond unidirectional transfer.

PS39 Strategies of Transfer and Translation in Housing
Session Co-Chairs: Christina E. Crawford, Emory University, USA and Susanne Schindler, ETH Zürich, Switzerland

Western Housing Models and Ukrainian Reconstruction

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Abstract

This paper addresses the challenges of transferring contemporary Western affordable housing models to Ukraine. The ongoing and potential reconstruction of cities and villages is a foremost issue of global conversation about Ukraine and the challenges caused by the Russian war. International investments have been limited to date, but if the war ends on any terms agreeable to Ukraine, development funds will flow into the country. Many international experts have spoken to how housing reconstruction is to be handled, and emphasized affordable housing is to be developed using international experience.[1] Yet, the Ukrainian context is peculiar and needs careful consideration before borrowed affordable housing models are introduced.

After the collapse of the USSR, the state let residents privatize their state-owned apartments, turning Ukrainians into a nation of homeowners and small landlords. Large rental developments are extremely rare. Prior to the Russian war, Ukraine was hardly a prime interest for international developers focused on rental housing. Unlike in many first-world countries, Ukraine's own, fund-restricted developers built housing looking for a fast return on investment. Therefore, in recent decades, the absolute majority of new housing was built to be sold, not leased.

To provide a case comparison necessary to understand the idiosyncrasies of potential Ukrainian housing reconstruction, this paper first examines the historic roots and contemporary state of affordable housing models in the United States and Germany. It then looks at the history of homeownership and rental models in Ukraine in order to understand the viability of various housing models in that context.

[1] For example, Affordable Housing Institute, a US-based consultancy, published reports and suggestions for Ukraine under the Rehousing Ukraine initiative. Derek Long and David Smith (eds.), "The Proceedings of Three Pro Bono Events on the Challenges and Opportunities for Rehousing the Citizens of Ukraine," https://www.affordablehousinginstitute.org/wp-content/uploads/2022/11/AHI-ENG-Ukraine-proceedings-final-221020.pdf, accessed June 4, 2024.

PS39 Strategies of Transfer and Translation in Housing
Session Co-Chairs: Christina E. Crawford, Emory University, USA and Susanne Schindler, ETH Zürich, Switzerland

Haudenosaunee Garden City: Laura Cornelius Kellogg Reimagines the Reservation

Maura Lucking

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Abstract

In 1911, Oneida activist Laura Cornelius Kellogg spoke against assimilation for Native peoples in urban housing. Why would she wish the tenement lifestyle of the wage worker (walking "rickety old steps" to "damp, sickly, smelling dark rooms") on her own people? Kellogg instead articulated a vision of a different industrial modernity grounded both in her Haudenosaunee political and social values and the current vogue for exurban models for new town development. Her *Lolomi* plan, as she called it, would buy back rural reservation lands from the federal government (starting with her own, in northern Wisconsin) and transform them into shareholder-managed greenbelt villages with indigenous-run schools, agricultural cooperatives, and purpose-built modern homes that she imagined would both be self-sustaining and support ongoing claims to expand the Haudenosaunee land base. While *Lolomi* was never realized in full, it has been interpreted by political theorists as a significant moment in imagining modern paths to Native self-determination. Kellogg became interested in Garden City planning during a study trip to Europe, when she toured developments in England and Germany and met with Ebenezer Howard himself, finding affinity between settler colonial dispossession and English rentier demands for land reform, Kellogg was drawn to the socialist politics of Howard's plans, before his calls for rent control and collective ownership were subsumed under visions of suburban development. This history provides an alternative entry for Garden City planning to the U.S., reconnecting its origins in Indian country, where Howard spent his early adulthood as an unsuccessful homesteader, an experience that profoundly influenced his political and aesthetic proposals for land use. Drawing on Kellogg and Howard's writings and archives in Wisconsin and England, this political and intellectual history recovers the meeting of a young indigenous woman and the doyen of urban planning to foreground the active role marginalized figures played in the dissemination of one of the twentieth century's most influential forms.

PS39 Strategies of Transfer and Translation in Housing
Session Co-Chairs: Christina E. Crawford, Emory University, USA and Susanne Schindler, ETH Zürich, Switzerland

Lowering Standards to Build Socialism: Shortage, Construction, and the Environment in Mao-era Housing

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Abstract

This paper follows the development of Mao-era housing construction in the 1950s-1960s, focusing on three types of translation and their consequences. First, the paper examines Chinese architects and planners' relationship to foreign models: they evaluated contemporary developments in modernism and translated many Soviet volumes on the design and economics of different housing projects. While these models could be politically fraught, especially when the PRC's foreign relations deteriorated, actual buildings were shaped more by a second form of translation, from paper into practice. Here, builders had to navigate persistent shortages of building materials, especially because the PRC government prioritized industry and military projects over housing when allocating those materials. Thus, when drawing on Soviet-style housing blocks, builders often had to alter the designs by reducing their scale, using locally available materials as substitutes, or even reverting to more vernacular models altogether. The paper builds on work from scholars such as Meng Fanlei and Lu Junhua to show how such issues led builders and planners to criticize "excessively high" housing standards rather paradoxically as impediments to "building socialism."

Finally, the paper draws on works in environmental geography to ask how choices in construction translated into different ecological impacts, both at the level of individual projects, with their use of different materials, and at a broader, structural, level, where shortages meant that alterations and substitutions became more prevalent than mass-produced models from abroad. As the construction industry expanded and decentralized in the 1960s, however, local builders could increasingly build with materials like cement but had to rely on small-scale, relatively wasteful and polluting factories to do so. Based on design publications, handbooks, policy directives, and retrospective evaluations, this paper examines the interaction between imported designs, ideology, planning, construction, and the environment.

PS40 Monumental Architecture Since the End of the Cold War
Session Chair: Benjamin Flowers, Ohio State University, USA

Designing a Monumental Museum for the Underground: Architecture, Archaeology, and Post-Mao Heritage Politics in Guangzhou's Nanyue King Mausoleum Museum, 1983-1993

Yuchu Cui

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Abstract

In China's post-Mao era, while the nation was committed to introducing overseas cultural, technological, and financial capital for China's opening since 1978, some intellectuals referred to the past in search of China's cultural identities in the era of reform and opening. During the Cultural Revolution, many heritages had been either damaged or destroyed. Throughout the relatively liberative 1980s, Chinese intellectuals contributed to resuscitating previously denigrated heritages in wide-ranging realms, including architecture and archaeology.

As a case study, my paper focuses on the Nanyue King Mausoleum Museum in Guangzhou resulting from collaboration between these two professions in revival of the city's ancient heritages for the first time. After the tomb of Nanyue Kingdom's ruler was excavated by local archaeologists in 1983, local architects built a museum in the following decade to exhibit Guangzhou's ancient civilization. Guangzhou's native premodern histories gained visual momentum in a monumental form unprecedentedly, based upon the joint efforts of architects and archaeologists combining regional cultures, global exchange of architectural history, and international preservation norms in 1980s China.

The museum's symbolic monumentality echoed architectural, archaeological, and intellectual constructs of heritage politics as a concept in the reform era, when China participated in an international discourse on heritage conservation. Following the archaeologists, the architects offered the underground heritages a significant role in Guangzhou's rapid urban growth in times of globalization. It demonstrates heritages beneath the globalizing city matter in the urban growth, a phenomenon that not only appeared in the 1980s but reverberates in Guangzhou's urban development even today. As more archaeological sites have been excavated in Guangzhou, what is underground is equally consequential as what is above ground in a network of heritage politics, in which the Nanyue Mausoleum Museum initiated design practices for invaluable underground archaeological heritages as a strategy of urban governance in post-Mao Guangzhou.

PS40 Monumental Architecture Since the End of the Cold War
Session Chair: Benjamin Flowers, Ohio State University, USA

Preservation? Reconstruction? Or New Construction? Comparing the Workers' Stadium in Beijing and Yankee Stadium in New York

Bo Bian

University of Virginia, USA

Abstract

Historical stadiums stand as living tributes to the echoes of triumphs and traditions of bygone eras. Yet, paradoxically, these sites often face neglect and, in some cases, deliberate dismantling because they became outdated in a short time under the development of new building technology and the need for contemporary sports events.

Within this narrative, two exceptional cases emerge—the Workers' Stadium in Beijing, China, and the Yankee Stadium in New York, USA. These hallowed grounds embody the very essence of their nations' sports heritage. Although they were embedded in two different countries with varied political, economic, and cultural traditions, they experienced almost the same demolition and reconstruction processes in the 21st century. The new stadiums were both at the exact/similar locations of the previous/demolished ones. Their reconstructed facades have seamlessly reverted to their original construction instead of their modified appearances in the late 1980s and 1990s. The projects were both mainly funded by public money.

Motivated by these intriguing cases, my research delves into stadium heritage preservation and new construction in this paper. The questions include: Is this reconstruction truly authentic? Why not change back to another specific period or totally a new exterior? What are the political and economic interests driving the preference for reconstruction over preservation? Why did these two cases choose the same methods in reconstruction? What should we preserve for historical stadiums, the appearance, the structure, or the atmosphere?

In seeking answers to these questions, I endeavor to pave the way for a paradigm shift where preservation harmonizes with stakeholders while also authentically transforming these public-recognized historical stadiums. By doing so, I intend to call for more attention to reconsidering the role of historical stadiums in contemporary times not as economic burdens but as assets that bring forth political, financial, and societal benefits.

PS40 Monumental Architecture Since the End of the Cold War
Session Chair: Benjamin Flowers, Ohio State University, USA

Engineering Glass Monumentality: Curtain Walls in China-West Reengagement

Zengxin Wen

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Abstract

Following the China-West rapprochement in the early 1970s and the socio-economic reforms after the 1980s, glass curtain walls were introduced to the Chinese building market from Europe, the United States, Japan, and Hong Kong. Initially featured in joint-venture projects and later becoming prevalent in cultural landmarks and office buildings, these glass structures have come to visualize the reactivated statal "modernization" agendas, while presenting technical, engineering, and organizational challenges for their materialization. By situating the global exchange of this façade technology within the shifting geopolitical climate of the late 20th century, this paper foregrounds the infrastructural yet overlooked role of glass curtain walls in redefining and crystalizing architectural monumentality in post-reform China.

This paper explores the relocation of glass monumentality through three trajectories. By examining architectural publications from the 1950s to the early 1980s, the paper first illustrates how glass façades were dissociated from capitalist bourgeois culture and reconnected with technological advancement in post-revolutionary China. It then traces the early importation of glass curtain walls within the broader techno-political agenda initiated by the mid-1970s "Four Three Plan" (Sisan fang'an, 四三方案), during which China systematically imported industrial technologies from the Western world. The paper further examines the organizational outcomes of this transfer, particularly through the professionalization of glass façade engineering and the redivision of the building industry in the 1990s, highlighting the rise of local manufacturers and engineering firms. By unfolding the travelling façade technology into a transnational network of materials, forms, expertise, organizations, and labor, this paper argues that the modernization and globalization of Chinese architecture were not only symbolically reassociated with glass monumentality but were also deeply embedded in the transforming methods of materializing this monumentality.

PS40 Monumental Architecture Since the End of the Cold War
Session Chair: Benjamin Flowers, Ohio State University, USA

Monumentality in the Unprecedented Times — Nay!: The Artificially Intelligent Architectural Infrastructures of Cedric Price and Gordon Pask, 1961-1980

Danyal Ahmed

Tohoku University, Japan

Abstract

Climate change, technological disruptions, threats of a nuclear war, migrations on an extensive level and consequent polarisation of the world are inevitable at present and the times to come, unless and until we have a *New World Order*. In addition to frequent weather extremes and insufficient agricultural productions, these disruptions are going to result in uninhabitable and inundate cities forcing millions to search brand-new metropolises. Subsequent technological disruptions from emerging technologies such as artificial intelligence, internet of things and big data are going to yield biased algorithms leading to abilities to hack humans and breakthroughs in life and social sciences. Some of these include: *brain-computer interfaces* affecting connectivity and updateability, *media* resulting in fake news, personal data ownership, free will, and *neurological systems* affecting intelligence, consciousness, emotions, decision-making, meditation and consequently our individualities. These developments point towards well-planned strategic initiatives, for example, the *Belt and Road Initiative*, that are further strengthening communism, digital dictatorship, discrimination, localisation and solidified nationalism. Energy crisis, on the other hand, has already started to deprive millions from house-hold luxuries. These unpredictable events are going to encourage stark polarisation in the world. As an antithesis, a revolutionary information dissemination approach was presented jointly by English Architect Cedric Price (1934-2003) and English Cybernetician Gordon Pask (1928-96) in the 1950-60s. They advocated architecture as an artificial intelligence powered cybernetic machine disseminating all sorts of knowledge and challenged architectural monumentality with invisible but highly visible projects of *Fun Palace* (1961-74, unbuilt), *Potteries Thinkbelt* (1963-67, unbuilt), *Information Hive: Oxford Corner House* (1965-66, unbuilt), *Generator* (1976-79, unbuilt) and *Japnet* (1980s, unbuilt). This research proposal attempts to seek the solutions of unprecedented challenges of today in the works of Price and Pask. With invisible but highly visible architectural infrastructures, how did they made the world a more just, livable space? Let's discuss!

PS41 Open Session
Session Chair: Joseph C. Williams, University of Maryland, USA

Domestic Factory: An Alternative Live-Work Model

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Abstract

This paper investigates the type of domestic factories as a complex series of contradictions and opportunities. It challenges the prevailing paradigm of relentless economic growth, industrial expansion, and mass production, advocating a more human-centered approach to living and working, where the needs and values of individuals and communities coexist with notions of economic efficiency and productivity. As a result, this study offers insights that could be instrumental for the future development of Chinese cities, particularly in small and medium-sized urban areas.

In the 1980s, the city of Wenzhou, China, witnessed the emergence of the domestic factory as both an architectural type and an economic model, standing in opposition to collectivization and socialist ideals. It flourished as an alternative path in contrast to the state-oriented reforms, while its development was challenged by the spontaneity of local conventions on which they thrive. Politically, it translated neglect and discrimination into spontaneity. Geospatially, the development of township-factory has transformed a part of the countryside into developmental units, bridging the relationship between the countryside and the city.

By conducting a cross-analysis of the system between national policies and local initiatives, this research seeks to comprehend from a spatial perspective how domestic factories as focal points of tension, have navigated through a series of constraints and dilemmas. Through assessing the impact of the corresponding territorial, social, and economic transformation brought about by architectural typology transition, this research shall inform alternative typologies that allow the development of various forms and scales of live-work coexistence. By scrutinizing the living and production conditions revolving around domestic factories, delving into the spaces where dynamic relations converge and evolve, thereby presenting an alternative perspective on their role within the broader urbanization process.

Keywords: Domestic factory, Alternative live-work model, Urbanization, Urban form

PS41 Open Session
Session Chair: Joseph C. Williams, University of Maryland, USA

Patenting constructive knowledge: 3D concrete printing and the AEC industry

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Abstract

Considered one of the first construction technologies to be patented, reinforced concrete has offered historians a unique occasion to investigate the status of intellectual property in the field. From the development of modern-day engineering offices to the stabilisation of the industry in a peculiar configuration, with many small-scale companies, protected knowledge plays an instrumental role in modern industrial developments. The study of patents of the early XXth century and of the conditions of their exploitation unveils the strategies adopted to spread these inventions across Europe. Parallelling previous work on reinforced concrete patents (Simonnet 2005), the present research studies contemporary intellectual property on 3d concrete printing (3DCP) and its implications for the evolution of the AEC industry and its structure. In order to achieve this, patents relative to 3DCP in the construction industry since 1980 have been collected across the five largest databases : the US Patent and Trademark Office, the European Patent Office, the Japan Patent Office, the Korean Intellectual Property Office, and the Chinese National Intellectual Property Administration. For each of the patents, following data has been collected : title, subject, year, inventor, countries of origin, area covered (material, process or application), commercial exploitation status, and validity. After introducing the current industrialisation context of robotics in construction, the proposed paper gives a short historical overview of ventures in 3DCP and a series of statistical results on the collected patents. Findings relative to changes in the structure of the construction industry and how these have affected the adoption of robotic fabrication techniques such as 3DCP are then tackled. The examination of the collected data illustrates trends towards globalisation of the construction industry and towards a growing diversification in the profiles of stakeholders, enabling a discussion of the evolution of industrial fabric of construction between the XXth and XXIst centuries.

Simonnet, C.: *Le béton. histoire d'un matériau : économie, technique, architecture.* Paris, éd. Parenthèses (2005).

PS41 Open Session
Session Chair: Joseph C. Williams, University of Maryland, USA

Boom to Bust: Garden Apartments in the City of Homes to the Depression

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Independent scholar, USA

Abstract

Despite its ubiquity, the American apartment house as a building type in the period before the Great Depression has garnered surprisingly little scholarly notice (despite a great deal of historic publication on the subject), although studies such as Richard Plunz's *A History of Housing in New York City: Dwelling Type and Social Change in the American Metropolis* (New York: Columbia U.P., 2016) have addressed the subject through a regional lens. In this vein, the garden apartment house – necessarily both a building and a landscape -- has garnered even less attention as a subject, with the notable exception of Daniel Bluestone's "Framing Landscape While Building Density: Chicago Courtyard Apartments, 1891-1929" (*SAH Journal* 76:4 [December 2017]: 506-531).

This paper will address the evolution of the garden apartment house in Philadelphia before the Great Depression, starting from the city's general suspicion of apartment houses in the 1880s, moving to a boom in construction in the 1920s, and ending in the "bust" of the 1930s when building these ground to a halt because of lack of capital. Essential typologies of the garden apartment will be established and discussed, but a focus of this presentation will be the sociological and demographic trends that accompanied and led to this rise, including the fallacies of the myth of the "City of Homes" that imagined Philadelphia as a city of "comfortable dwellings largely occupied by their owners"; the emergence of garden apartment developers, developer-architects, and developer-engineers; and the rise of a new group of designers (including apartment specialists) from outside the elite cohort that had dominated the architecture profession previously in the region. The presentation will conclude with cultural connections between progressive post-World War II multi-family buildings (including public housing), and the garden apartments and their associations created before the Depression.

PS41 Open Session
Session Chair: Joseph C. Williams, University of Maryland, USA

Building Knowledge: Architectural Education in Kosovo (1978-1999)

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Abstract

The Department of Architecture, as part of the Faculty of Civil Engineering and Architecture at the University of Prishtina was founded in 1978, inaugurating the first architectural studies in Kosovo. The establishment was the culmination of the collective endeavours of the first Albanian architects who had graduated from various universities across former Yugoslavia. The department maintained close ties with the University of Sarajevo and engaged professors from the University of Belgrade. The teaching was conducted in both Albanian and Serbo-Croatian languages to suit the varied nationalities of students and professors alike.

This research investigates the developmental trajectory of architectural education in Kosovo from 1978 to 1999, spanning from its foundation to its transition into a post-war period. It sheds light on the multifaceted influences of sociopolitical and economic factors that shaped the curriculum, pedagogy, and institutional growth during this transformative period. The study not only delves into the establishment of architectural program but also highlights the pivotal roles played by key academic figures, while also addressing the challenges encountered by both educators and students.

Through a comprehensive analysis of archival records and interviews with academic staff and students of that period, this work provides insights into the evolution of architectural education in Kosovo, shedding light on its contributions to the broader field of architecture and its role in shaping the built environment in the region.

Examining an architectural program within a defined timeframe enables us to recognize patterns and assess it, thereby introducing a historical perspective. This serves as an inductive foundation for further understanding architectural education. The structures we see today were conceived by individuals who completed their education years ago. Consequently, it appears beneficial to analyze educational programs after a certain period has elapsed to observe their outcomes.

PS41 Open Session
Session Chair: Joseph C. Williams, University of Maryland, USA

Construction Specialists and the Organization of Labor in Sixteenth-century Colonial Mexico

Pedro Muñoz

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Abstract

The Spaniards' arrival to the territory of what today is central Mexico triggered rapid transformations in the way of living of the indigenous people. Chief among these, the imposition of Christianity among local people demanded a series of new architectural spaces. In addition to new places for praying, a whole urban reorganization aimed to facilitate evangelization by gathering people into denser, more easily accessible communities, and this resulted in a great demand for works of infrastructure. Naturally, all of these construction projects required a large amount of skilled workforce, and its supply was reliant on the indigenous communities. Recently, the view that these indigenous workers lacked the necessary expertise to undertake the new architectural endeavors has been challenged from various perspectives, mainly with a focus on the continuity of spatial and iconographic pre-Hispanic motifs and morphologies in colonial Mexican architecture. I intend to contribute to this shift by showing how the indigenous Nahua workers of the early colonial period managed to interweave their own construction techniques with the Spaniards'. With that aim in mind, my argument draws on two historical censuses known as *Matrícula de Huexotzinco* and Padrones de Tlaxcala. These documents, produced in the mid sixteenth-century in two of the most important indigenous cities of the New Spain at that time, collected the specialized occupations of construction-adjacent workers, along with other data that illuminates their social systems and their organization of labor in particular. The study of these documents contributes to recreating a rich quantitative and qualitative representation of the construction workers of the time. With this approach it will be possible to rethink the role that the indigenous craftsmen played in the development of ambitious projects, which would serve, first and foremost, as the new centers of their own communities.

PS42 The Architecture of the Negro Travelers' Green Book
Session Co-Chairs: Anne Bruder, Independent Architectural Historian, and Catherine Zipf, Bristol Historical & Preservation Society, USA

180 West 135th Street

Robert Edwards

Columbia University, USA

Abstract

"I am twenty-two, colored, born in Winston-Salem.

I went to school there, then Durham, then here

to this college on the hill above Harlem.

I am the only colored student in my class.

The steps from the hill lead down into Harlem,

through a park, then I cross St. Nicholas,

Eighth Avenue, Seventh, and I come to the Y,

the Harlem Branch Y, where I take the elevator

up to my room, sit down, and write this page."

-Langston Hughes

"Every layover night in Harlem, I ran and explored new places. I first got a room at the Harlem YMCA, because it was less than a block from Small's Paradise. Then, I got a cheaper room at Mrs. Fisher's rooming house which was close to the YMCA. Most of the railroad men stayed at Mrs. Fisher's. I combed not only the bright-light areas, but Harlem's residential areas from best to worst, from Sugar Hill up near the Polo Grounds, where many famous celebrities lived, down to the slum blocks of old rat-trap apartment houses, just crawling with everything you could mention that was illegal and immoral."

-Malcolm X

The YMCA referenced by both Hughes and Malcolm is located at 180 West 135th Street. The YMCA was one of the few places everyday Black [male] travelers could stay in the city and also find community. By the time it was first listed in the 1941 issue of *The Negro Motorist Green Book*, the Harlem YMCA had already become a safe place for many of the writers, actors, artists, and activists who would define Black culture. This paper seeks to examine the Harlem YMCA as an architectural refuge through the lens of Black mobility, the American landscape, and as a site within an invisible network similar to the sites along the Underground Railroad.

PS42 The Architecture of the Negro Travelers' Green Book
Session Co-Chairs: Anne Bruder, Independent Architectural Historian, and Catherine Zipf, Bristol Historical & Preservation Society, USA

The Green Book Beyond NYC: Buffalo, the Catskills, and the Rest of New York

Cynthia Falk

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Abstract

Victor Green and his *Negro Travelers' Green Book* were New York City based. While businesses in the five boroughs are therefore well represented, this paper focuses on listings outside the city. Over the past three years, students at SUNY Oneonta's Cooperstown Graduate Program have been investigating the New York establishments listed in the *Green Book* outside New York City with a focus on siting, architecture, and survival. Mapping of geographic locations indicates that some parts of New York, where there are no listings, were likely unwelcoming to African American travelers, despite being tourist destinations. Other places, including many urban areas, had vibrant African American neighborhoods, which supported businesses serving Black travelers alongside residents. Buffalo provides the extreme example with over 120 listings, many lining William Street. Yet another model can be seen in certain resort areas such as the Catskills where a singular establishment provided a haven amidst many other unhospitable venues.

Delving into the specifics of individual Green Book businesses allows for an examination of change over time. Urban renewal projects destroyed many *Green Book* sites, some even while the serial was still in publication. However, at least one entrepreneur transitioned her guest house to the public housing complex where she relocated. Equally telling is the rise of a new type of establishment, the integrated mid-century motel, that began to replace African American-run guest houses by the 1960s, especially in locations like Long Island and the Hudson Valley. Often formal historic preservation efforts have failed to recognize the evolving demographics and use of older buildings in places like Albany's Arbor Hill, which served the needs of non-white residents and visitors during the *Green Book* period. This project seeks to correct those omissions by highlighting the places that played a critical role in African American travel and community life.

PS42 The Architecture of the Negro Travelers' Green Book
Session Co-Chairs: Anne Bruder, Independent Architectural Historian, and Catherine Zipf, Bristol Historical & Preservation Society, USA

Navigating the Gem State: A Road Map to Idaho's Green Book Sites

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Abstract

In March 1940, Marian Anderson, renowned contralto, was set to perform in Boise, Idaho. Upon her arrival at the city's leading hostelry, the Hotel Boise, she was denied a room. The management of the older and less prestigious Owyhee Hotel, following the intervention of a porter, ultimately permitted her to stay there, so long as she took her meals in her room and did not use the main entrance. Despite being less known, Idaho Green Book properties provide valuable insight into the complexity of African American travel in the twentieth century.

Between 1939 and 1967, few Idaho entries appear in the Green Book. African Americans made up around 0.2% of the state's population during this period. Major cities, like Boise and Pocatello had relatively larger communities of African Americans, some of whom chose to open their homes and churches to black travelers. Yet, white entrepreneurs owned the majority of accommodations safe for minorities in Idaho—many of them motor courts along highways crossing the state or leading to recreational travel destinations, such as Yellowstone National Park. Idaho's 22 Green Book sites have a high rate of survival, with nearly half of them still standing, allowing for a detailed statewide analysis.

Unlike states more commonly associated with the Green Book, properties in Idaho provide a lens into the experience of African American travelers in the interior mountain west. Through comparative analysis of existing research in The Architecture of The Negro Travelers' Green Book project, this paper will begin to uncover the context of Idaho's Green Book sites within the larger national story. It will also examine several representative and outlying case studies in detail, revealing the duality in Idaho between sites in cities with thriving black communities and those in small, rural towns which were owned by white businessmen and women.

PS42 The Architecture of the Negro Travelers' Green Book
Session Co-Chairs: Anne Bruder, Independent Architectural Historian, and Catherine Zipf, Bristol Historical & Preservation Society, USA

Arizona's Green Book neighborhoods of the segregated Southwest

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Abstract

Few of the businesses listed in the *Negro Motorist Green Book* are extant in Arizona because of urban renewal, gentrification, or neglect, but the historic neighborhoods of these businesses evidence the varied experiences of travel in a State well-known for its tourism. This paper examines the sites of businesses listed in the *Green Book*, as well as popular travel guides, archival material, Sanborn fire insurance maps, aerial photography, and census data to describe and analyze the material and social characteristics of Arizona's *Green Boo*k neighborhoods and Black travel along Historic Route 80. The paper shows, through the multi-faceted sources, that Arizona's *Green Book* businesses were only a small part of Black spaces in the State, set in diverse and vibrant segregated communities with conditions that presented nuanced racial and ethnic urban order. Zeroing in on *Green Book* neighborhoods, the research reveals urban environments were materially poor at mid-century, built inexpensively of wood or unfired adobe, yet contained important social and economic institutions, such as Chinese grocery stores, Mexican churches, schools, and clubs. Thus, as motels, tourist homes, and restaurants opened doors to Black travelers in or adjacent to Black, Mexican, and Chinese communities, these travelers synthesized contrasting experiences: mid-century automobile tourism, cowboy culture, Mexican food, Indigenous and Spanish Colonial architecture, modern interstate highways, racial discrimination, and the material and social realities of the urban environments Black travelers were most welcome. Now largely erased either through processes of displacement or gentrification, the remaining portions of *Green Book* neighborhoods house affluent white residents or mainstream economic activities. Present conditions pose challenges for the recognition and preservation of Black travel and the urban redevelopment of historic Black neighborhoods in Tucson, Phoenix, and elsewhere in Arizona.

PS42 The Architecture of the Negro Travelers' Green Book
Session Co-Chairs: Anne Bruder, Independent Architectural Historian, and Catherine Zipf, Bristol Historical & Preservation Society, USA

Urban Renewal and Black Business in Greenville, South Carolina

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Abstract

At the beginning of the twentieth century, Greenville, South Carolina was a small mill town with a burgeoning Black business district. Its Spring Street area was home to a number of restaurants and shops that emerged out of necessity as a parallel space. By the end of the 1970s, these businesses had vanished from the downtown landscape. This trend is not unique to Greenville: in fact, many cities witnessed transformations like this due to urban renewal. Urban renewal, first launched by the Housing Act of 1949, issued federal aid to local governments in the name of slum clearance and housing reform. Greenville city planners used these initiatives to carve out entire blocks of the downtown fabric for projects, decimating the city's Black business district in the process. Today, only a third of Greenville's Green Book sites remain. My interest in this aspect of Greenville's planning history stemmed from my research with The Architecture of the Negro Traveler's Green Book. My search for answers on the status of Green Book sites led to more questions about why they were no longer extant. I was curious how a tight-knit community was transformed into parking garages. I chose oral history as one of my methodologies, and was able to interview a Black funeral home director and the owner of one of the extant Green Book sites, both passionate about preserving Greenville's Black history. They spoke fondly of their memories of some of the city's Green Book sites and personalities, despite the disheartening state of the physical landscape. The American built landscape is full of contradictions and stories fighting to make themselves visible: Greenville's former Black business district is no exception.

PS43 Eco-Critical Explorations: Alternative Narratives of Pre-Modern Landscapes and Architectures
Session Chair: Sahar Hosseini, University of Pittsburgh, USA

Eremitic Monasticism and the Transcendence of Landscape: An Eco-Critical Analysis of Carmelite Architecture in Colonial Mexico

Juan Luis Burke

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Abstract

This paper delves into the seventeenth-century spiritual interpretations of natural landscapes by the Carmelite Order in New Spain (colonial Mexico), where the poetry of St John of the Cross and St Teresa of Ávila informed the design and location of their monastic hermitages.

Employing an eco-critical lens, this study reveals the intertwined relation between the transcendental imagery in Carmelite spiritual exercises and the environmental context of their monastic retreats. The paper argues that the poetic evocations of natural landscapes and their elements, such as topography, flora, and fauna, were not merely allegorical but reflected a profound understanding and appreciation of the natural world that informed the design of their monasteries.

The paper examines how the Carmelites' architectural ethos echoed the sentiments of solitude and spiritual transcendency found in their literary works, paying particular attention to how their eremitic designs enabled a deeper communion with the divine through a reading of the landscape as a source of spiritual enlightenment. The study interprets the monastic establishments as concretized manifestations of the Carmelite spiritual journey, drawing parallels between the metaphysical exploration in their mystical poetry and the physical isolation in the wilderness that their eremitic monasteries facilitated.

This investigation highlights the role of the early modern landscape as possessing agency in the Carmelite quest for spiritual enlightenment. It reveals how their architectural practices extended beyond the modern notion of functionality, serving as a bridge between humanity and the transcendent realm echoed in their mystical literature.

By interweaving the mystical with the ecological, the paper reveals a narrative where Carmelite architecture and the natural world worked in tandem to reveal a sacred landscape, offering insights into an early modern ethos that allowed the Carmelites to cultivate a deep bond between ecology, spirituality, and architecture.

PS43 Eco-Critical Explorations: Alternative Narratives of Pre-Modern Landscapes and Architectures
Session Chair: Sahar Hosseini, University of Pittsburgh, USA

Ecology of Cobalt Blue Pigment in Medieval Persia

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Abstract

The vast expansion of the Mongol Empire during the thirteenth century reshaped not only the political landscape of what is now the Middle East and Asia but also facilitated significant cultural and artistic exchanges. One artistic legacy in Persia was the introduction of a new glazing technique called *lajvardina,* in response to the Mongol passion for gold and blue—two symbols of social status and wealth. *Lajvardina* tileworks, characterized by their deep blue color often highlighted with gold, were extensively used in decorating Takht-e Suleyman (The Throne of Solomon), the royal palace of the second Ilkhan, Abaqa Khan (r. 1265–82), located in northwestern Iran.

Since at least the sixteenth century, the Persian term *lajvardina* has been used to describe this technique, leading art historians to attribute the high status of *lajvardina* ceramics and tiles to their physical resemblance to the precious stone lapis lazuli (*lajvard* in Persian). However, the blue pigment in these ceramics did not come from lapis lazuli; instead, it was obtained from cobalt ores. By investigating the historical name of cobalt in an early fourteenth-century treatise on pottery and examining the process of making blue pigment from cobalt ore, this paper argues that the value of *lajvardina* ceramics stems not only from their physical appearance but also from the challenging and labor-intensive preparation process of cobalt blue pigment, from the extraction of minerals from the mountains to their purification in alchemist workshops.

PS43 Eco-Critical Explorations: Alternative Narratives of Pre-Modern Landscapes and Architectures
Session Chair: Sahar Hosseini, University of Pittsburgh, USA

Troubles in Arcadia: Climate Change and the Mughal 'Little Ice Age'

Manu P. Sobti

University of Queensland, Australia

Abstract

Between 1526-1715 CE, the mercurial conditions of the so-called 'Little Ice Age' precipitated a climatic imperative for the Mughal Empire. While the Empire's far-flung geographies became increasingly vulnerable to protracted summers, dismal monsoons, enervating droughts, and acute famines, even the sustenance of agrarian productivity now necessitated a complex hydraulic strategy. Mughal responses were at both the macro and micro scales, the former materialised as 'designed landscapes' comprising of hydraulic (irrigation) elements, earthworks, and canals; the latter as piece-meal architectural 'interventions' that indulged a self-conscious precarity within ecologically-altered, 'constructed and fragile' terrains.

Foregrounding these environmental stories, this paper focuses on the devastating droughts across the reigns of the Mughal emperors Jahangir (r. 1605-27) and Shahjahan (r. 1628-58). Employing the archives for topographical documentation, alongside genres of poetry and literature that provocatively shifted observational focus from urban to the pastoral charms of the countryside, it elaborates on Mughal responses towards mitigating these climate-caused scenarios. The socio-spatial repercussions of terrain and hydraulic management could be considered specifically Mughal engagements within a nascent environmentalism whereby even the idea of 'nature' itself was undergoing radical revision – from bucolic Arcadia to the setting of aggressive intervention. This research, therefore, decolonizes the interconnected stories of climate, land, and human built response, moving past clichéd notions of Mughal designed landscape as narrowly reflective of prevalent socio-cultural worldviews. Not merely an ideological choice, the conflict of nature with the man-made was an imperative necessity aligning with the long-term survival of Mughal quasi-nomadic, syncretic polity. This new account of infrastructural interventions, landscape and architecture also contests the explorations of the formal Mughal garden as paradisiacal space, and as an earthly symbol of Quranic paradise. By contrast, Mughal survival strategies of working with climate and nature – formal or otherwise - could be construed as attributes of a relatively unresearched 'critical environmentalism'.

PS43 Eco-Critical Explorations: Alternative Narratives of Pre-Modern Landscapes and Architectures
Session Chair: Sahar Hosseini, University of Pittsburgh, USA

Shaping Roman Landscape: Eco-critical Approaches to Architecture in Early Imperial Italy

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University of Pennsylvania, USA

Abstract

In the Late Republican and Early Roman Imperial periods, landscape emerged as a significant and coherent theme in Greco-Roman culture. Ancient writers described it accurately in texts and treatises, its qualities were praised and sought out in everyday life, and images of the natural world permeated the public and private spheres. I argue that contemporary perceptions of the natural and built environment, as well as ideas about nature and art, were intertwined with the architectural and decorative trends of the period. For "land" becomes landscape (and art) through a process that philosopher Alain Roger calls "artialization." I trace this process of artialization by examining ways in which the transformation of the natural and built environment and contemporary perceptions of it, as well as ideas about nature and art, related to the new architectural and decorative mannerisms of the Early Imperial period. I tackle the interrelation between real, visual, and virtual pictorial spaces in Roman villas, examining the ways in which the framing of painted and actual views of landscapes in Roman luxury villas moves between perceptual and conceptual space and transgresses traditional notions of pictoriality, and in so doing artializes the natural world into landscape. My aim is to contribute to contemporary theoretical debates about ecology and art in the fields of architectural history and classical archaeology by moving past the limits of traditional iconography to shed light on the interconnected environmental, aesthetic, social, and political changes of the late Republican and early Imperial periods that shaped ideas of landscape as a way of seeing—an active, historically-determined mode of looking—in the process of *artialization*.

PS43 Eco-Critical Explorations: Alternative Narratives of Pre-Modern Landscapes and Architectures
Session Chair: Sahar Hosseini, University of Pittsburgh, USA

Nature's Architects: The Botanical Garden of Mexico City, 1785

Rebecca Yuste

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Abstract

This paper examines the role that the design of the Botanical Garden of Mexico City played in debates surrounding the idea of nature in the Enlightenment Americas. After its founding in 1785, the garden quickly became a repository for new and unfamiliar plants, some gathered on local botanical expeditions and others sent from sister gardens in Lima, Tenerife and Madrid. Mexico City's moderate climate and abundance of water made it an ideal place, eighteenth-century botanists thought, to naturalize specimens from across the rich tapestry of Spanish imperial holdings. The garden was conceived of as a way to plant the empire, constructing a colonial imaginary of the natural world -- a machine for naturalization.

But what the garden should look like, and how to organize these newly-acquired specimens proved to be an open question. Debates played out in both public and private about the best way to understand these novel plants and how to build a garden that could incorporate and naturalize them all. The design of the garden became an inflection point between two competing attitudes towards the flora of New Spain, one based in the tradition of Linnaean taxonomic inquiry, the other a geographical-botanical understanding of plants as part of larger environmental systems. These two approaches – one invested in the study of nature by separating it into its discrete parts, the other by studying it *in situ* – were architectonically articulated in the plans for the garden, as engineers and bureaucrats considered how best to design nature.

Thus, the Botanical Garden of Mexico City becomes a key site to think about the *longue-durée* of the idea of nature, and how it was manifested in architectural form. In the end, the plants themselves had the last word, as they resisted their uprooting and replanting, rejecting the imposed image of a neat, manageable, homogenous, and adaptable colonial natural world.

PS44 Architectures of Solidarity
Session Co-Chairs: Anoma Pieris, Melbourne School of Design, Australia, and Ipek Türeli, McGill University, Canada

Monuments of Feminist Solidarity during the recent Chilean Social Upheaval

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Abstract

Between October 2019 and March 2020, Chilean cities witnessed a massive social upheaval, only comparable in size and impact, to the great protests against the military dictatorship (1973-1990). Known in Chile as "estallido social" these six months of unrest radically changed the center of Santiago, the Chilean capital. Two interconnected forces occupied the public space of Santiago: a student movement that took over streets and subway stations, and a massive feminist march that congregated over a million people to protest violence against women, and demand gender equality.

Although ephemeral, these protests left permanent marks in the city: from graffiti, destruction, and occupation, to the reappropriation of existing monuments. Only 4,7% of Santiago's monuments represent real women, a grim statistic that is echoed around the world. Yet in the heat of the upheaval, protesters and women's groups took the problem of female representation into their own hands. Guided by an intersectional lens, this paper analyzes three monuments in Santiago to understand how they were transformed physically and symbolically into sites of feminist solidarity. The cases are: a feminized colonial monument; a traditional equestrian bronze covered in purple paint; and the destruction of a monument dedicated to female victims of the military dictatorship. The stakes are high, together these monuments speak about European colonization, the nation-state, ongoing conflict with indigenous populations, past and present violence against women, as well as the oversight of feminine historical agency. Each case represents a typology of monument-appropriation, and its analysis will help to unravel distinct tactics and agents of solidarity. Simultaneously, a visual and spatial reading of these monuments as a series will create a counter-archive of possibilities for female representation in public space. This is particularly important considering that city officials are currently erasing these appropriations, in an attempt to 'clean' Santiago.

PS44 Architectures of Solidarity
Session Co-Chairs: Anoma Pieris, Melbourne School of Design, Australia, and Ipek Türeli, McGill University, Canada

Building Antoine's Garden: Writing urban history against the grain.

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Abstract

Reading against the grain is a term used by historians to describe a strategy of exploring archives to recover the voices of marginalized groups absent in these collections. This paper examines this term in the context of writing histories of the city as a material artifact. The paper argues that traditional urban histories are chronological accounts of property, settlements, and capital. Yet there is a tradition of building the urban commons that J. T. Roane calls Black Agoras, or "insurgent Black working-class migrant formulations of social and geographic connection often at the edges of, or explicitly demoted and excluded from, state-sanctioned majoritarian publics." These histories are not found in traditional archives.

This paper posits a scholarship of solidarity that requires rethinking the historians' craft by engaging lay residents as expert historians. Antoine's Garden is the site of a demolished foreclosed building, in a block that straddles two neighborhood jurisdictions, census tracts, and police districts. This liminal position made this block one of Milwaukee's most disinvested and crime-ridden spaces. Yet from that despair, local matriarchs built a garden that gathered a dispirited community around food, heritage, and communion. This paper examines how this familiar story of reappropriation and repair taps into multiple historical imaginations and memories ranging from the 20th C. industrial and postindustrial histories as well as Southern agrarian traditions around life, liberty, and justice.

Since 2017, architecture/public history students at a public humanities project, installed catalytic structures, organized oral histories, history harvests, and story circles with residents. This long-term engagement around storytelling around micro-history made us rethink chronology, evidence, and place—core methodological considerations in architectural history. The paper outlines the limits and possibilities of such practice of social engagement between architectural historians and community griots in recovering erased histories, resisting contemporary injustices, and reimagining a new future.

PS44 Architectures of Solidarity
Session Co-Chairs: Anoma Pieris, Melbourne School of Design, Australia, and Ipek Türeli, McGill University, Canada

Collectivity and Dissent: Solidarity Practices of the Mazingira Institute

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Abstract

From the 1960s to the present, the Mazingira ("Environment") Institute has convened networks and theorized relational ecologies between people, animals, the land, and the waters. Founded by architects Davinder Lamba and Diana Lee-Smith, its participatory research and activism have concerned human settlements, community resilience, land use, gender, health, and urban systems in East Africa: anchoring social justice activism, the redrafting of the Kenyan constitution, and Afro-Asian and Indian Ocean networks during the years when UN Habitat was headquartered in Nairobi. Trained in design, as well as systems theory (with Marshall McLuhan), Lamba and Lee-Smith extended the 1960s pedagogies of the University of Nairobi Faculty of Architecture "Foundation Course" conceived by Derek Morgan and Selby Mvusi, through studio instruction centering African students' knowledge and experiences with making home. They expressed dissident solidarities with their persecuted colleague Ngũgĩ wa Thiong'o, while engaging in practices and pedagogies of collectivity.

This paper examines episodes in the Mazingira Institute's work to structure local and international solidarity networks. I follow its ecologies and aesthetics of dissent in a people's pedagogy on environmental justice, tracing the artistic design and production of development reports and research methodologies: particularly examining the newsletter of the Issue Based Indian Ocean Network, which disseminated data on climate change and rising sea levels; the vividly illustrated texts of the Operation Firimbi movement against land-grabbing; and the UN-based international gender networks of the Human Settlements working groups chaired by Lee-Smith, which led to the planning of systems of food production and distribution, toward nutritional sovereignty for Nairobi's historically disallowed African citizenry. My scholarly practices echo the Mazingira Institute's model in supporting spaces of dissent and pedagogy through collaborative research, and I draw on published and unpublished papers and the yearslong series of collaborative interviews literary scholar Garnette Oluoch-Olunya and I conducted with the principals.

PS44 Architectures of Solidarity
Session Co-Chairs: Anoma Pieris, Melbourne School of Design, Australia, and Ipek Türeli, McGill University, Canada

Resistance, Occupation and Public Space in Seattle, 1971-2020

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Abstract

This paper explores how activists and residents steer the use of urban space through the occupation of underutilized structures without relying on the institutional power of planners and architects. Using Seattle's 2020 Capitol Hill Autonomous Zone (CHAZ) as a focal point, the paper describes the historical, political, and economic conditions that surrounded activists' efforts to claim public space for socially and culturally supportive uses. This includes a detailed analysis of the urban and landscape design of its site, which was centered on the Olmsted-brothers-designed Cal Anderson Park, and the modifications made by activists during the occupation. It locates this design history relative to the site's implication within cultures of policing perpetuated by the buildings and practices of the Seattle Police Department.

To better understand the spatial and political ramifications of this recent occupation, the paper contextualizes CHAZ within a longer history of spatial activism in Seattle. To do so, it focuses on building and public space occupations that successfully transferred ownership and control from private/municipal to public/activist organizations. These include the DayBreak Cultural Center, an Indigenous-led occupation of Seattle's Fort Lawson between 1971 and 1977, El Centro De La Raza, a seventy-five-day occupation of a vacant school by Latinx activists in 1972, and the Colman School/Northwest African American Museum whose occupation by activist Omari Tahir-Garrett begun in 1985.

Using little-studied archival materials and oral histories with participants, the paper describes how specific vacant buildings, often perceived as the result of planning and market failures, provided anchors for activism. While the overall narrative contradicts generally held skepticism about the efficacy of occupation within activist movements, it also considers how strategic multicultural inclusion – as a compromise – may eliminate the more radical critiques originally motivating public unrest.

PS44 Architectures of Solidarity
Session Co-Chairs: Anoma Pieris, Melbourne School of Design, Australia, and Ipek Türeli, McGill University, Canada

Spatial Solidarities of the Women in Tres Álamos

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Abstract

Tres Álamos was a publicly recognized detention and torture camp in Santiago, set up by the military dictatorship of Augusto Pinochet. Individuals imprisoned there were registered and could receive visitors: a small guarantee of life. However, the compound included a clandestine isolation ward, *Cuatro Álamos*, where individuals were held while they recuperated from torture camps elsewhere in the city and country. Transitioning from one space to the other meant transitioning from the threat of death to the possibility of eventual release. This passage could also be reversed, resulting in a constant threat in either space. Men and women were separated in different wards, and while all the individuals imprisoned participated in actions to resist and survive, it was the women of *Tres Álamos* who came together to spatially organize their daily life. They received the women coming out of the isolation of *Cuatro Álamos*, they collectivized the food, and they organized a routine of remunerated work in which those with the greatest need received the highest wage. They also measured and drew the spaces where they were imprisoned. The solidarities that sustained this work went beyond the confines of the camp and included the support of banned political parties from the left and the *Vicaría de la Solidaridad* (Vicarage of Solidarity), an ecumenical organization led by the Chilean Catholic Church in support of those persecuted by the regime, their families, and the Chilean population struggling under the economic measures of the dictatorship. Many of the individuals in *Tres Álamos* were there because of their participation in these organizations to support, conceal, and protect individuals persecuted by the regime. Using written and recorded testimonies of women who were imprisoned in *Tres Álamos*, I read their collective production of space as a form of spatial solidarity.

PS45 Paper Trails: Architectural Archives in Migration
Session Co-Chairs: Jacopo Benedetti, Tongji University, China, and Kai Wang, Tongji University, China

Scattered Archives and Neglected Histories: Álvaro Ortega

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Abstract

Colombian architect Álvaro Ortega had a remarkable personal trajectory. Trained at McGill and then Harvard under Gropius, he taught at the National University of Colombia and practiced for the Ministry of Public Works during the late 1940s. He was among the designers of the internationally acclaimed Cartagena Baseball Stadium and was recognized as a pioneer of prefabrication in Colombia. Despite the purchase of Billner's Vacuum Concrete patents, his ambitions of industrializing the construction sector failed, and Ortega in 1957 left Colombia after almost going bankrupt. He joined Harvard, worked in Central America for the United Nations, and briefly returned to McGill, where he established the Minimum Cost Housing Group. For family reasons, he finally retired to Montreal. His capacity to be at the forefront of prefabrication experimentations, first, and architectural ecology, later, made him a pioneering figure from multiple perspectives. Nonetheless, compared to other Colombian architects of the same generation, for which several investigations based on archival collections held in Colombia have been recently published, it might be surprising to realize how limited scholarly attention he received, including for Doctoral dissertations. To critically discuss such a historiographic quasi-vacuum, the authors examine two distinct though interconnected problems. One is the turn taken by Colombian historiography since the 1980s, which made experiences able to fit the category of critical regionalism and its variations the center of a scholarship aimed at identifying the characters of a supposedly "Colombian" modernism. The other is the distant (from Colombia) and dispersed localization of archive materials: a still-to-be-inventoried collection held at McGill, some documents at CCA, others at Harvard, and those related to Billner in Wyoming. There is room for arguing that local historiography might have embraced a more nuanced and inclusive reading of the past if Ortega had left his archive in Colombia.

PS45 Paper Trails: Architectural Archives in Migration
Session Co-Chairs: Jacopo Benedetti, Tongji University, China, and Kai Wang, Tongji University, China

Maps: Evidence: Hebron Rehabilitation Committee's Counter-Archive

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Abstract

The Hebron Rehabilitation Committee (HRC) is the principal organization that conserves and maintains the old city of Hebron's built heritage in Palestine since 1996. In 2017, HRC's documentation and rehabilitation work supported listing Hebron's old city, an Israeli-militarized site, as a UNESCO World Heritage Site in Danger. HRC's work is catalogued in a small archive that functions as a vessel rather than a vault. Like the fluctuating roles the HRC members assume as architects, archivists, advocates, and activists, the archive adopts different roles depending on the place and time they are used, who they are used by, and to what end.

This presentation offers different readings of the documents assembled by the HRC's archive as they adapt and transform. It posits the ever-growing documentation as a counter-archive—one that defies the boundaries and limits of the imperial notion of an archive (Azoulay, 2019). HRC's counter-archive plays a critical role in documenting the city's built heritage and the impact of the Israeli colonial project on the city's socio-spatial terrain. Through the counter-archive, notions of power, heritage, authenticity, and falsification are constantly examined.

As the repository ventures into the world, the documents adopt different forms of countering against Israeli control. These documents are counter-maps (Peluso, 1995) when being prepared by the engineering unit. When some documents are digitized and shared with the larger world through various avenues and websites, they transform into counter-heritage, a voice that reclaims and advocates for the Palestinian presence. Once the documents are transported to the courthouse as proof of homeownership, they take on the role of counter-evidence. Whether in the engineering office, the digital realm, or the courthouse, the documents represent bottom-up architectural media based on the HRC's physical embodied experience in the site, which counters the larger hegemonic colonial project under which the city is placed.

PS45 Paper Trails: Architectural Archives in Migration
Session Co-Chairs: Jacopo Benedetti, Tongji University, China, and Kai Wang, Tongji University, China

Resonances from History: Revisiting Anderson & Millon's Collections

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Abstract

This research delves into the transformative impact of the Stanford Anderson and Henry Millon collections on architectural history pedagogy and scholarship at Tongji University. Anderson, a leading American architectural history theorist and former head of MIT's Department of Architecture, co-founded the pioneering doctoral program in architectural history theory (HTC) with Wayne Andersen and Henry Millon. Following his passing in 2016, his extensive collection was donated to Tongji, where he had nurtured deep ties since the 1980s. Simultaneously, Tongji acquired Millon's invaluable collections on Renaissance studies, significantly enriching their holdings. The author's investigation of Anderson's personal academic archives, which are to be donated to MIT and Tongji Libraries, has uncovered a trove of correspondence, research projects, teaching materials, etc. These resources have been instrumental in understanding Anderson's scholarly legacy and his role in shaping academic disciplines.

Since 2021, a doctoral seminar "Frontiers of Architectural Theory" at Tongji has engaged with these collections. The seminars have dissected the scholars' roles, their academic contributions, and their collections' relationships, offering fresh perspectives on their work. The 2024 seminar session marked a significant expansion of the research scope, as students were tasked with mapping broader academic genealogies. They connected Anderson and Millon with their scholarly peers, both past and present, to explore the academic history of architecture more comprehensively. A highlight of the course was the participation of Michael Hays, a Harvard professor and a former student of Anderson and Millon. His insights further assisted students in understanding the intricate academic history of European and American architecture.

The paper discusses the pedagogical implications of these collections, particularly in challenging and expanding upon traditional historiographical approaches within the seminar. It reflects on how the dislocation and recontextualization of these collections have facilitated new interpretations of Anderson's and Millon's scholarly legacies based on the Chinese context.

PS45 Paper Trails: Architectural Archives in Migration
Session Co-Chairs: Jacopo Benedetti, Tongji University, China, and Kai Wang, Tongji University, China

Roaming Archives: The Recontextualization of Architecture and other Myths

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Abstract

In 1984, the nascent International Confederation of Architecture Museums (ICAM) gathered in Amsterdam for its third international conference. While ICAM 3 was originally intended to discuss best practices and new techniques for managing architectural collections, its most critical debate was how ICAM institutions were to respect one another's interests in their acquisition of architectural collections and archives. By 1989, the first ICAM Code of Ethics was formalized as a negotiated agreement that the integrity of architectural archives should be maintained as cohesive *fonds* and within the country where their titular architect had been based. There was, however, a crucial loophole to this voluntary agreement: it only pertained to the work of deceased architects. If architecture's past was to be siloed within national borders, architecture's present would be free to roam the world.

And roam they did. This is precisely what happened in 2014, when Portuguese architect Álvaro Siza decided to divide his archives among the Canadian Center for Architecture (CCA) and the (Portuguese) Fundação de Serralves and Fundação Gulbenkian and, then again in 2020, when Brazilian architect Paulo Mendes da Rocha deposited his entire archives in the *Casa da Arquitectura*, the Portuguese Center for Architecture. While reconsiderations or re-readings of Siza's and Mendes da Rocha's work resulting from their recontextualization have been marginal at best, the structures and collaborations fostered by their movement have quietly become the most lasting effect of their migration.

By critically analyzing the displacement of these two archives, this paper will argue that the institutional frameworks and hybrid instruments resulting from the migration of architectural archives represent the most significant, yet overlooked, effect of the displacement of architectural archives, ultimately shaping the way we understand architectural archives today.

PS45 Paper Trails: Architectural Archives in Migration
Session Co-Chairs: Jacopo Benedetti, Tongji University, China, and Kai Wang, Tongji University, China

The Trajectory of a Boomerang: Borromini between Rome and Vienna

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Abstract

In 1667, Francesco Borromini's death triggered a complicated inheritance affair that led to his corpus of drawings being partly destroyed and partly kept in his home in Rome. But his testamentary instructions were disregarded and his heirs sold his archive to Baron von Stosch, who shortly took the entire collection to Vienna. As is well known, Borromini's architecture was subsequently criticised, and it was in Rome that his figure fell into oblivion. But when the Stosch collection passed to the Albertina in Vienna, it was again the subject of study by critics of the 'Vienna School'. In the wake of these investigations, Italy too saw a new interest in the Baroque. Indeed, these studies led to a revival of Borromini's proposals in the field of design as well.

The revival of studies on Borromini began in 1886 with Corneluis Gurlitt. This revival arrived in Italy later than in other German-speaking countries. It was not until the following century that a series of publications were printed that contributed to the rediscovery of Borromini by Antonio Muñoz and Corrado Ricci.

In 1919, a text by Erich Brinckmann gave a description of the Italian Baroque in Germany, followed by one by Dagobert Frey. In 1922, Sigfried Giedion's doctorate on Baroque space, with Heinrich Wolfflin as supervisor, expanded the studies on Baroque buildings. In 1924, Eberhard Hempel's monograph on Borromini was published, followed by Hermann Egger's research. These studies contributed to the strengthening of an architectural language called Roman Baroque, in line with the so-called 'setting' theorised by Gustavo Giovannoni. The contribution aims to show how the displacement of the collection of Borromini's drawings, in the long run, provoked changes in the field of architectural theory and twentieth-century construction in Central Europe.

PS46 Architecture and the Kulturkritik
Session Co-Chairs: Nick Beech, University of Birmingham, UK, and Jessica Kelly, London Metropolitan University, UK

Chasing criticism in Denmark: when Kritisk Revy was still a thing.

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Abstract

It is not inaccurate to say that the Danish Poul Henningsen (1894-1967) was one of the last Danish critical thinkers. A polemical left-wing Danish voice of the early 20th century, he was fired by the Danish magazine *Politiken* (tr. The Politics) in 1938 for penning an anti-Nazi article, challenging the magazine's stance of neutrality at that time. Following this, he fled to neutral Sweden, just before an assassination plot against him and his family was executed by the Danish Nazi leader Wilfred Petersen. Later in the post-World War II, he openly opposed communism and the Soviet Union, frequently drawing parallels between Nazi and Soviet ideologies in his writings. Nonetheless, his enduring fame - rather than being due to his writings - is solely due to his initials, PH, which became a trademark engraved on the many lamps he designed. Lamps still produced by the Danish firm *Louis Poulsen* that have largely contributed to the creation of a Danish myth, long before the contemporary neoliberal concept of "hygge".

A lesser-known editorial venture of Poul Henningsen's is the short but intense co-edited magazine *Kritisk Revy* (1926-28). Comprising only eleven issues and focusing on architecture, Kritisk Revy has been largely underexplored in architectural history but has recently gained attention in scholarship on Nordic and linguistic studies (Jelsbak 2019). This paper aims to explore the pages of *Kritisk Revy* arguing about Henningsen's role as an unconventional architectural critic in the 1920s. Unlike others who theorized concepts as "critical regionalism", "new empiricism" and "neorealism", he wrote about architecture across a wide range of creative fields inclusing several media, as art, design, jazz music, variety theatre and film-making. Such a cross-disciplinary method of critical writing about architecture was provocative, more often than not exaggerated, but never neutral. At this point, the elephant in the room might wonder if there is anything left of such Danish kulturkritik.

PS46 Architecture and the Kulturkritik
Session Co-Chairs: Nick Beech, University of Birmingham, UK, and Jessica Kelly, London Metropolitan University, UK

Honeywood's Hundredth: The Literary Fiction of H.B. Creswell

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Abstract

This paper concerns the work of H.B. Creswell (1869-1960), a British architect, who was educated at Bedford Grammar School and Trinity College (Dublin) and served his articles with Sir Aston Webb before going into private practice. Apart from his domestic work, churches at Rugby and Coventry, and commercial buildings, he designed the Law Courts and Law Offices in Sierra Leone, the College of Agriculture in Mauritius, and a factory in Queensferry, which drew the attention of Nikolaus Pevsner. Yet Creswell's main contribution to architectural thought of the early 20th century lay not in his building designs but in his literary fiction. His most famous novels are *The Honeywood File* (1929) and *The Honeywood Settlement* (1930). Recounting disputes between architects, builders and clients in elaborate and embarrassing detail, both books, for many decades, had a secure place in the 'how not to' of English architectural teaching. Yet, notwithstanding their value as handbooks of professional practice, both novels can be read as instances of *Kulturkritik*. They staunchly defended the codes and morals of the Victorian architect which, Creswell felt, had come under threat from the early 20th century. Indeed, when Creswell died in 1960, one obituary remarked that the two books 'begin now to have the air of dealing with a world, of design, of technique, and of architect/client relationships, that no longer really exists'. Also fascinating about the Honeywood novels is the choice of form. Both books are epistolary novels; written as a series of letters between architect, client, builder, surveyor, brickmaker, and many more. Examining the work and biography of Creswell, this paper will shed light on the 'operations of valuation' legible in *The Honeywood File* and *The Honeywood Settlement*, and will also consider what lessons contemporary architectural critics might draw from these books at their (almost) hundredth birthday.

PS46 Architecture and the Kulturkritik
Session Co-Chairs: Nick Beech, University of Birmingham, UK, and Jessica Kelly, London Metropolitan University, UK

Between Mannheim and Marx: Kultur and Politik in Helen Rosenau's architectural history

Matthew Critchley

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Abstract

Perry Anderson may have lamented the unfortunate dearth of Marxists who came to Britain in the 1930s however the few who did, including Frederick Antal, made more of an impact on even the most conservative of historians than the historiographic record has been inclined to admit. Nevertheless these early experiments with a Marxist history of art lacked the subtlety of post-war Marxian theory. Engel's letter on culture's capacity to mediate the forces of production was not commonly known in the 30s, so these Marxist historians applied a more or less orthodox reading of art as part of an ideological superstructure determined by an economic base. As Bourdieu would later point out, this left little room for traditions of practice, let alone cultural mediation.

At precisely the same time as these early experiments in Marxist architectural history were taking place, Helen Rosenau was developing a method drawn from Karl Mannheim, which like her Marxist contemporaries recognised the social basis of art and architectural history but also treated culture as having traditions of its own that could not be reduced to an economic base. In her book *Women in Art: from Type to Personality* (1944) Rosenau was the first art historian to treat gender as a constructed category which was historically and culturally inflected. Mannheim, for whom she had been a research student at the LSE, read and provided suggestions to the first draft of *Woman in Art*. Later in a series of articles eventually leading up to *Social Purpose in Architecture: Paris and London Compared* (1970) Rosenau would take Mannheim's reading of ideology and utopia into architectural history. This paper will look at how Rosenau's architectural history worked between culture and politics between Mannheim and Marx.

PS46 Architecture and the Kulturkritik
Session Co-Chairs: Nick Beech, University of Birmingham, UK, and Jessica Kelly, London Metropolitan University, UK

Whose Vision of Britain? Prince Charles as Kulturkritik (1988 -1989)

Reishin Kunishima Watabe

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Abstract

This paper revisits Prince Charles' BBC1 documentary *A Vision of Britain*, originally broadcast in 1988, as a media intervention in the architectural discourse. This paper situates *A Vision of Britain* at the intersection of architecture, politics, and media, aiming to untangle how the documentary navigated complex debates about the architectural discipline and its political associations.

Vision of Britain claimed to advocate for the everyday layman neglected by professional architects, intertwining concerns over national heritage with post-war architectural practice. Employing audio-visual tools to evoke nostalgic British traditionalism, the documentary asserted moral and aesthetic superiority over modernism. At the same time, the documentary also framed both architects and the architectural press as holding a political 'monopoly' over the public's tastes and political agency.

The project sparked significant public interest and controversy, later expanding into an exhibition at the V&A Museum and a book publication in 1989. Reconstructing the documentary alongside the written text, this paper examines Vision of Britain's role as a media vehicle which shaped public perceptions of architecture. It tries to untangle how the documentary's use of imagery, narration, and juxtaposition sought to simplify complex architectural debates into a moralised narrative of tradition versus modernity.

Drawing on Stuart Hall's reflections on heritage as a racialised political negotiation and Hal Foster's critique of the conflation of aesthetics and politics, this paper interrogates *A Vision of Britain* as a *kulturkritik* text. Foster's insights into how media often muddied the boundaries between modernist and traditionalist aesthetics help contextualise the Prince's methods. Was the documentary's moralising tone a meaningful challenge to architectural elitism, or did it perpetuate exclusionary narratives rooted in a narrow vision of Britishness?

PS46 Architecture and the Kulturkritik
Session Co-Chairs: Nick Beech, University of Birmingham, UK, and Jessica Kelly, London Metropolitan University, UK

Kulturkritik as an Educational Practice

Joseph Bedford

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Abstract

In the 1960s and 1970s various modes of *Kulturkritik* thrived in architecture as elsewhere. Architectural historians and educators such as Kenneth Frampton and Dalibor Vesely offered overarching critiques of western civilization drawing upon phenomenology and critical theory. Manfredo Tafuri offered the same from the perspective of Marx. And Georges Teyssot and Robin Evans used Michel Foucault analytics of power. But by the third decade of the 21st century, the thriving tradition of *Kulturkritik* in architecture had come to an end.

The predominant framework for understanding the end of *Kulturkritik* remains the interpretation put in place nearly a quarter of a century ago: that we now live in an age of post-critique in which the ideas, attitudes, and political context in which *Kulturkritik* once thrived no longer have any relevance.

This paper will offer a different lens on the question of where critique came from and thus where it has gone by focusing less on the ideas, attitudes, and politics behind critique, and more on the *educational practices* of critique as they have existed within schools of architecture. It will briefly trace the roots of a culture of critique in the 18th century aesthetic discourse, in the education and teaching of art and architecture in the 19th century in the Beaux-Arts Model, in the modernist pedagogy of the postwar period, and in the reformulations of architectural education in the modern research university.

The paper will argue, that *Kulturkritik* in architecture must be understood as *both* an intellectual *and* pedagogical practice, and that to understand the fate of critique, we need to understand the institutional context and culture of the studio, seminar, and lecture hall, as much as ideas, attitudes and broader political contexts.

PS47 In Times of Crisis: Who Transforms the Built Environment?
Session Chair: Olivier Vallerand, Université de Montréal, Canada

Epicenter: Soviet Earthquake Responses in Conversation

Elise Schlecht

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Abstract

Decentering the conversation on Soviet earthquake response from its usual site at Tashkent, this paper focuses on the history of architecture and urban planning in Gyumri, Armenia and the manner in which its urban fabric was intentionally modified through redesign, reconstruction, and restoration following the 1926 Gyumri and 1988 Spitak earthquakes. To this end, I examine pre- and post-earthquake maps of the city and seismic building regulations as codified in *Stroitelnye normy i pravila* [Construction Norms and Standards] in order to identify and interpret these modifications and the approaches to urban planning reflected by the 1988 case. Placing these approaches in conversation with those of the response to the city's 1926 earthquake, I emphasize the cyclical nature of seismic destruction in Soviet Armenia and the ideological importance of infrastructural collapse at each particular moment. To balance the "top-down" approach epitomized by analysis of official maps and regulations, I read the damage to the built environment as a form of unofficial history providing a subversive record of state-mandated infrastructural neglect, and incorporate the voices of those whose homes were destroyed as recorded by historians, journalists, and ethnographers. Tracing the history of Soviet earthquake response from the perspective of architecture and urban planning through state planning documents, seismological literature, and popular responses to urban rebuilding efforts, I present an architecturally inflected analysis of the significance of the varied political and discursive responses to earthquakes and urban destruction in Soviet Armenia. I ultimately examine implications of seismic destruction on questions of Soviet legitimacy, national consciousness, and decolonization, positioning the earthquake as the cause of a pseudo-decolonial moment of catastrophic Armenian disillusionment with the Soviet project.

PS47 In Times of Crisis: Who Transforms the Built Environment?
Session Chair: Olivier Vallerand, Université de Montréal, Canada

Disability Survival, from the Sit-in to the House

Ignacio G. Galán

Barnard College, Columbia University, USA

Abstract

In the 1970s, disabled individuals in the Bay Area countered their confinement in medical institutions and their isolation in the family household, advancing new forms of independent living within the community. Seeking to advance this pursuit and fighting against their exclusion from society, in 1977 they occupied the San Francisco Federal Building of Health, Education, and Welfare, demanding the approval of regulatory frameworks for the implementation of Section 504 of the Rehabilitation Act, which prohibited discrimination against people with disabilities in programs that received federal assistance. Framed as a moment of crisis in their pursuit, the protesters succeeded after the longest occupation of a federal government building in US history to date.

Mobilizing oral histories, photographic records, and archival documentation, this paper analyzes the sit-in as a critical juncture that demanded architectural interventions and new socio-spatial structures. In fact, while disabled protestors were fighting for a more accessible built environment, they occupied a building that was not prepared for them, and their very survival became an urgent concern. Rather than waiting for architects or politicians to provide solutions, it was their own work and knowledge that led to inventive artifacts and technologies, which operated within the protests along diverse forms of interdependence within the disability community and networks of support involving other social movements (including queer liberation groups and the Black Panthers, amongst others).

The paper situates the sit-in in relation to the designs and forms of assistance with which disabled individuals were simultaneously transforming their spaces of residence, with their characteristic forms of care and labor. It particularly focuses on the knowledge generated and distributed through the federally funded Peer Counseling program, through which disabled individuals learned living tactics from each other and which they precisely presented as a platform for “survival.”

PS47 In Times of Crisis: Who Transforms the Built Environment?
Session Chair: Olivier Vallerand, Université de Montréal, Canada

Pavilion Hospitals of Fin de Siècle Istanbul: An Interdisciplinary Response

Zeynep Ece Sahin Korkan

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Abstract

Pavilion hospital typology flourished in the 19th century as a promising remedy to a major crisis in healthcare. To reveal an overlooked facet of this design response, this paper explores the production, documentation, and dissemination of pavilion hospitals of fin-de-siècle Istanbul by focusing on the transnational networks and interdisciplinary collaborations among doctors, nurses, and architects that facilitated their development. While conceptualizing pavilion typology as a case study of global architectural knowledge exchange, this study sheds light on its multidisciplinary dimensions and challenges Eurocentric narratives. In the late 18th century, the outbreak of epidemics caused by increased mobility, persistent wars, and urban expansion posed a significant threat. High hospital mortality rates indicated deficiencies in spatial design and medical procedures. Florence Nightingale blamed hospital architects for these deaths, advocating for an innovative approach to hospital design. Hospital Reform, led by Nightingale, centered around the pavilion principle, marked a turning point in hospital architecture. This principle involved segregating wards for specific infectious diseases in detached pavilions, ensuring ample fresh air, natural light, and open circulation. Its supremacy stemmed from cooperation between healthcare professionals and architects, epitomizing the agency of non-architects in the design and construction of hospital buildings. By the mid-19th century, pavilion hospitals had become a distinctive typology across Europe and the US. In the Ottoman Empire, the first pavilion hospital was built in Istanbul in the 1890s, with the direct involvement of local and foreign doctors underscoring the multidisciplinary nature of this typology. While existing scholarship has primarily focused on England and France, this study aims to broaden the perspective by examining the microhistory of the pavilion hospitals in Istanbul within a global framework. Central to this examination is the spread of this typology to Ottoman territories via networks of people, objects, and ideas fueled by new media and travel technologies.

PS47 In Times of Crisis: Who Transforms the Built Environment?
Session Chair: Olivier Vallerand, Université de Montréal, Canada

Architecture in Crises: Responses to Covid-19 and Climate Change

André Patrão

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Abstract

In *Discipline and Punish*, Michel Foucault describes the sanitary procedures enforced by city officials in the French town of Vincennes during an outbreak of the plague in the 17th century. These practices of monitorization and control may have arisen from a state of emergency, but they would later become institutionalized, he claimed. Their built figure was the panopticon, devised by the philosopher and social reformer Jeremy Bentham – vindicating Foucault's view of architecture as a power-enforcing technique rather than exerting power itself.

More recently, lawmakers and health specialists instituted drastic sanitary norms in response to the covid-19 pandemic. Their memorable and consequential spatial manifestations turned homes into offices and schools, shielded counters with acrylic barriers, spread stickers marking safety distances, and let restaurant tables take over the streets. These spontaneous changes left architecture looking utterly uninfluential. Architecture takes time to design and build, and its results tend to endure, making it respectively unfit and undesirable in such a crisis. Only later was it called for to consolidate social and cultural changes accelerated by the pandemic, such as turning office buildings into apartment blocks or reappropriating streets for pedestrian activities.

However, another ongoing crisis appears to fit architecture's characteristics: climate change, a slow-motion crisis that demands long-term changes to the built environment. This presentation compares architecture's radically different roles, responses, and relevance in these two major crises. Focusing on the Green New Deal – an European Union plan that links the continent's post-Covid-19 economic recovery with a shift towards more sustainable practices – we will look at case-studies of its built expression. Within the framework of the European Commission's New European Bauhaus initiative, architecture appears alongside non-architectural solutions striving to become not just techniques of power, but policy-changing possibilities.

PS47 In Times of Crisis: Who Transforms the Built Environment?
Session Chair: Olivier Vallerand, Université de Montréal, Canada

"Designed by Our Hands: Four Generations of Toilets in Dheisheh Refugee Camp, 1955–2024"

Anas Alkhatib

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Abstract

Toilets have evolved throughout history according to culture, ideology, technology, and economy. The complexity of sanitation infrastructure in Palestinian refugee camps provides a critical lens to examine the influence of occupation, political economy, and international aid organizations on urban environments in the Global South. In the Levantine region, flush toilets significantly transformed everyday spatial practices. However, squatting toilets remained popular due to their alignment with local building typologies, infrastructure, water usage, culture, and space-making know-how. In the mid-20th century, Palestinian refugee camps were established in the West Bank as temporary shelters. Toilets in these camps have a unique history that shaped both the tangible and intangible aspects of camp life, playing a crucial role in the built environment of Dheisheh Refugee Camp in Bethlehem. This paper seeks to historicize and contextualize four generations of toilets in Dheisheh Refugee Camp: the UNRWA Toilet (1955-1969), the Communal Toilet (1970-1984), the Out House (1984-1993), and the "Fancy" Toilet (1993-present). Each generation of toilets influenced refugees' spatial environments and was shaped by the time's political, social, and economic conditions. Based on oral history interviews, family archives, and lived experiences in the camp, this research employs "Design with," an architectural methodology coined by the researcher inspired by the collective building practice in the Levantine area known as "Owneh." Using the toilet as a site of inquiry, the study explores the social, spatial, political, and gender dynamics within the Palestinian refugee camp (1955-2024). The presentation will include freehand sketches, technical drawings, 3D reconstructions, and archival images.

This research project was the subject of my master's thesis, which I worked on at Bard College's Center for Human Rights and the Arts from 2023 to 2024. It comprised two complementary parts: an academic journal article and an architectural design manual (booklet).

PS47 In Times of Crisis: Who Transforms the Built Environment?
Session Chair: Olivier Vallerand, Université de Montréal, Canada

Unfinished HIV/AIDS: A Fluid Environment for Activism

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Abstract

In the early stages of the HIV/AIDS crisis, the United States government, general media, and health organizations such as the CDC identified and marginalized four specific groups, termed the "4Hs": Homosexuals, Heroin Addicts, Hemophiliacs, and Haitians. These groups were stigmatized and excluded from the usual epidemic response protocols, including proper announcements, research, and preventative measures. Amidst this backdrop of societal exclusion, the nightclubs of New York City became crucial spaces for discourse and community support among those affected by HIV/AIDS.

The early 1980s downtown New York party scene served as a crucible for new forms of critical consciousness and political activism through its architecture. Nightclubs and discos like Paradise Garage, Danceteria, The Saint, Area, Mudd Club, Studio 54, Pyramid, Club 57, The Roxy, Fun Gallery, and The Palladium provided venues where bodies, music, messages, and technologies converged to form an extensive urban network of political resistance. These spaces facilitated a blend of events and happenings that transcended traditional disciplinary boundaries, merging gigs with performances, and theaters with political arenas. They fostered a fluid interchange between performer, spectator, and activist roles.

The architectural components of these venues, characterized by their mixture, recycling, and unfinished qualities, were not merely stylistic choices but strategic responses to the transient and improvised nature of the spaces. This ad hoc aesthetic became foundational for a new model of political activism. Initially informal and sporadic efforts to address the HIV/AIDS epidemic evolved into organized, regular actions by groups such as ACT UP, GMHC, and Gran Fury. These organizations emerged from the nightclub scene, embodying its ethos and strategies to confront the epidemic and advocate for the marginalized.

This paper examines the transformation of New York City nightclubs into pivotal sites of political activism during the HIV/AIDS crisis, highlighting the intersection of architecture, aesthetics, and activism in shaping responses to public health emergencies.

PS48 Landscape and Labor
Session Co-Chairs: Kanwal Aftab, University of Toronto, Canada, and Maxwell Smith-Holmes, Princeton University, USA

Changing Perceptions: Landscape Labor in the Roman World

Kaja Tally-Schumacher

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Abstract

The period between the second century BCE and the first century CE was marked by an unusually stable, moist, and warm climate (dubbed the Roman Climate Optimum). These climatological conditions fueled the development of the Roman Empire, the blossoming of an unparalleled horticultural revolution, a burgeoning cross-Mediterranean plant trade, and as a result, the development of specialized cultivating knowledge and distinct new roles and titles, such as *topiarius*, *vinitor*, and *arborator*. The gardens created during this period have already received significant attention. This paper is focused instead on the enslaved, freed, and freeborn designers and laborers who created and maintained these green spaces, more specifically on the changing perceptions of landscape labor in the Roman world.

During the period of the Roman Climate Optimum, when cultivating conditions were ideal and stable, labors are entirely absent from literary descriptions and painted representations of gardens and landscapes. This suggests that views of landscape laborers were undesired, and instead, owners preferred to consider planted spaces only as finished compositions. This is in stark contrast to the period after the Roman Climate Optimum (RCO), when conditions became unstable, and thus cultivation was more challenging. In the post RCO period, we find an explosion of representations of laboring cultivators, with muscles bulging, limbs flexing, straining, and struggling to pull, cut, and plant. This abrupt and distinct iconographic shift hints at changing perceptions of landscape labor within the Roman world. This presentation argues that the reasons may lie in the period specific climatological conditions (namely the Roman Climate Optimum) and in cultural values related to elite landowners' control of the labor of enslaved, freed, and free workers.

PS48 Landscape and Labor
Session Co-Chairs: Kanwal Aftab, University of Toronto, Canada, and Maxwell Smith-Holmes, Princeton University, USA

Economizing Views: Landscape Technicians at the U.S. Forest Service, 1965-1983

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Abstract

Narrating the history of U.S. Forest Service landscape architects R. Burton Litton and Wayne D. Iverson alongside computational developments in landscape management, this paper argues that the rise of the environmental movement and attendant policy mechanisms transformed both ways of knowing and ways of administrating landscapes. Analyzing a moment in which employment of landscape architects at the Forest Service expanded to some two hundred by the mid-1970s, the paper considers how bureaucratic institutions produce and shape design knowledge in service of extraction. The first half of the paper examines Litton's development of "visual impact assessment" techniques at the Pacific Northwest Experiment Station. These "scientific" methodologies were used to predict the visual effect of timber harvesting on an "average" human visitor at national forests, thereby anticipating potential public resistance to clearcutting and modifying harvest patterns accordingly. In addition to graphic tools such as rendering and montage, the Experiment Station employed computer programs that automated the calculation of visible site conditions, binding computation to the future of landscape professions. The second half of the paper details Iverson's efforts to assign numerical economic valuations to the "intangible assets" of landscape viewsheds, a process conducted under the auspices of the 1976 National Forest Management Act. Whereas Litton's visual impact methods ascertained the visual hierarchies of individual viewers, Iverson's more calculative approach attempted to commoditize landscape aesthetics as a cognate resource to the agency's timber yields. With the introduction of linear programming model FORPLAN after 1976, such values could be input to a centralized database in order to estimate revenues from land management practices in five and ten-year plans. Overall, the paper demonstrates how institutional priorities of high-yield forestry transformed landscape architecture, as practitioners increasingly mediated demands between public and private constituencies with a host of design techniques melding graphic and computational modes of exposition.

PS48 Landscape and Labor
Session Co-Chairs: Kanwal Aftab, University of Toronto, Canada, and Maxwell Smith-Holmes, Princeton University, USA

Hybrid Landscape: The Labor of Wheat Autarky in Italian-Occupied Ethiopia

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Abstract

Fascist Italy invaded Ethiopia in 1935, and one of its main objectives was to turn the African nation into the breadbasket of Mussolini's newly established empire. Italy saw in Ethiopia's highland the potential for extensive wheat cultivation to supply the metropole's insatiable demand for wheat-based foodstuffs. The prospect of achieving imperial wheat autarky involved various forms of labor to transform Ethiopia's agricultural landscape: Italian agronomists introduced scientifically-derived hybrid cultivars while indigenous farmers supplied the knowledge and technologies of the highland's soil and climate. The result was a hybrid landscape that integrated Italian and Ethiopian science, technology, and labor that was also a part of global exchanges of agricultural knowledge rooted in colonialism. The hybridity of wheat races in search of 'genetic purity' had parallels in human eugenics, thus racializing wheat autarky in Italian-occupied Ethiopia.

This paper traces the development of scientific knowledge of wheat breeding in Fascist Italy whereby agronomists propagandized the importance of genetic purity in breeding 'elite races' as part of Mussolini's Battle of Wheat campaign. Laboratory experiments spread from peninsular Italy into East Africa as the Fascist regime pursued settler colonial agriculture as part of its imperialist agenda. To transform the Ethiopian landscape, Italian scientists studied wheat and other grain experiments in British Kenya, and they set up field stations in Tuscany as the British had done at the Royal Botanic Gardens at Kew. Italy's scientific labor informed by European colonialism of Africa intersected with indigenous farming knowledge and techniques in Ethiopia, resulting in a hybrid agricultural landscape. This paper also expands on the historiography of landscape and labor by considering parallels in hybrid agricultural strategies and racial miscegenation. Despite the regime's efforts to impose what it considered to be genetically superior crops and humans on its colonies, indigenous farmers significantly impacted fascist Italian agricultural plans.

PS48 Landscape and Labor
Session Co-Chairs: Kanwal Aftab, University of Toronto, Canada, and Maxwell Smith-Holmes, Princeton University, USA

“We might have had our Lands”: Building the Sierra Leone Colony

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Abstract

In 1791, Sierra Leone Company projectors made a dual pitch. To potential settlers—Black Americans granted freedom for remaining loyal to Britain during the War of Independence—they offered quantities of fertile land; to white, morally-motivated abolitionist-investors, a slavery-free colony to rival Caribbean sugar labor camps and a profitable countermeasure against the tentacular institutions of enslavement. Yet arriving in West Africa, the land that the Company paid the Indigenous Temne to occupy required prodigious labor to clear before the settlers could survey it, let alone cultivate it. White colonial administrators put the Black settlers to work building fortifications instead, deferring promised territorial distributions. When Company officials finally ceded plots, they charged settlers quit-rents, demanding shares of the settlers’ produce. Asserting self-sovereignty, the settlers rebelled, allying with their Temne neighbors to capture the forts they built. The quashed insurrection precipitated British governmental annexation of the colony, superseding private Company control. Priority shifted from agriculture to military strategy, legitimating failure to fulfill the settlers’ land allotments.

Company planners measured and quantified the landscape, transforming space into exchange-value by means of the settlers’ labor. Tensions ensued. White administrators anticipated yields of tropical commodities, presuming that they could exact the settlers’ labor in clearing the land in exchange for receiving their previously promised grants. The settlers, meanwhile, assumed they had already paid their debts. To the Temne, the land became alienable only when Company administrators offered them capital. Where the Company assumed payment entitled outright ownership, Temne leaders expected ongoing rents.

Analyzing Black colonists’ correspondence alongside Company records, tabulations, and surveying drawings, this paper argues that the Black American settlers, white Company officials, and Indigenous Temne inscribed divergent interests onto the landscape. Their competition induced an incipient globalized capitalism, manifested in incommensurate conceptions of value of the land and labor required to produce Freetown.

PS48 Landscape and Labor
Session Co-Chairs: Kanwal Aftab, University of Toronto, Canada, and Maxwell Smith-Holmes, Princeton University, USA

‘Filling’ & ‘Enactment’: Conservancy Schemes in the Making of Dry Dacca

Labib Hossain

Cornell University, USA

Abstract

Three fourth of a million people died of malaria and cholera in the Bengal Province in 1878. The most accepted theory highlighted ‘water-logging of the soil’ as the main reason for the endemic which became popular among the officials. In the wake of sanitary movement in British India, a special post of the ‘Sanitary Commissioner’ was initiated who would frequently inspect the towns, ‘watching and systematizing’ the sanitary working of the municipalities. In general, the officials echoed for “filling up tanks and water holes, and raising levels of swampy grounds” and all the recommendations directed toward ‘purifying’ air, subsoil and water. In Dacca, a town in the Eastern Bengal, the purification process involved an extensive ‘filling’ operation by the Dacca Municipality particularly during the period of 1880s which continued in the subsequent decades.

The paper starts with the idea of an ‘indigenous infrastructure’ highlighting the forgotten local term ‘ghor’ which denotes connected waterbodies that once worked for the natural drainage of Dacca. The ‘ghors’ are created through the ‘dig and mound’, though a common method for dwelling in the delta, but unique here because of its rare application within an urban scenario. By a close reading of the Sanitary Inspection Reports, the paper delves into how ‘ghor’ has been viewed by the colonial officials and explores the labor of ‘filling’ in systematically dealing with the ‘threat’. Discussion on several Conservancy Schemes for Dacca reveals the material resistance the officials grappled with as well as the displacement of discourses. By closely looking at the period of 1880-1905, the chapter finally argues that despite resistances, through a complex process of ‘filling’ and ‘enactment’, the modern systems – drainage and conservancy entirely displaced an indigenous infrastructure of ‘ghors’ and also facilitated future urban expansion after 1905 when Dacca would become the provincial capital.

PS49 The Architecture of U.S. Empire
Session Chair: Elliott Sturtevant, Princeton University, USA

Aesthetic Priming: Images of the Maya, Ruins, and Land, 1839-1855

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Abstract

Through three mid-nineteenth century publications, writer John Lloyd Stephens and architect Frederick Catherwood constructed an image of Central America around the "discovery" of Maya Ruins. *Incidents of Travel in Central America, Chiapas, and Yucatan*, published in 1841, gained wide readership among enthusiasts and a broader public. By 1848, Stephens embarked on his next entrepreneurial journey: locating a transportation route in the Isthmus of Panama that would connect the Atlantic and Pacific Ocean. Within a year, Stephens and businessman William H. Aspinwall surveyed the route for what would become the Panama Railway, a predecessor for the Panama Canal project to come five decades later. This paper argues that Stephens and Catherwoods' representation of the "discovery of the maya" and the foundation of the Panama Railway Company were not merely two chapters in mid-nineteenth century US history connected by Stephens. By attending to the reception of Stephens' narrative and Catherwood's illustrations, a cohesive aesthetic project for the expansion of an informal US empire emerges. Evoking a logic of land improvement, their publications represent Central America not as *tabula rasa*, but as land with a lost cultural past. Resisting interpretation as barren sites lacking capacity for financial investment and return, Stephens and Catherwood's depiction aesthetically conditioned audiences to read the region as fertile ground for the growth of US interest in the continent. Together with Catherwood's representations, Stephens' language conveyed the region's potential for financial and cultural development. In this priming— evoking the psychological-cognitive impacts of art and media—images of ruins and desolated landscapes naturalized the acceptance of US technopolitical involvement in foreign land despite the 1823 proclamation of anti-interventionalist stance in continental affairs. Examining the representations of the Maya Ruins in respect to the Panama Railway project's commencement demonstrates the role of aesthetics in the United States' mid-nineteenth century latitudinal expansion.

PS49 The Architecture of U.S. Empire
Session Chair: Elliott Sturtevant, Princeton University, USA

'Architecture out of the Laboratory': US Cold War Spy Bases

Stuart Leslie

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Abstract

During the Cold War US military and intelligence agencies built a global network of secret bases to monitor Soviet nuclear tests, missile launches, and satellites, to intercept Soviet military communications, and to transmit messages to the US fleet of nuclear submarines. Given the geopolitical realities of the space age, the US had to place these bases on foreign soil, whether in the far north or the global south, on land belonging to indigenous people. With a form-follows-function esthetic that Louis Sullivan would have admired, these technological landscapes had a grim beauty all their own, somehow apt for places preparing for nuclear holocaust. The satellite dishes, radomes, radar, and radio antennas had a unique architecture that embodied the aesthetic of "military modernism" around the globe and captured the essential tensions of the Cold War, instantly recognizable but inaccessible; transparent (to radio waves) but opaque (to the naked eye); highly classified but often hidden in plain sight.

Wherever the US built its secret bases it also constructed American-style communities. These bases generally included fully furnished ranch houses, with air-conditioning, washers and dryers, dishwashers, and grass lawns and would have looked right at home in any middle-class American suburb, with shopping centers, bowling alleys, golf courses, swimming pools, paved roads for full-sized automobiles, even drive-in movies.

This paper looks at three paired examples of US intelligence bases: the Air Force's Ballistic Missile Early Warning Stations (BMEWS) in Chaguaramas, Trinidad and in Thule, Greenland, built for surveillance and tracking of ballistic missiles; the CIA's listening stations in Asmara, Eritrea and Peshawar, Pakistan; and the US/Australia joint defense facilities in Nurrungar and Exmouth, in southern and western Australia, all key US security assets but politically fraught for their host countries, which had little political or technical control over them.

PS49 The Architecture of U.S. Empire
Session Chair: Elliott Sturtevant, Princeton University, USA

A Tropical Frontier: U.S. Army Family Housing on the Island of Oʻahu, Hawai'i

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Abstract

In 1873, Major General Schofield disguised himself as a civilian to scout out the viability of the Hawaiian Islands as a U.S. military outpost. Schofield's glowing report recommended that the Secretary of War promptly obtain exclusive rights to Puʻuloa (Pearl Harbour) which, once the coral reef was dredged, could accommodate warships. Schofield's report sowed the seeds for what would become a domineering militarized landscape on the Hawaiian islands.

During the overthrow of the Hawaiian Kingdom in 1893, the War Department claimed land for two army posts, Fort Shafter and Schofield Barracks. Shortly after the acquisition, the army's Construction Division proposed plans for "the most beautiful bases." On these bases, rows of single-family homes mirroring those of the island's elite population sprouted on curvilinear streets. These plantation-style homes outfitted with lānais were eventually framed by Royal Palm trees imported from Cuba and native Hawaiian Koa trees, symbolizing the victory of the Spanish-American war and the expansion of the United States empire. Within sixty years, these installations would double in size, consuming more land for military housing, displacing Kanaka Maola, and flattening Hawaii's biodiverse and fragile environment.

This paper explores the architectural history of U.S. army family housing, examines its cultural significance in relation to empire building, and analyzes its environmental impact on Oʻahu. By examining floor plans, maps, and photographs, I argue that military designers exported settlement practices from the continental frontier while incorporating local styles and forms. This dual approach aimed to assimilate the land and people into white settler customs while working to pacify a contested military occupation by architecturally camouflaging into tropical aesthetics of local vernaculars. This analysis also examines the stark contrast between the army's aesthetic ideal of 'beauty' and the environmental realities associated with the legacies of military occupation that local and native populations must contend with.

PS49 The Architecture of U.S. Empire
Session Chair: Elliott Sturtevant, Princeton University, USA

Empire of Peace: Andrew Carnegie's Beaux-Arts World Order

David Sadighian

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Abstract

How might architecture function as an instrument of global governance? Scottish-American steel magnate Andrew Carnegie (1835-1919) spent the final decades of his life in pursuit of such questions. After accumulating a colossal fortune afforded by US territorial expansion, railway infrastructure, and union busting, Carnegie redirected his wealth toward philanthropy with a distinctly architectural character. In the US, from 1889 to 1923, his Carnegie library program oversaw the creation of some 1,689 new public library buildings across the continent and newly annexed islands. Yet, beyond creating local libraries for individual self-help, his ambitions took aim at no less than the entire world. To this end, Carnegie funded new headquarters for international institutions such as the Pan-American Union and the Peace Palace—housed in monumental buildings in Washington, D.C., and the Hague, respectively—designed by noted architects who trained at the Paris École des Beaux-Arts.

This paper examines Carnegie's architectural output to understand the imbrications between pacifism and imperialism during the Age of Empire. Indeed, while decrying American hegemony in the Philippines and Panama, Carnegie nonetheless sponsored new institutions and think tanks that facilitated intervention by other means—betraying his belief in the Social Darwinism of Herbert Spencer. Carnegie's architectural patronage throws these dynamics into sharp relief. Proposing Beaux-Arts design as a guarantor of civilizational order, Carnegie's architecture had a politics of its own, far more complicated than his biography might indicate. This presentation delves into these complexities with the support of unpublished drawings and archival records from the Carnegie Endowment for International Peace and elsewhere. Contextualizing his efforts within the era's larger scramble for hegemony, this research positions Carnegie's vision of elite corporate control as one among many competing visions of world order that continue to shape present-day geopolitics.

PS50 Sounding Spaces: Acoustic Legacies Across Architectural Eras
Session Co-Chairs: Sergio Alarcón Robledo, Harvard University, USA, and Nima Farzaneh
Stanford University, USA

The Shape of Sound, The Sound of Shape

Marc Treib

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Abstract

Buildings shape sound, and reciprocally, sound shapes space. Dependent on their volume and configuration, the churches of the past built in brick and stone sculpted the sounds of priest, prayer, and organ through amplification and reverberation. Composers such as Giovanni Gabrielli wrote music to profit from the qualities of particular spaces, his polyphonic choral music enhanced by the lively acoustics of Basilica of San Marco. Hector Berlioz considered the building his most important instrument, evident in the complex sounds of his 1837 Requiem mass. Appropriating the cross-shaped configuration of San-Louis-des-Invalides church in Paris, Berlioz dispersed clusters of the orchestra's brass choir into the cusps of the nave. When the Tubum Mirum sounded, with the tympani the instruments shaped a massive sonic space that surrounded and startled the audience.

The arrival of electronic amplification enhanced the possibilities for both sound and its architectural container. Speakers directionally aimed and proportionally volumed corrected acoustic deficiencies and encouraged new creations. Le Corbusier and Ianis Xenakis's Philips Pavilion at the 1958 World's Fair in Brussels installed an estimated 300 speakers throughout the hyperbolic-paraboloids folds of the pavilion's walls to confound the nature and presence of the space in a manner impossible within a geometrically cubic space. Edgard Varèse's "organized sounds" intermixed voices and noises drawn from life with those of the synthesizer and siren to meld architecture and sound in aesthetic symbiosis—in a manner until that moment impossible.

In the dark all-brick nave of Sigurd Lewerentz's 1966 St. Peter's church in Klippan, Sweden, single drops of water overflowing the giant mollusk shell that serves as the baptismal font pass through a slot in the floor to splash into a basin in the church's basement—in the process expanding the space and condensing architecture into a single drop of water, that yields a single note.

PS50 Sounding Spaces: Acoustic Legacies Across Architectural Eras
Session Co-Chairs: Sergio Alarcón Robledo, Harvard University, USA, and Nima Farzaneh
Stanford University, USA

Fragments of Jupiter: Building Concert Halls in the Air

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Abstract

Anechoic chambers were first conceptualised in the 1930s as artificially silent spaces, intended to recreate the aural conditions of open space free from the sonic impact of walls. By the 1960s, anechoic chambers had reached iconic status in the worlds of architecture and music, thanks in equal measure to their acoustically and visually striking interiors and to John Cage's manifesto on silence and his composition *4'33"*.

The paper moves beyond the overt iconicity associated with anechoic chambers to explore the more subtle impacts of the silent environment on architecture, music and the recording industry. It does so with particular reference to a little-documented performance by the English Chamber Orchestra in an anechoic chamber in London in 1969.

This orchestral recording - despite passing relatively under the radar in terms of pop culture and media attention - was at the crux of something that was then new and unexplored. It was the first time that an orchestra had ever been recorded in an anechoic chamber and the resultant musical artefacts transformed the aural environment of that architectural context into a blank canvas upon which to build nuance and create alternate architectonic textures within recorded music. Over and above its impact on the contemporary culture of listening, a fragment of Mozart's *Jupiter* Symphony from that recording session became the first 'raw' audio file to be used in simulating and refining the aural conditions of concert halls effectively permitting a form of aural and experiential construction. Firmly situated at the intersection of art and science, that file was used in this capacity for upwards of four decades.

Drawing on archives and interviews, this paper explores the architectural legacy of those fragments of music from 1969 and the interrogates their impact on the design of spaces for listening in the latter decades of the twentieth century.

PS50 Sounding Spaces: Acoustic Legacies Across Architectural Eras
Session Co-Chairs: Sergio Alarcón Robledo, Harvard University, USA, and Nima Farzaneh
Stanford University, USA

Sounding the Reagan Revolution: The Car Interior and Rightwing Talk Radio

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Abstract

As Ronald Reagan left office after serving two terms as the governor of California, he had two options for his next job. Network television offered to have him cohost a political news program, but Reagan politely refused this highly lucrative gig. He chose instead to host a short-form radio program with a different episode to be played every weeknight at 6 P.M. nationwide. He told an aide that the TV show would have been the end of his political career due to over exposure. Reagan's audiences would "tire" of him after both seeing and hearing him so regularly. Instead, they heard his voice sharing 3-minute bursts of commentary for 6 years (starting in 1974 and ending in 1979).

This program, with an estimated audience of 20 to 40 million daily commuters, communicated a policy agenda and an ideological standpoint foreshadowing the Reagan Revolution of the 1980s. This paper raises questions about this political movement and its media strategy in the context of the soundscape where listeners heard the Great Communicator's message: automobile interiors. Reagan hailed the driver explicitly. In one commentary, he confessed to feelings of homesickness that evening while looking from his perch in the upper stories of a hotel at a steady stream of brake lights along a freeway heading into the suburbs. Anxious to get home to dinner and family, drivers in their atomized environment were highly susceptible to Reagan's oratorical tactics. He alternated between sincerity, as the companion to the driver, and sharp bouts of sarcasm, reminiscent of the driver's annoyance at sharing space on the road with others in overcrowded metropolitan areas.

Reagan's radio voice became as much a signature sound of 1970s American suburbia as the cries of children from the schoolyard, dogs barking in the backyard, and sitcoms playing in the family room.

PS50 Sounding Spaces: Acoustic Legacies Across Architectural Eras
Session Co-Chairs: Sergio Alarcón Robledo, Harvard University, USA, and Nima Farzaneh Stanford University, USA

A First Approach to the Sacred Soundscape of the Coricancha

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Abstract

The architects of the Inca Empire engaged with the landscape to create a built environment that appealed to all the senses. Yet scholars have traditionally focused on the visual and kinesthetic effects of Inca architecture while its acoustics have been understudied. Despite the scarce acoustical research undertaken at Inca sites, there is agreement that the architectural programs sponsored by the Inca state were intended to create deliberate experiences in which sound—in addition to vision and movement—was carefully manipulated. Thus, to understand Inca architecture holistically, we must approach it from a multisensorial perspective. For this reason, in this paper we analyze the architectural acoustics of the Coricancha, the most important religious complex of the Inca Empire, to explore how sound was curated in this context. Through a careful examination of the extant architectural remains at the site together with an acoustical recreation of the mid-fifteenth-century space, we aim to better understand the soundscape of this sacred environment and the transcendental experiences that sound may have triggered at the Coricancha. Specifically, we address questions of accessibility and privacy at the Inca temple by studying how sound propagated within the structures and courtyard in the ceremonial sector and beyond the perimeter wall of the complex. To do this, we first determine whether congregants unable to enter the sacred center due to their social status were able to participate sonically in the ritual ceremonies hosted by the elite inside. Second, we establish whether the performances staged by the wider population in the plaza outside of the Coricancha acoustically permeated the physical boundary of the religious complex. Ultimately, our goal is to identify whether sound functioned as a means by which participation in the sacred rituals that were conducted at the Coricancha was expanded to the general society.

PS50 Sounding Spaces: Acoustic Legacies Across Architectural Eras
Session Co-Chairs: Sergio Alarcón Robledo, Harvard University, USA, and Nima Farzaneh Stanford University, USA

The Inca "House for Listening"

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Abstract

In the Andes, space was meant to be experienced by all the senses. While sight was linked to the past, sound was associated with the future. Hence, acoustic performances allowed people to engage and communicate with sacred forces. Andean peoples used wind and percussion instruments as well as voices and an array of sounds from nature to create powerful performances that were transformative. To facilitate these sensorial spectacles, the Inca built sophisticated environments. Examples can be seen in the acoustically sophisticated circular plazas found in the early urban settlement of Caral and the carefully constructed sound tunnels in the religious center of Chavin de Huantar.

For the Inca, performances were key to their becoming the largest Indigenous Empire in the Americas. In this paper, we will present new research on what may have been their most important sonic space: the carpa uasi. This "tent house" had a massive roof with one wall completely open and was associated with the ruling Inca and sacred practices. In the early written sources the carpa uasi is described as an "auditorium" and as a "house for listening." There is only one surviving example of this building type today, in Huaytara, Peru, and it has never before been studied. In this paper, we will present our recent research on this unique building, in particular on its architecture and sonic qualities. This includes a discussion of the building's unusual plan, architectural details (e.g. niches and openings), and its potential acoustic attributes. We will discuss the distinct types of instruments and sonic performances that may have been created and projected in this space, and explore how these sounds may have resonated and been amplified within and beyond this structure. In doing so, our study presents the first sound and space study of the royal Inca "house for listening" and its critical role in Empire making.

PS50 Sounding Spaces: Acoustic Legacies Across Architectural Eras
Session Co-Chairs: Sergio Alarcón Robledo, Harvard University, USA, and Nima Farzaneh
Stanford University, USA

The Soundscape of Renaissance Subterranean Warfare

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Abstract

The struggle for sensory supremacy is a perennial reality of warfare. In this struggle, opponents may seek a visual advantage on the battlefield by surveilling their enemies and striking them from afar while themselves remaining concealed from view. During the Renaissance, this imperative gave rise to the evermore frequent application of gunpowder siege mining: a stealth offensive tactic of digging secret underground tunnels filled with explosives, which allowed besiegers to blast a defensive stronghold from below without being seen.

This paper discusses how the threat of subterranean operations led to remarkable acoustic innovations in sixteenth-century military architecture. To detect invisible siege miners, Renaissance defenders sought to sharpen their aural sensitivity, embedding resonant devices such as musical instruments in their fortifications that amplified the rumblings of underground attackers. These defensive apparatuses, I shall show, were inspired by longstanding practices in the construction of building foundations as well as amplification devices used in theaters and churches. More than just a response to a specific threat, they exemplified the fluid technological exchanges between early modern civilian and military soundscapes.

PS51 Movement and Migration in Early Modern Mediterranean Architecture
Session Co-Chairs: Ann C. Huppert, University of Washington, USA, and Michele Lamprakos, University of Maryland, USA

Captivity in the Ambassadors Khan: The Mandatory Residence of Habsburg Officials in Early Modern Istanbul

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Abstract

During the 16th and 17th centuries, Habsburg Austria and the Ottoman Empire were locked in a fierce rivalry for control over Central Europe. Suleyman I of the Ottomans (1520-1566) and Charles V (1519-1556) and Ferdinand I (1558-1564) of Habsburg Austria led this struggle, vying for control of Hungarian territories. Amid battlefield confrontations, Habsburg ambassadors played a key role in communication between their capitals. In Istanbul, they were forced to reside at a modest traders' residence (khan) built as part of the Atik Ali Pasha Complex in the city center around 1510.

Unlike their European counterparts, Habsburg ambassadors were constantly under surveillance and forbidden from contact beyond the official program, as the Ottomans suspected espionage. Travelers like Ogier Ghislain de Busbecq and Hans Dernschwam, who stayed at this khan during official visits, later published memoirs highlighting the grandeur of the city's streets in contrast to the inn's poor conditions. Over time, due to the status of the guests, the establishment became known as the Ambassadors' Khan (*Elçi Hanı*).

For over a century, the Ambassadors Khan accommodated Habsburg envoys, but its significance waned in the 18th century as the Habsburgs were granted permission to stay in their new palace. By the late 19th century, the dilapidated inn was demolished for commercial buildings.

This paper explores the intricate relationship between architecture and politics in 16th-century Ottoman-Habsburg relations by examining the Ambassadors Khan in Istanbul. It reveals how architectural space became a stage for political messaging and conveys the building's significance through archival materials and travelogues.

PS51 Movement and Migration in Early Modern Mediterranean Architecture
Session Co-Chairs: Ann C. Huppert, University of Washington, USA, and Michele Lamprakos, University of Maryland, USA

Larch, Cedar, and the Soft Power of Architectural Wood in Mamluk Syria

Braden Scott

Bibliotheca Hertziana--Max-Planck-Institut für Kunstgeschichte (during conference: University of Manitoba), Italy

Abstract

In 1448, Philip the Good, Duke of Burgundy, initiated plans to replace the wooden beams of the Bethlehem Basilica's roof. By 1484, his heirs Charles and Mary saw the project through to completion. Throughout his reign, Philip had nurtured Burgundian connections with the monks of the Franciscan order who lived in and around Jerusalem, but unlike his father and grandfather who led gruesome crusades against the Muslims, Philip was a "soft crusader." This is to say that while he kept his predecessors' crusader dreams alive, he never actually led a bloody war in the Levant. Instead, he invested Burgundy's valuable resources in Levantine Christian infrastructure, putting money into pilgrimage routes, churches, and entire villages where the Franciscans lived. Burgundy's material investiture included the replacement of the Bethlehem Basilica's ancient cedar beams with Alpine larchwood. Philip began by requesting permission from the pope to carry out the renovation. He then negotiated for an order of larchwood from the Alpine mountains to be brought downriver to Venice. But why go through all the effort when cedar—an ancient and symbolic material—was still readily abundant in the Levant? It was ancient custom to build Jewish, Christian, and Islamic architecture with cedar, a wood that had magical origins in the mythological tales from West Asia. I argue that to replace cedar with larch wood shifted the meaning to accommodate a new set of European symbolic values in Bethlehem. It was, in effect, part of later Burgundy's soft crusade by occupying parts of Mamluk Syria without waging war.

PS51 Movement and Migration in Early Modern Mediterranean Architecture
Session Co-Chairs: Ann C. Huppert, University of Washington, USA, and Michele Lamprakos, University of Maryland, USA

Nasrid Exiles: Architecture and Urbanism in Early Modern North Morocco

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Abstract

The rise of tensions in the Andalusian frontier during the late fifteenth century, ending in the conquest of Granada in 1492, moved an increasing number of Nasrids exiles to seek refuge in the Moroccan regions across the Mediterranean Sea. Such is the origin of walled medinas like Chez Chauen, settled in 1471, and Tetuan, founded in 1484 by Nasrid captain Sidi Ali Al-Mandari and his Abencerraje knights after leaving their post at the castle of Piñar, 29 miles north of Granada.

Tetuan and Chauen became preferred destinations for Granadan exiles in the sixteenth century, peaking during the War of the Alpujarras (1568-1571) and after Morisco expulsion decreed by Phillip III in 1609. Jewish communities also found refuge in Tetuan, creating unique synagogues and markets. Tetuan functioned as a semi-autonomous militarized city-state with an economy primarily based on corsair activities, in opposition to the pressure from European strongholds on the African coast, such as Ceuta, Tánger, and Asilah. Tetuan's particular identity, deeply informed by its challenging geopolitical context and separated from other communities in North Morocco, was reinforced by urban structures and landmarks rooted in Andalusian traditions with a Marinid component.

Building over the works of authors such as Guillermo Gozalbes, Ramón de Torres, Guillermo Duclos, and Jaime Vergara, this paper presents instances of this Andalusian architecture in exile, unpacking the urban landscapes of Tetuan and tracing its features back to fifteenth-century Granada, Piñar, and the Alpujarras. The paper delves into archival material and survey drawings featuring Tetuan's urbanism, a noble house within it, the oldest synagogue in town, and its Muslim burial grounds spread over 14 Hec. Tetuan's landscape is crowned by the mausoleums of its Granadan founders, known as the *Mujahid tombs*, from where their memory oversees the medina and its valley up to this day.

PS51 Movement and Migration in Early Modern Mediterranean Architecture
Session Co-Chairs: Ann C. Huppert, University of Washington, USA, and Michele Lamprakos, University of Maryland, USA

Exchanging architectural knowledge: Plane Table in Ottoman and Austrian Border Making, 18th c.

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Abstract

Surveying had a long history in the Ottoman Empire, which used it for social and political practices ranging from distribution of shares to taxation. Most mathematical practitioners like surveyors were architects and scholars who were trained on site in collaboration. The science of surveying, used in a variety of areas such as architecture and building infrastructure like irrigation canals, developed into a complex system under state control in the Ottoman Empire between the 16th and 18th centuries (Kale 2019, 2020). Various tools such as the yard stick, surveying chain, and the measuring rod were used to delineate, divide, and sustain buildings, infrastructure, and lands particularly in early modern empires that ruled over vast and diverse lands, such as the Ottoman Empire. The diversity of populations in various geographies, however, necessitated local adaptations of units and tools of measurement. The aerial balance was one of the most widely used surveying tools up until the 19th century. However, in the late 18th century, a new instrument called the plane table began to be used widely by the military architects, engineers, and officials. In addition to the aerial balance, books on surveying started to include sections on this new device that was adapted for local practices. The Ottomans first saw this device while delineating borders with the Austrian officials. Techniques and knowledge produced on site during border making were later written down and spread to new schools of engineering which trained architect-engineers. Additionally, the plane table was influential and conducive for new map making and drawing practices. This paper will explore architectural exchanges by taking as its case study this new surveying instrument called the plane table. I will examine how new surveying practices aimed at efficiency were instrumental in implementing state control over vast lands both in the Ottoman Empire and Europe.

PS51 Movement and Migration in Early Modern Mediterranean Architecture
Session Co-Chairs: Ann C. Huppert, University of Washington, USA, and Michele Lamprakos, University of Maryland, USA

Europe-Sicily-Malta: Early Modern Architectural Transfers

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Abstract

From the 16th to 17th centuries the circulation of architectural professionals increased in the Maltese archipelago. While designing the island's fortifications, architects and military engineers from Italian courts, as well as from the Spanish and French monarchies, redefined Mediterranean geographies. Opportunities on the Islands of Knights (for example the building of La Valletta) attracted architects, and the flow of masters and artisans increased between the Maltese and Sicilian coasts. Such was the case of Italian architect Francesco Buonamici da Lucca (1592-1677) whose career intersected with those of Sicilian and Maltese sculptors and stonemasons, including the young Melchiorre Cafà (1636-1667).

This paper explores how the Hospitaller Knights of St. John in the 16th century revitalized Malta and projected it onto an international stage via architectural contacts and patronage. Sicily was an unavoidable stopover, a platform for the expansion of the professional ambitions of leading architects and engineers, and a privileged market for the purchase of building materials. Malta continuously attracted Sicilian masons, whose professional trajectories will be the focus of this presentation.

PS52 Building Manuals as a Global and Local Medium of Development
Session Co-Chairs: Frederike Lausch, ETH Zürich, Switzerland, and Jie Shen, The University of Tokyo, Japan

The Missionary Constructor: The Manual as Mediator in Rural China

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Abstract

The proposed paper explores the history of the early twentieth century transglobal building trade through its associated building manuals. It takes as its major a case study the building manual 'Le Missionaire Constructeur', a pamphlet first appearing in 1926 in Hebei provence, China, authored anonymously by a French Jesuit brother of Daming. This book purported to offer a manual of instruction for missionaries "obliged to build something" in China's rural provinces. Only two copies of this manual now survive. The paper will explore the form and content of this manual, and in doing so, will reveal its complex status as an imperfect mediator between local Chinese building practices and European architectural ideals. This is not a building manual in the Chinese tradition of the Yingzao Fashi, but nor is it wholly of the European building publication tradition. This building book occupies a space in between, as a negotiating interface between two building traditions in a newly globalised world.

This case study is part of a wider investigation which aims to establish the impact of building manuals on technological development and processes of colonisation in the long nineteenth century. The project's aim is to position these documents' role within the emerging global architectural discourse of empire: as printed artifacts working both within and against colonial systems, and as objects that can open up new and more globally inclusive perspectives on our architectural and cultural histories.

PS52 Building Manuals as a Global and Local Medium of Development
Session Co-Chairs: Frederike Lausch, ETH Zürich, Switzerland, and Jie Shen, The University of Tokyo, Japan

Prototyping Development from the South: Manuals of HRDU, Nairobi

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Abstract

In the Spring of 1967, heated negotiations were underway about establishing a new research institution—the Housing Research and Development Unit at the University College of Nairobi. The pilot Unit was to engage with pressing housing issues in urban and rural areas in Kenya and East Africa and provide the government of Kenya with practical recommendations on how to deal with these social, economic, and architectural problems. Together with the Central Housing Board and the National Construction Corporation, the Unit's researchers experimented with prototype housing designs, tested building systems and new materials, and produced recommendations and building manuals for housing and community organisations. Initially funded by the UN Special Fund and several Nordic and Dutch national aid agencies, the Unit attracted an international team of scholars comprised of Kenyan architects and sociologists, British planners, and Nordic and Dutch economists. This international and interdisciplinary set-up reflected the ambition to provide applied research rooted in the day-to-day realities of Kenyan planning. The research was consolidated into numerous publications and manuals on housing, cooperative development, new building techniques, technologies and construction materials. Over four decades, the Unit has educated several generations of planners, researchers, and architects from Africa, South America, and Southeast Asia and provided the foundation for the UN-Habitat research agenda, while its manuals informed construction across the Global South. Based on a close reading of the Unit's original archival documents and building manuals, located today at the University of Nairobi, this paper aims to dissect how the geographic perspective of this institution and its peculiar South-to-South orientation permeated its research. It is particularly interested in the international amalgamation of ideas within this transnational Global South institution, investigating how visions of development initially imported from the North were rethought, challenged and subverted by the on-the-ground realities of East African planning.

PS52 Building Manuals as a Global and Local Medium of Development
Session Co-Chairs: Frederike Lausch, ETH Zürich, Switzerland, and Jie Shen, The University of Tokyo, Japan

"Involve those whose home it will be": The UNHCR Handbook (1982)

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Abstract

At the end of the 1970s, the work of UNHCR and its partner organizations was dominated by two large-scale humanitarian crises: sheltering refugees from the conflicts in Somalia and Cambodia. The difficulties encountered were documented in reports. Most importantly, they prompted the organization to establish its own handbook and building manual. The first edition of the UNHCR Handbook for Emergencies 1982, a small blue book of 200 pages and 16 sketches, was a reaction to inadequate camp design in the Global South by primarily Western-based aid organizations and the UNHCR itself. Soon after, it became the most influential manual for settlement architecture in emergencies to date.

At first glance, this manual appears to reflect persistent colonial narratives. However, its creation, usage, and development are more complex, revealing an interwoven picture of 'crossed histories' between the North and South.

My hypothesis is that the experiences of co-authors like Fred Cuny and Ian Davis, along with the process that allowed for a preliminary version to be reviewed and commented on, incorporated knowledge from the Global South into the first edition. Both architects were not only highly experienced in emergency shelter design but also strong advocates of integrating local culture and knowledge. A successful example for Davis includes indigenous housing in Bangladesh made of local materials with local labor in the 1970s. These experiences informed the handbook's early instructions, which emphasized involving refugees in shelter planning and construction, even as standardization advanced.

By analyzing visual and textual instructions in the handbook, including the shift from a 'relief-based' to a 'development-based' approach, I aim to introduce a rather controversial building manual to the discourse. This manual has never fulfilled its universal claim, but it tells a 'different' building history, focusing on a typology that has affected countless people worldwide, especially in the Global South.

PS52 Building Manuals as a Global and Local Medium of Development
Session Co-Chairs: Frederike Lausch, ETH Zürich, Switzerland, and Jie Shen, The University of Tokyo, Japan

Bamboo Manuals and Modern Forestry in Late Colonial India

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Abstract

This paper shows how building manuals on forestry and bamboo in late colonial India deployed a technical language of design and construction, which became central to the formation of forestry as an administrative field. Additionally, these books produced bamboo as a modern commodity. In 1900, Charles Gilbert Rogers wrote *A Manual for Forest Engineering for India* for the colonial administration. Aimed at forest officers and students, the manual described construction techniques to manage extractive coffee, tea, and mango plantations in forested areas. In this manual, bamboo emerges as a native, forest commodity of colonial interest. While seemingly routinely technical, the manual challenges historians to understand how environmental and legal understandings of the forest emerged through the material lives of building construction and commodity production. Since then, manuals have tackled using bamboo reeds in construction, its fibers in mud, and its splits for reinforcement in concrete. In independent India, bamboo was described as a universal material for the poor man. Building on the work of environmental historians such as K. Sivaramakrishnan, this paper shows how aesthetic imaginations of landscape, forest, and countryside were produced through technical manuals. Today, bamboo is the subject of new manuals that explain how to build sustainable design and technology and fantastic geometric structures. These books offer alternative possibilities for incorporating dynamics of regeneration and local knowledge into architectural production. Historicizing this modality, where bamboo is deployed as a panacea for the climate crisis, my paper argues that this seemingly new idea has its antecedents in colonial forestry practices. This paper asks, how might we read colonial history in technical manuals of natural materials like bamboo. How might we locate the climate crisis in non-normative archives? If bamboo is entangled in colonial politics and climate histories, how can we use technical manuals to uncover that history?

PS52 Building Manuals as a Global and Local Medium of Development
Session Co-Chairs: Frederike Lausch, ETH Zürich, Switzerland, and Jie Shen, The University of Tokyo, Japan

Pattern Books and Books of Manners in Early Colonial India

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Abstract

The architectural historiography of colonial India continues to return to the question: how were European modes of building transported to and transformed in a new landscape? During the eighteenth century, in the absence of professional architects and experienced patrons, these transmissions often occurred through the medium of the pattern book. This varied genre, which combined the visual format of a stylebook with the practical focus of a building manual, was a popular one throughout the Anglo-world. However, scholars have overlooked the subtle ways in which architectural patterns were used by early modern readers. Rather than simply being a catalog of ready-made designs, patterns books helped the reader to recognize, compare, and emulate the world's architecture. In the case of British India, these books provided colonists with a cosmopolitan framework through which to interpret the Bengali and Awadhi built environment.

This paper considers the library of Claude Martin (1735-1800), located at his villa Constantia in Lucknow, as a case study in the development of this new kind of architectural literacy. In his library were the standard French treaties by Blondel and Bélidor, dozens of titles on antiquities — from Roman to Welsh to Indian, his taste was catholic — as well as several less scholarly books and "magazines" of design patterns. Additionally, he had collected hundreds of Persian and Sanskrit manuscripts. Although he could not read these himself, Martin's correspondence and built work suggest a familiarity with Mughal codes of etiquette (adab) as well as local construction technology (pakkā). I would like to suggest that through a logic of patterns, learned in part from English-language architectural books, Martin formulated a provisional version of Indian vernacular architecture. Incoherent and inaccurate today, his understanding of world architecture nevertheless shows how, in 1800, ostensibly permanent architectural norms could still obtain within a system of particulars.

PS53 Architecture and Internationalism: Beyond the International Style
Session Co-Chairs: Michael Moynihan, University of Texas at Austin, USA, and Ecem Saricayir
Cornell University, USA

UIFA: internationalism, Cold War politics and women's rights

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Abstract

Formal international architectural organisations across the 20thc provided crucial spheres for definitions of internationalism. CIAM was a significant interwar forerunner of 20thc internationalism but later 20thc organisations, such as the Union Internationale des Architectes (UIA, founded 1948) are less researched and the Union Internationale des Femmes Architectes (UIFA, founded1963) is almost invisible. Stimulated in part by the formation of the UN, UIA's expansion from 1948-1962 was inflected by Cold War politics (Glendinning, 2009; Zubovich, 2016). Building on understandings of the international architectural organisation and its conferences as a sphere of geopolitics, this paper examines UIFA's two 1960s congresses (1963, 1969) to tease out the liberatory potential of architectural internationalism within the transformative Global 1960s, a decade focussed on the "fundamental unresolved problems of modernity". (Scott Brown, 2020) Liberation struggles including Eastern European reformist currents, underpinned UIFA's tactical uses of internationalism. In the 1963 Paris conference, UIFA drew on an older dialectic of nationalism and internationalism to critique the limits of the inequitable French "democratic" nation state by asserting a progressive internationalist sphere for women. Nation states however, reasserted their force at the 1969 Monaco congress when delegates from the USSR and numerous Soviet-bloc countries had their travel permits revoked in the fall-out from the recent invasion of Czechoslovakia. Tactically UIFA publicly redefined its gender equity goals by allying them to the United Nations' charter and a legalistic international order of civil and political rights. Presenters performed acts of global solidarity including reading telegrams from across the 'Iron Curtain'. Using the UIFA case studies, this paper examines how late twentieth-century architectural congresses temporarily materialised an international arena and defined internationalism through words and acts. Conference print media formed an after-life of this temporary internationalism, keeping the conceptual idea of a liberatory international sphere alive through correspondence and circulation networks.

PS53 Architecture and Internationalism: Beyond the International Style
Session Co-Chairs: Michael Moynihan, University of Texas at Austin, USA, and Ecem Saricayir
Cornell University, USA

Neutralism as Internationalism: Nordic Architects in the Decolonizing Global South

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Abstract

This paper takes its point of departure in the acclaimed neutralism of the Nordic countries within the charged geopolitical climate of the postwar period. Nation-states like Sweden, Norway, and Denmark attempted to maintain a neutral position vis-à-vis the geopolitics of decolonization and the Cold War. Instead of aligning with the competing models of socialist and capitalist modernity proposed by the Western Bloc and the Eastern Bloc, these Nordic countries chose a third "non-aligned" path, combining and modifying tenets of both blocs.

The paper argues that this neutralism of the Nordic nation-states and the resulting conceptions of "weak nationhood" also influenced the scope and character of architects' work abroad. Due to the neutral stance of their home countries, Nordic architects could operate in the most politically charged geographies of the Global South. Additionally, the architectural designs of some Nordic architects appeared to embody a "semantic neutralism" characterized by constructive self-evidence, programmatic indeterminacy, and spatial rudimentariness, which endowed them with the capacity to contribute to constructing an alternative path to modernity for decolonizing nation-states in the Global South.

Building on these various forms of neutralism and strategically employing related discourses, Nordic architects developed a third "neutral" modernity that distanced itself both from modernism in the Global North and from its colonial tenets in the Global South. To support this hypothesis, this paper examines the practices of the Danish engineering and construction firm Kampsax, which collaborated with Danish architect Jørn Utzon on projects such as the Melli Bank in Tehran (1959) and the National Assembly Building of Kuwait (1971–1983), as well as the designs of Norwegian architect Sverre Fehn for the museum in Leopoldville, Congo (1958).

PS53 Architecture and Internationalism: Beyond the International Style
Session Co-Chairs: Michael Moynihan, University of Texas at Austin, USA, and Ecem Saricayir
Cornell University, USA

Cold War Rome's Academic Arena

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Abstract

Since the French Academy in Rome was established for Prix de Rome artists in the seventeenth century, the city's national academies have been significant international institutions for architecture. By the early twentieth century, a dozen countries (including Spain, the U.S., Great Britain, Germany, the Netherlands, Belgium, and Egypt) sponsored their own centers to similarly claim the city's patrimony. Such academies supplied architects fluent in Rome's authoritative historic design models—primarily classical—until the outbreak of World War II and its aftermath.

The postwar transformation of the Rome Prize's architectural character illuminate an essential facet of this international practice. From 1946 to 1960, fellowship contours were stretched to reconcile traditionalist systems with modernism, which academies were increasingly unable to dismiss as a passing assault on a set of "eternal" design values. Each individual institution made changes in response to specific authorities and domestic realities in the home country, but all grappled with the same basic question: how could a Rome fellowship benefit the architects of their day? Was the tradition of required projects still useful? What was an effective balance between discipline and creative freedom?

The framework containing such decisions was an international machinery with far larger aims. Before the war, academies helped to assert a Eurocentric cultural supremacy resting on Rome's ancient foundations, its presumed authority providing ideological support for colonialist power. In the postwar era, the city's symbolic capital was leveraged in altered terms for a debate shaped by a shifting Cold War map. It was less clear which values to draw from its complex legacies, but the fundamental issue was participation in Rome's multinational circle. An emphasis on membership echoed the competitive interfaces and alliances of NATO. Postwar academies continued to provide political proxies as Rome remained a competitive arena in another highly charged era.

PS53 Architecture and Internationalism: Beyond the International Style
Session Co-Chairs: Michael Moynihan, University of Texas at Austin, USA, and Ecem Saricayir
Cornell University, USA

Building Multinationalism: Constructivism in the Steppe City

James Graham

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Abstract

Soviet Constructivism is typically associated with the project of internationalism—but the years in which Muscovite architects were imagining a new Bolshevik world were also the years in which the role of nationality within the Soviet project were being most hotly discussed. As scholars like Brigid O'Keeffe have argued, the USSR's Nationality Policy of the 1920s was not just an attempt at political representation—it was a building project, one that involved monuments, schools, theaters, housing, and institutions of all kinds. This was often described as "socialist construction," a phrase meant literally (designing and materializing the "new world" of the Bolsheviks) and also in the sense of producing socialist subjects, a citizenry with national consciousness but drawn into the unity of the Soviet project. Reconsidering the entanglement of "internationalist" Constructivism with these national is overdue within much architectural historiography.

This paper considers these questions through a close reading of Ilya Golosov's projects for the new city of Elista, in the southern reaches of Russia, an area that was home to the nomadic Kalmyk people. Intended as a gravitational center for urbanizing a largely rural and Buddhist population while collectivizing the region's agriculture, Golosov's architecture was intended as an expression of "Sovietness" even as it sought to affirm the right to national self-determination promised under the Nationality Policy. As a case study in deploying a visual language of Internationalism within an essentially colonial context, Golosov's work makes plain the participation of architects in shaping the fraught "multinationalism" that the USSR aspired to.

PS53 Architecture and Internationalism: Beyond the International Style
Session Co-Chairs: Michael Moynihan, University of Texas at Austin, USA, and Ecem Saricayir
Cornell University, USA

Neutral, National, Supranational: The UIA's Socialist Worldmaking

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Abstract

Whereas the interwar period of the twentieth century witnessed the transnational proliferation of International Style modernism over the relative circumscription of Socialist Realist historicism to the Soviet sphere of influence, the post-war era—that of the Three World Order—was inaugurated by rhetorics of ideological and aesthetic parity enshrined in the creation of the supra-national framework of the International Union of Architects (L'Union Internationale des Architectes, UIA). Modeled on the United Nations' neutrality, the UIA was established in Geneva in 1948 and endeavored to represent all licensed architects the world over; by 1963 its membership ranks encompassed every practitioner registered with any of its 102 national sections. Triennial UIA congresses, attended by thousands of delegates from across the First, Second, and Third Worlds, sought to coordinate an expansive sense of architecture's professional community as a coherent, unitary domain. Even as the Cold War-era UIA based its mandate on the circulation of architectural discourse and expertise between capitalist, socialist, and Non-Aligned geographies, its congresses, workshops, and publications ultimately consolidated a network of Marxist architects across Eastern Europe and Transcaucasia, Latin America, Africa, and East Asia.

The structuralist logic of the UIA's administrative operation produced expressive contradictions, which this paper demonstrates by taking the 1963 UIA congress, held in Havana, as a case study in the organization's effort to supersede geopolitical difference through disciplinary governance. By what means did the Havana congress—themed "Architecture in Developing Countries," with Ernesto Che Guevara as keynote—aggrandize economic planning as the epistemic foundation of postwar architecture's world system? Based on original research in the UIA's newly-uncovered archive and unpublished archival material from the Cuban, Soviet, Brazilian, Mexican, and Polish national architects' associations, this paper analyzes the UIA's practice of supra-national neutrality as a synchronizing rubric for the architectural profession's globally distributed activity at the apogee of socialist high modernity.

PS54 Roots to Skylines: Hybrid Labor and Planetary Building
Session Co-Chairs: Clemens Finkelstein, Princeton University, USA, and Sonia Sobrino Ralston Northeastern University, USA

Cultivating Resilience: Learning from Minor Olive Tree Practices between Agriculture and Landscape Architecture in the Mediterranean Territory of Valencia, Spain

Juan Villalon Hernando

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Abstract

This research explores the cultural and ecological significance of olive tree cultivation in the Mediterranean, focusing on Valencia, Spain. It examines the interplay between agricultural practices and landscape architecture, highlighting the olive tree (*Olea europaea*) as a central figure in shaping Mediterranean environments through collaborative human and more-than-human labor. Building on Clement's recognition of the historical role of agriculture and gardening in shaping human settlements, and Raxworthy's distinction between landscape architects' future-oriented representations and farmers' real-time interactions with plant growth, this study critiques industrial agriculture and mainstream landscape architecture's large-scale, technologically intensive methods.

The research focuses on the Valencia region, where olive tree cultivation has transformed the landscape. The region has seen the erosion of traditional practices due to industrial agriculture and urbanization, yet remains a site of resilience with *minor* practices that uphold ecological and cultural values. The project uses a comparative qualitative study of a "rural" olive field in the mountainous area of Valencia and an "urban" park in the city center. Using an interdisciplinary approach, the research intersects design, agricultural, and ethnobotanic methods to study minor and alternative human technologies and plant agencies. It includes historical analysis, fieldwork, and comparative studies to uncover the socioecological impacts of olive cultivation practices.

Major practices in olive cultivation, characterized by genetic modification, heavy machinery, and chemical inputs, contribute to social and environmental crises exacerbated by climate change. In contrast, minor practices, often marginalized, demonstrate a high potential for regenerating ecosystems and sustaining biodiversity. These practices, rooted in local and Indigenous knowledge, offer valuable insights for sustainable territorial development. By examining the co-constitutive labor of humans and olive trees, this research contributes to a nuanced understanding of the evolving dynamics between the designed environment and the planetary. It advocates for integrating diverse knowledge systems and practices, emphasizing the importance of minor practices in addressing contemporary socioecological crises and shaping resilient extended territories.

PS54 Roots to Skylines: Hybrid Labor and Planetary Building
Session Co-Chairs: Clemens Finkelstein, Princeton University, USA, and Sonia Sobrino Ralston Northeastern University, USA

Early Case of Geoarchitecture or AI Prophecy? Paolo Portoghesi's Project of Dicaia

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Abstract

The advancement of information and communication technologies has so far revealed no fundamental singularity in the history of human beings beyond which their afflictions will vanish, to borrow the thought of scientist John von Neumann. However, some of the exurban utopias that developed between the 1960s and 1970s identified technological advancements, information control and remote communication as possibilities to be explored.

In 1969, Paolo Portoghesi conceived Dicaia, a project for a city capable of self-reproduction and founded on organic development, the alliance between the human and the nonhuman, and the use of cybernetics as a means of ensuring an equitable distribution of resources.

Dicaia is conceived at a time when information becomes a topic of scientific research. Notably, in 1969 the major American universities begin to connect the first research through one of the first webs of remote information exchange, Arpanet. Similarly, in Dicaia, information is spread through a circulatory apparatus—a precursor to the Internet—that reaches from data collection and processing centers to terminals distributed in every housing unit and in every corner of the city. Thanks to this constantly active circuit—according to Portoghesi's plan—critiques, protests, and desires of every resident will streamline planning. Moreover, this "co-habitation machine" is a responsive city ante litteram, which realizes residents' demands through a corrective system which excludes anything that would inhibit the collective good.

Dicaia anticipates the demise of the architectural practice in the AI era, and prefigures a society in which the architect will no longer make the design but will write the program.

This essay reexamines Dicaia within the intricate artistic and techno-scientific landscape of the time, and reads it both as an antecedent of Geoarchitecture—a theory which Portoghesi would later develop in the 2000s—and as a prophecy of AI.

PS54 Roots to Skylines: Hybrid Labor and Planetary Building
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From Waste to Work: Tropical Cattle, Cattle Sheds and Fermenting Manure, 1872-1892

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Abstract

By the middle of the 19th-century in Britain, ideas surrounding notions of 'work' and 'waste' came to have a central place in political economic thought. Here the shift from balancing to engine models of understanding the universe created an intellectual-social milieu where the 'working' of the steam engine gave the mathematical means to sort out energy from entropy or work from waste. This engine economy also revealed the need for 'improvement' to push what had been deemed 'waste' back into a productive form of 'work.' Under the conditions of El-Nino induced droughts in British-colonized India, this paper will show how tropical cattle came to fit this episteme via specifically designed cattle sheds. As understood from with their zoological classification, the *bos indicus* cattle species' innate topicality gave them an ability to continually work in harsh climatic conditions and produce high-quality milk, meat and manure. While prevailing indigenous economies of dung removed moisture via its drying out/burning as fuel, plaster, pest repellants, and manure, the British read this as 'wasteful' in the wake of drought and famine. The British in the context of drought and famine sought moisture and fermentation as necessary processes for cattle excrement to become potent fertilizing agents to continually rejuvenate India soils of its fertility in aid of imperial political economy via plantation and agricultural production This paper will historicize the two-decades beginning in 1872 that would lead to an architectural setting that uses the cow's body itself to regulate moisture and the consistency of the manure that is sought to be extracted by the British. The transformation from waste to work or, excrement to manure in aid of political economy required these cattle sheds that brought together, non-human metabolism, animal and indigenous labor, microbial action, and a split sense of tropical environment.

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Planetary Collisions: The Incidental Architecture of Orazio Antinori, Ornithologist at Let-Marefià, Shewa, 1877

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Abstract

This paper probes the relations among observational techniques, unscripted planetary forces, and settlement practices that undergird modern colonial exploitation. Although Italy has typically not been at the center of histories of coloniality, Italian colonialism often cast as less violent or pervasive than the exploits of other nations, an account of the research activities of nineteenth-century geographer and ornithologist in Ethiopia, Orazio Antinori, unveils new forms of labor hybridities as well as the deep treachery of colonial systems camouflaged even by failed scientific inquiry.

The study traces the plotline instigated by an accidental rifle discharge triggered in 1877 "by either a rock or a clump of brushwood" that incapacitated Antinori, upon whom the Shewan monarch Menelik II subsequently bestowed the station of Let-Marefià in exchange for exactly those Italian firearms. Following the same logic that turned a Shewan child into Antinori's prosthetic hunter, a Shewan tree got caught up as a quarry of bird skins, besides a whole range of more-than-human actants incidentally loaded into the course of the gun-human-geography assemblage, either as pragmatistic components or as potential interferences. In comprehending the technicities and prosthetizations that took effect between the body of the naturalist and that of the state, the study considers Antinori's ornithological cabinet as the terminus of a logistical architecture of Italy's colonial commerce under the sway of a chimeric blend of Risorgimento ideals on the one hand and Euro-expansionism on the other. The station's program of action, while integrating the skin-philic scientist's taxidermies into a planetary techno-infrastructural system of zoological specimen trade, induced incidental agglomerations where knowledge pursuits, mercantile interests, and political ambitions became inextricably confused. They reveal the transformation of territory into factories of both knowledge and material production by scientists who operated as the avant-garde of the colonial enterprise and whose dwellings were as much disguised forms of armaments as they were neutral containers for research.

PS54 Roots to Skylines: Hybrid Labor and Planetary Building
Session Co-Chairs: Clemens Finkelstein, Princeton University, USA, and Sonia Sobrino Ralston Northeastern University, USA

Vera Simons: Continuous Atmosphere

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Abstract

After the manned balloon was invented in 1783, public enthusiasm gradually gave way to frustration: impossible to steer, the balloon could not be put to practical use. Altitude, however, was controllable, and the view of Earth from above was transformative. In 1957, Project Manhigh by the US military broke altitude and duration records by suspending a man in a pressurized capsule from a balloon for 24 hours in the stratosphere. Winzen Research Inc., overseen by Vera and Otto Winzen, supplied the flight equipment. Because of its idle quality, the balloon is ideal for prolonged study of Earth from above; aeronauts' accounts report both data and the meditative experience of giving up control to float with the wind. However, since rockets replaced balloons during the Space Race, balloons' novel contributions to exploring the cosmos and the planet have been largely overwritten.

This paper examines the artwork of Vera Winzen, later Simons, to reveal a planetary orientation in aeronautics after NASA's lunar conquest. A balloon manufacturer credited with four patents, a respected balloonist with multiple records as a female aeronaut, Simons joined MIT's Center for Advanced Visual Studies as a kinetic artist in 1969. Her 1970s art project Da Vinci was a series of balloon flights in collaboration with environmental scientists. It aimed to thicken the atmosphere between Earth and sky across a transcontinental geography to underscore the importance of this invisible, continuous layer to planetary life. One flight tracked pollutants from St. Louis to Indiana while floating along them, another record-breaking flight from Oregon to Ohio flew low enough to engage spectators through a durational performance. Today, as a renewed race to the moon take shape, Simons' balloon projects, interpreted through epistemological frameworks of the Critical Zone (Latour, Weibel, 2020) and elemental forces (Bennett, 2009) will complicate notions of the planetary.

PS55 Counterinterpretation: Deep South African American Architecture
Session Co-Chairs: Phillip Smith, American College of the Building Arts, USA, and Danielle S. Willkens, Georgia Institute of Technology, USA

Striking the Common Wind: Ornamental Ironwork and the Black Radical Tradition in New Orleans

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Abstract

Following the Haitian revolution, an influx of creole and black artisans migrated to Louisiana from Saint-Domingue (fig1-2), crafting what art historians Alain Locke and James Porter once called the “first Afro-American art”—the ornamental wrought iron of New Orleans (fig 3). Whereas Locke and Porter saw ironwork as a mere “handicraft basis” for a self-contained African American art composed of “individual fine artists and architects” this paper argues that ornamental ironwork should be understood within collective Afro-Atlantic social movements which contested slavery and capitalism across the Caribbean basin. From the Haitian revolution to Black Reconstruction, creole craftspeople marshaled craft technique as a tool for collective political organizing, memorialization, and fostering an aestheticized political consciousness within Louisiana's Black communities.

Wrought ornamentation might seem antithetical to radical practice, given its association with enclosure, violence, and proprietorship – exemplified by the display of decapitated heads of enslaved craftspeople involved in the German Coast Rebellion (1811) atop the city's iron gates. (Fig 4). Nevertheless, black ironsmiths worked collaboratively to insert apotropaic Haitian veve into wrought iron’s matrixes, clandestinely endowing their enslavers’ built environment with their own spiritual symbolism (Fig 5). Ironwork’s collaborative conditions of production likewise strengthened communal ties, laying the groundwork for post-emancipation, creole blacksmiths like Pierre Carmouche to organize craft-specific mutual aid and benevolent societies. These organizations’ principles were notably “derived from Haiti,” taught craft skills to members, and, most significantly, organized funerals and adorned the graves of their members with iron ornaments (Fig 6+7).

As exemplified by a mutual aid society insignia found within an unearthed enslaved graveyard (Fig 8) destroyed by the spillway in Cancer Alley, iron ornament was a means for black, unfree labor to resist being forgotten. Through an analysis of ornamental ironwork’s materiality, collaborative conditions of production, iconographic syncretism, and connections to mourning, this paper reveals how Haiti’s “common wind” was disseminated through craft technique.

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The Atlanta Model Cities Program and the Architecture of Justice

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Abstract

In early 1968, Georgia Ku Klux Klan leader Calvin Craig unexpectedly resigned and committed himself to racial equality, crediting his reversal to Xernona Clayton, the community relations director of the Model Cities Program in Atlanta. Across 150 cities from 1966 to 1974, African American civil rights activists like Clayton joined Model Cities, the War on Poverty's federal urban development program, in pursuit of housing, education, and workplace equality. Early stories like Craig and Clayton's unlikely alliance suggested that not only was desegregation achievable, but that the key to success was to bring everyday citizens together to redesign the built environment.

In just a few years and on an extremely limited budget, the Atlanta Model Cities Program targeted the spatial disparity between African American and white Atlanta by building two schools, three community centers, three parks, dozens of social programs, hundreds of homes, and widespread infrastructural improvements. This paper situates three works designed for Atlanta Model Cities by Joseph W. Robinson—the Pittsburgh Civic League Apartments, Pittman Park Recreation Center, and Grant Park Pool—within the work of a generation of fellow young African American architects who built projects critical to Model Cities Programs across the Deep South, from Tampa to Tulsa. In doing so, it brings together oral histories, autobiographies, and local archives seldom examined in context of each other to reveal a long-overlooked network of architects and activists who sought to construct a more just American landscape.

While this movement revealed the architectural potential for repairing racial injustice, the federal government's disinvestment from urban inequality shortly after obscured many of these projects while limiting their social impact. Thus, uncovering the architectural archive of the Model Cities Program generates a record of the American state's accruing debts, offering today's scholars, activists, and policymakers receipts for future reparations.

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"Curious carved work": Black Craftsmen & the Making of Charleston

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Abstract

With the arrival of enslaved Africans to the colonial city of Charleston, South Carolina, the bridge connecting their forced labor to the establishment of the city was cemented through their contributions to the built environment. There is no doubt that enslaved men and women heavily contributed to the establishment of the city, yet so few works document their presence and follow their individual stories. This paper takes as its subject the many unrecognized and unrecorded Black craftsmen who aided in building Charleston, South Carolina and the Lowcountry during its epic rise to prominence in the 18th century. Through an examination of private papers, will and estate records, architectural plans, and 18th century homes, this case study examines the impact of Black craftsmen on the built environment and makes two arguments: first, that the city could never have developed in the way that it did without their skills and labor, and second, that Charleston today owes them greater acknowledgment, particularly considering the role of their work in making the city into one of North America's preeminent centers of heritage tourism.

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The Influence of Southern Black Cemeteries on Local Communities

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Abstract

This paper aims to discover the existence and meaning of the physical, spatial, and spiritual agency between black pre-emancipation cemeteries, the black community they're located in, and its historic and contemporary importance to communities in the Jim Crow south of the late 19th compared to modern day America. The paper will further explore how the influence of the past has empowered descendants of said enslaved people to fight for their ancestral lands as these cemeteries face destruction from looming development, lack of funding for proper maintenance, and neglect due to prejudicial viewpoints of their importance.

The cemeteries that were strategically chosen for this research include Pierce Chapel African Cemetery (Midland, GA), Freedman's Cemetery (Dallas, TX) and Lutheran Cemetery (Baton Rouge, LA). These sacred spaces, constructed in different regions and each having unique background stories, have one thing in common: they all held significant importance to the communities that they originally served and continue to be revered by their descendants.

The deep dive into the physical, spatial and spiritual agencies of the cemeteries will provide the context as to who, why, where, when and how they were constructed. While inquiring into the basic themes with various cemeteries is important to establish commonalities between them, it is also beneficial to detail the unique characteristics of each as it showcases the creativity of enslaved people and their willingness to maintain their culture and respect they held for the deceased despite the limitations of chattel slavery. These spaces are filled with historical significance while contributing to current Afrocentric cultural relevance in the United States.

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"Enslaved Builders in Nashville: Re-Considering Architecture in the Athens of the South"

Rachel Stephens

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Abstract

Although their foundational role in the architectural history of Nashville, Tennessee is rarely acknowledged, it is difficult to underestimate the centrality and significance of enslaved craftspeople to the building and maintenance of the city. Archival records attest to the wide range of skills possessed by enslaved artisans, who worked as stonemasons, bricklayers, carpenters, and much more. Runaway slave ads in Nashville newspapers from across the antebellum period note the prevalence of these craftspeople, including Arthur, for example, who was described as a "good carpenter and point" and who self-emancipated from his enslaver R. P. Currin in 1841. People enslaved by the city's white elite built their mansions as well as the furniture inside. City and state government was also implicated. The city enslaved sixty men who were charged with building and maintaining the city's waterworks and grading and cleaning the streets, among other duties. The state of Tennessee rented dozens of enslaved stonemasons across several years to labor in the quarrying of limestone and construction of the city's crowned jewel, the Tennessee State Capitol building. In unearthing information about these people and their contributions, including their post-emancipation work in freedom, my presentation seeks to trace the roots of Nashville's rich tradition of Black artisanship back to the antebellum years to reveal the integral role African Americans played in the literal building of the city.

PS56 Beyond the Postcolonial: Methods, Problems, Openings
Session Co-Chairs: Riad Kherdeen, University of Illinois Chicago, USA, and Johanna Sluiter
University of Bern, Switzerland

Rethinking the "Postcolonial" in Moroccan Architectural History

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Abstract

The terminology of "postcolonial" has been imported into the field of architectural history from literary and cultural studies to describe urban transformations and epistemologies in countries after colonial rule. However, there is a discrepancy in its application, particularly in its importation to the French-speaking world. Despite the pioneering work of French-speaking scholars such as Fanon, Glissant, Césaire, and Senghor in postcolonial studies, contemporary French architectural historians seem less embracing of the term's full meaning. In the context of Morocco, French-speaking historians often prefer "post-independence," minimizing the emphasis on colonial rule by arguing that Morocco was a 'protectorate' rather than a 'colony.' This usage in French literature related to Morocco's history obscures the colonial impact and dilutes the term's significance.

Meanwhile, available research by local historians has often failed to address how these terminological and methodological differences impact the understanding of Morocco's architectural history. Frequently relying on Western frameworks, as critiqued by Abdellah Laroui in his 1975 work "L'histoire du Maghreb," these studies often result in fragmented narratives influenced more by the historians' educational and linguistic backgrounds than by rigorous archival and fieldwork-based methodologies.

By critically analyzing the use of "postcolonial" terminology across English, French, and Arabic-speaking research, this paper explores the implications of these linguistic and methodological discrepancies. Drawing from available literature in different languages related to the same case study, this paper seeks to extract the various uses of the notion and mediate new ways of writing where language becomes less of a barrier. This paper introduces a new approach to examining the "postcolonial" in Moroccan architectural history, emphasizing the need for a unified methodology that retains the term's foundational political and historical significance. It aims to suggest potential methodologies for a clearer, more accurate representation of Morocco's historical and architectural narrative.

PS56 Beyond the Postcolonial: Methods, Problems, Openings
Session Co-Chairs: Riad Kherdeen, University of Illinois Chicago, USA, and Johanna Sluiter
University of Bern, Switzerland

Coloniality of Knowledge within Architectural Education in India

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Abstract

Architecture education in India was instituted by British colonizers, who in 1896 started draftsmanship classes to train reasonably skilled native surveyors and site engineers. Within imperial rationalities, while the site of the ruling empire was the center of knowledge production, the reproduction of knowledge was delegated to the colonized site. A model of architectural training was retrieved from the metropole and strategically transplanted onto the colony with the primary intention of imparting apolitical, practical skills useful in building the colonial empire.

The post-independence project of nation-building following the departer of the colonizer became entangled within a developmentalist agenda influenced by Western modernity. In the new nation, architecture and its educational form were positioned as sites of production of discourses on national identity, progress, and development. Manifesting in the rhetoric of modernization at the time is a modernist proclivity that inescapably deadlocks architecture and its education to the colonial matrix of power. Disguised behind the promise of postcolonial modernity, coloniality becomes a constitutive force, perpetuating systems of domination and control, this time under liberatory guises of democracy, secularism, and development.

This paper seeks to unravel the tensions, paradoxes, and commensurable power effects of colonialism and postcolonial modernity in architectural education through Aníbal Quijano's (2000) notion of coloniality of knowledge, demonstrating an epistemic slippage and reverberation of subjectifying discourses between these seemingly incommensurable temporalities. By juxtaposing the emergence of architecture education in India (1896-1908) with its post-colonial resurgence (1947-1959), this paper dissects and expands the postcolonial to think alongside the decolonial in examining power/knowledge effects and subjectification processes within architectural education. I argue that a potent state of contradiction between decolonial and postcolonial debates in the context of Indian architectural education offers generative methods to dismantle totalitarian universalisms perpetuated by the discipline.

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PS56 Beyond the Postcolonial: Methods, Problems, Openings
Session Co-Chairs: Riad Kherdeen, University of Illinois Chicago, USA, and Johanna Sluiter
University of Bern, Switzerland

The Post Colonial, the Local and the Planetary: Grey spaces of global modernism on the Malabar Coast of Kerala, Southern India

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Abstract

One of the central and under-defined concepts of postcolonial history - in the tradition of subaltern studies - has been its insistence on the 'local'. In this genre of work the local refers less to a hierarchical scale (e.g. local vs global) than to a host of alternate situated cosmologies. In studies of visual culture of South Asia, paying attention to the 'popular' as a way into the local has paid rich dividends in attempts to write histories of "most of the world." However, the geographies of global histories of modernism are still pervaded by an ocean of empty 'grey spaces' – semi-expert designed popular landscapes – relegated to the background of statist, metropolitan artefacts of 'post-colonial modern architecture.' This paper argues for the local as a method - as a "site of the social" - useful for architectural history to go beyond scalar notions of region/(critical)regionalism that have restricted narratives of modernism in South Asia.

I foreground this through the Malabar Coast of Kerala, a littoral space typical of empty grey spaces in the maps of modernism. Taking Malappuram (erstwhile British Malabar), southern India's only Muslim majority district and among the fastest urbanizing areas in Asia, I explore an eclectic, domestic architectural style endemic to the area. This architectural style and affect, associated particularly with Kerala's Mappila Muslims mark their migration to and success in the Arabian Gulf countries. Through archival and ethnographic accounts, I show how these 'Gulf Mansions' reveal a cosmology that go beyond the secular and modern as well as the bounded imaginations of place – revealing the limits of normative architectural histories of South Asia. Mobilizing this local, I show the richness and multi-scalar space times of these grey spaces that lie inside and outside the nation and globalization, connecting to the planetary.

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University of Bern, Switzerland

Postcolonial Sites of Consolidation: Recontextualizing Landscapes of Production through Colonial Bombay and Italy's South in the Long Nineteenth Century

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Abstract

The postcolonial promised to subvert Empire's system and its oppressive forces. The unification of territories towards the consolidation of the independent nation-state was seen as the end of disenfranchisement and the victory of anticolonial movements. Along with the creation of the national subject, so was created a subject for the architectural canon. Transitioning from colonized to nation makers, postcolonial subjects have been made into *types*; the "colonial subject" and the "colonizer" are universal units that index across geographies and temporalities in the field . As abstractions they continue to embody Empire's binaried episteme: colonizer/colonized, metropole/periphery.

In this paper, we think through Dalit historian Umesh Bagade's critique of the Subaltern Studies group's reading of Antonio Gramsci's theory of the Subaltern (2007), to challenge the colonial epistemology of binaries undergirding architectural history. Bagade contends that the SSG reduced Gramsci's framing of the subaltern as the social group who is economically exploited and socio-culturally dominated, by removing the economic exploitative condition of subalternity, thus reducing multifaceted relationalities to the binary oppressed/dominator. We use the making of British-acquired Bombay to think about the impact of positionality in the field, and its absence from theories that ignore caste. We contextualize Gramsci's theories of the Subaltern amid Italy's making as a nation-state, when Gramsci argued Italy's South was made into an 'exploitable colony,' to complicate homogenizing narratives around nation-state building.

In these sites of consolidation of architectural history and of nations and empires, we focus on the corporeality of subjects, resisting a regime of abstraction dictated by postmodern structuralism. The bodily conditions of the caste system and the biological racialism embedded to Southerners complicate *types* of subjects, and reciprocally the architectural types they inhabit. As a method of inquiry, it points to the specificity of political bodies, rather than the integrity of body politics.

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Session Co-Chairs: Riad Kherdeen, University of Illinois Chicago, USA, and Johanna Sluiter
University of Bern, Switzerland

Decolonizing Architecture: Situating the works of Francis Kéré

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Abstract

In recent years, discourse on decolonizing architecture and de-modernization has proliferated, extending beyond internal post-modern critique. One end of this spectrum involves rejecting modernity and its post-modern critique as extensions of colonial and post-colonial project. On the other far end and mildly forgiving are the two concepts vis. Hybridity and Third Space, put forward by Bhabha, in his book The Location of Culture. While Hybridity is used to describe the process by which a new culture emerges through imposition and appropriation, Third Space is a site of cultural negotiation and transformation where new forms of identity emerge. However, both theories are not mutually exclusive and could be effectively explored through the works of the 2022 Laureate of Pritzker Architecture Prize Diébédo Francis Kéré, particularly in his early works in his village. This paper situates Kéré's work within broader historical narratives of colonialism, post-colonialism, and neoliberalism, highlighting its significance in addressing social, economic, and environmental challenges in Africa. Rooted in pre-industrial building techniques and communal structures, Kéré's work challenges colonial legacies and embraces hybridity and third space. Through a detailed analysis of his work on Gando Primary School, this paper examines Kéré's participatory design approach, utilizing locally available materials and empowering communities through collaborative construction processes. Kéré's approach not only challenges conventional notions of modernity but also fosters a reclamation of agency and identity within marginalized communities. By analyzing Kéré's architectural practice, this paper contributes to ongoing discussions on the decolonization of architecture and the role of design in promoting social justice and sustainability.

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University of Bern, Switzerland

Towards a New Articulation of 'Heritage' in 'Post-Postcolonial' India

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Abstract

Following independence from British rule, 'heritage' in India fell under the domain of postcolonial studies. Scholars believed that showcasing 'Indian architectural heritage' would aid the nation-building process. Ironically, many came from upper-caste privilege and appropriated power during the vacuum of decolonization. By describing architecture using colonial taxonomies, by using conservation as a tool to 'protect' monuments from 'the locals', and by relying on Ruskinian preservation manuals, Indian architectural historians created a framework for 'postcolonial heritage' that was paradoxically 'colonial' in its outlook. Recently again, the understanding of 'built heritage' in India has undergone a major change. The turn towards right-wing populism embodies a sharp Hegelian 'antithesis'. This shift causes architecture to become an agent of both impatient capitalism and nationalism, whereby built heritage becomes either a marker of identity, or an aesthetic backdrop for 'development'. This marks the age of the 'post-postcolonial'. If 'postcolonial' was a response to 'colonial', then 'post-postcolonial' is a rejoinder to that 'postcolonial'.

This research paper delineates the importance of interlinking architectural history with cultural transformations in the current age of capitalistic consumption and political factionalism, in order to develop a contextual understanding of 'post-postcolonialism'. This will be done in three parts. First, emerging shortcomings in the 'postcolonial' discourse will be analyzed, and a theoretical understanding of what constitutes 'post-postcolonialism' will be offered as a critical alternative. Secondly, an examination of political processes linked to architectural conservation in contemporary India will be formulated. Thirdly, the paper will demonstrate how it is incumbent upon theorists to distill an ontological framework to study the relationship between power, space and identity. The paper will ask the fundamental questions: How can architectural historians use new methodologies to critically reframe 'postcolonialism'? Who is included and excluded in the process of 'heritage-making' in 'post-postcolonial' India?

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