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PS01 Architecture and Trans Experience

Lidia Klein, UNC Charlotte, USA, Chair

Trans Experience as Architectural History: Shifting perspectives in the writing of Jan Morris

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Abstract

The historian and travel writer Jan Morris (1926-2020) wrote over forty books, many explicitly addressing her gender transition in relation to the histories of cities and buildings. Yet she has rarely appeared in architectural history and theory. Where architectural scholars did address her work—such as reviews of her 1981 abridged edition of Ruskin’s *The Stones of Venice*—they often judged it as overly-subjective and lacking in scholarly rigor. Other scholars, such as trans theorist Jack Halberstam, criticized her Western-centric gaze, particularly in *Conundrum* (1974): her best-selling account of gender affirmation surgery in Casablanca. Nevertheless, over more than seventy years of writing, Morris was frequently self-critical, recognizing the biases in her earlier work and revising her positions on race, colonialism, and gender-essentialism.

In this paper I explore how Morris’ deeply personal and reflective writing might prompt reassessment of the same standards of academic detachment that contributed to her marginalization in architectural history. Without downplaying earlier critiques, I am interested in drawing out Morris’ evolving positions towards the built environment through close reading of her work — allowing Morris to speak through her own writing — as one of very few twentieth-century trans perspectives on architecture. To do so, I focus on *A Writer’s House in Wales* (2002)—about the home designed with her partner Elizabeth—and *Trieste and the Meaning of Nowhere* (2001): interweaving geography, urban history, and Morris’ memories of the city before and after surgery. Across these two late works, and others, Morris suggests that her experience of buildings and cities was inextricable from her changing body: she could not forget first seeing Trieste as a male-presenting soldier. I argue that recognizing Morris’ experiences in a trans body compels us to confront the presence of bodies, subjectivities, and shifting perspectives in all architectural writing, whether acknowledged or not.

PS01 Architecture and Trans Experience

Lidia Klein, UNC Charlotte, USA, Chair

The architecture of STAR (Street Transvestites Action Revolutionaries)

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Abstract

This paper examines the architectural framework of the Street Transvestites Action Revolutionaries (STAR), an organization founded by Marsha P. Johnson and Silvia Rivera in New York in the 1970s. Johnson and Rivera felt neglected by the larger LGBTQIA+ movement, which they saw as incapable of addressing the specific concerns of underage and homeless LGBTQIA+ sex workers in New York. This exclusion was evident after the Stonewall Riots, where some segments of the LGBTQIA+ movement ostracized trans people for "parodying" womanhood. The group's aim was to provide shelter and community for sex workers, particularly those who were racialized and trans.

STAR's architectural interventions and activities were key in creating a space of mutual dependence and challenging the structural exclusion of gender non-conforming, racialized, sex working, and homeless people. Initially, STAR was housed in a trailer truck parked near the Greenwich Village piers before moving to a rented, abandoned building at 213 East Second Street.

STAR's architectural strategy was centered on an approach based on recycling, mixing materials, and the unfinished. These aesthetic components were strategic responses to the ad hoc and temporary nature of the spaces they occupied. STAR's architecture became a model for emerging forms of political activism as its informal and discontinuous efforts to address the HIV/AIDS epidemic turned into regular meetings and actions by distinct groups.

This paper highlights the relationship between architecture and social justice by illustrating how architecture was used by STAR to challenge the built environment's systemic exclusion of racialized and gender non-conforming communities. The organization's architectural strategy underscores the importance of flexibility, adaptability, and resilience in social justice movements that aim to challenge systemic oppression.

PS01 Architecture and Trans Experience

Lidia Klein, UNC Charlotte, USA, Chair

The Dissociation Association: Trans Architects in Practice

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Abstract

After 33 years of practice, my work as a transgender architect is becoming “historical,” my thinking representative of some trans approaches to architecture. While the notions of “trans space” or “trans architecture” have acquired theoretical interest, the condition of practicing as a trans or nonbinary architect has not been the focus of investigation, and the presence of “trans” concerns seldom acknowledged beyond the bathroom debate. This paper will present threads drawn from my work and from interviews with practicing trans and non-binary architects, to find what has been important in practice for architects whose selves lie outside the cisgender binary.

Being trans in architectural education, in the office, with clients, on the construction site, and with governmental agencies, causes shifts in realized work relative to cisgender practice. It requires the trans person to perform labor not required of cisgender designers, while it also provokes questions and viewpoints that are not common in the profession, concerns which when given form may not register as explicitly “trans” in nature.

How is the hand of the trans architect visible in design? What concerns, difficulties, sensitivities, and desires are common to trans designers? This approach, from practice instead of theory, asks how lived experience as a trans person comes to affect design, instead of how the reified concept of “trans” may perform as metaphor, programmatic question, or formal strategy.

This paper will include excerpts from interviews with contemporary transgender and non-binary architects, as well as examples of their work. The trans body has been present in our architecture for ever; the question is how to find the traces of its influence on our thought, both as it relates to the presence of trans and non-binary people, but also in the possibilities trans thought creates for all of us.

PS01 Architecture and Trans Experience

Lidia Klein, UNC Charlotte, USA, Chair

Enclosing Spaces, Containing Selves, and Transitioning Bodies

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Abstract

In Robin Evans' essay "The Rights of Retreat and the Rites of Exclusion: Notes Towards the Definition of Wall," he asserts that "[Walls] are not simple barriers to prevent energy-transfer, but barricades that prevent entropy of meaning and preserve the holistic and unitary concept of our dream world...Walls are the armoury that preserves our personal integrity..." If walls maintain the wholeness of the individual, they must represent incontrovertible impassability, both physically and psychologically.

This work by Evans exemplifies the faith in stability and enclosure that undergirds modern, Western theories of architecture and embodied identity alike. Reading with Evans, walls are surfaces that abstractly and tangibly function as rationalizing socio-spatial agents. Comparably, works by trans scholars, such as Jay Prosser's *Second Skins* and Judith Butler's *Gender Trouble*, address the ways in which skin and the normatively sexed body function as rationalizing socio-spatial agents. Both authors critically theorize how transgender ways of being interact with and destabilize the primacy of impassable, enclosing surfaces to embodiment. Their work radically opposes the bodily and spatial integrity that Evans puts forth.

Drawing on architectural theories of surface and enclosure, trans theories of embodiment, and my personal experiences of transition, this paper will critique ways of being that architectural theory continuously assumes to be stable. Furthermore, I will propose that trans experiences – in which bodily, social, and spatial rupture are inevitable – performatively enact this same critique, and it is for this reason that it is necessary to bring trans ways of being to bear on architectural theory. This intervention fundamentally shifts ways of reading, producing, and expressing architectural theory and history.

PS01 Architecture and Trans Experience

Lidia Klein, UNC Charlotte, USA, Chair

Transing architecture and/as social justice

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Abstract

The building at 111 Taylor Street in San Francisco's Tenderloin stands at the intersection of trans* social movement-building, gentrification, and anticarceral resistance. In 1966 its ground floor was the site of Compton's Cafeteria riot, a spontaneous eruption of defiance against police intrusion in a space that functioned as a queer and trans* gathering space within a proto-queer neighborhood. The riot was memorialized in Susan Stryker's and Victor Silverman's documentary *Screaming Queens* (2005). The establishment of Compton's Cultural District in 2017, the first district celebrating trans* cultures in the United States, further contributed to the building's symbolism, as did the designation of its street elevation as a city landmark. However, these developments also fixed the building's meaning as a decontextualized trans* icon within the city's LGBTQ+ tourist economy. The use of its three residential floors as a halfway house by GEO Group, a for-profit prison company, further complicates its legacy in the present.

This paper builds on the author's organizing with the Turk & Taylor Initiative, a grassroots effort to liberate the building from its current owner, oral histories with key participants in the 1960s Tenderloin counterculture, and ethnographic observations. It examines the building's contextual meaning as a prompt for de-carceral action in the present. Extending insights from trans* methods that question the stability of binary categories (male/female, grassroots/institutional, gay/straight), the analysis of debates about the building's memorialization and its future reveals the limits of political advocacy in historic preservation. It also examines how public memory can inform spatial justice and why transing space must invent new ways of telling building stories.

PS02 Transnational Mobility, Space, and Place-making in Global South

Cheng Chen, University of Virginia, USA, Chair

Rehumanizing the Urban Bohío

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Abstract

In a lithograph from c. 1839, French expatriate artist Frédéric Mialhe depicts several buildings on the outskirts of Havana, Cuba. In the foreground is a dilapidated bohío, a colonial thatched building, its timber frame laid bare, and its derelict roof juxtaposed against the Neoclassical house of Don Leandro Arozarena. Clean lines and structural finish in the stately home attest to the inferiority of the adjacent bohío as well as its makers and dwellers. The rhetorical product of elite and imperial politics, this image epitomizes negative representations of thatched architecture in the Hispanophone Caribbean that date to the sixteenth century. Urban authorities and elites traditionally framed these structures against casas (proper Spanish-style houses), with the assumption of the crudeness of bohíos. Architectural historian Felipe Hernández and others have called for scholars to complicate the dichotomy between the ordered formal city in the Americas designed by architects and administered by city governments and the contingency and flux of the informal city composed of residents who make their own dwellings and social spaces of found materials and innovated techniques without institutional training and well beyond the stroke of the architect's pen.

Static and marginalizing representations of bohíos abound for the nineteenth-century Caribbean, despite the reality that the makers and users of these buildings were a mobile force in urban landscapes. As ethnic enclaves shifted with the transition to slavery-intensive agriculture after the Haitian Revolution, bohío dwellers responded by negotiating urban regulations in spatially aware and opportunistic ways. This paper examines case studies from Cuba, Puerto Rico, and Dominican Republic to model how the archive and other evidence can be used to rehumanize bohíos, to recover their owners, including women and people of African descent, as placemakers in Caribbean cities, calling into question what urban informality might mean in these nineteenth-century spaces.

PS02 Transnational Mobility, Space, and Place-making in Global South

Cheng Chen, University of Virginia, USA, Chair

Knots and Wires. Contested Communications in Wallmapu 1870-1883

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Abstract

To resist diffusionist narratives of civilization, architectural and intellectual history of Latin America needs to begin by reconstructing the grounds on which European settler society and indigenous peoples were first able to speak to each other. Three hundred years of conflict between the Mapuche people and the Spanish Empire, followed by the Chilean and Argentine republics, generated contested but effective channels of communication, a public sphere sustained by concrete material infrastructures. Forts, military plazas, and a tradition of parliaments sustained by republican diplomacy and a sophisticated Mapuche bureaucracy provided a mediated site of political conflict, negotiation, and exchange. The definitive occupation of the Mapuche territory by the Chilean and Argentine armies in 1883 was preceded by the deliberate destruction of this terrain of encounter. It was replaced by a unidirectional system of communication: the telegraph. Resisting narratives of modernization and the commonplace technological determinism surrounding familiar histories of telegraphs, this paper understands communications as a battleground. The epistemic break brought on by the electrification of language entailed not simply the acceleration of communications but the replacement of a channel of diplomacy by one of military strategy; one in which orders could be dictated from these country's capitals, effectively bypassing face-to-face interactions in the frontier as well as the postal negotiations cunningly executed by Mapuche secretaries. Despite attempts to short-circuit interactions, which republican leaders feared would deepen miscegenation, the Mapuche found ways of speaking into republican archives by cutting wires, attacking line keepers, and securing relationships with the local press. While the telegraphic lines, followed by railway networks, ultimately sutured Chile and Argentina's territories, structuring national borders and imaginations, paying attention to the last decade of frontier diplomacy and its material infrastructures highlights indigenous agency in organizing multinational sovereignties, today haunting these republic's national public spheres once again.

PS02 Transnational Mobility, Space, and Place-making in Global South

Cheng Chen, University of Virginia, USA, Chair

Constantinos A. Doxiadis' Concept of 'Ecumenopolis' and Eurafrica: The Masterplan for FESTAC Town and Intersectional Theory

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Abstract

The paper examines Doxiadis Associates' masterplan for FESTAC town, a federal housing estate located along the Lagos-Badagry Expressway in Lagos State, Nigeria. It pays special attention to the infrastructure along the Lagos-Badagry Highway. Doxiadis Associates' masterplan for FESTAC town exemplifies the late modernist concerns for urban development in the Global South. The paper relates the masterplan for FESTAC town to the modernisation that followed Nigeria's independence. FESTAC town was built to host the visitors of the Second World Black and African Festival of Arts and Culture in Lagos in 1977 or FESTAC 77. The paper investigates Doxiadis's understanding of infrastructure and his conception of 'Ecumenopolis'. It also explores the relationship between 'Ecumenopolis' and the idea of Eurafrica, referring to the political project that emerged in the 1920s based on the idea that Europe's future survival was bound up with Europe's successful merger with Africa. Doxiadis's concept of 'Ecumenopolis' departed from the hypothesis that the urbanisation, the growth of population, and the development of means of transport and human networks would lead to a fusion of the urban areas and megalopolises forming a single continuous planet-wide city. Doxiadis's "Towards Ecumenopolis" – a confidential report that focused on how to devise a "different approach" to the City of the Future – treated infrastructure as a skeleton of a body covering the entire globe and resulting from the balance between settlements, production and nature. The theoretical framework of the paper is based on intersectional theory, taking into account the endeavour of intersectional perspective to interrogate its own positionality and the very processes of knowledge production. The paper examines a set of maps displaying settlements, routes, airways and human corridors that Doxiadis Associates, placing particular emphasis on the role of 'Ecumenopolis' and 'Eurafrica' in reconceptualising the role of mobility in urbanism.

PS02 Transnational Mobility, Space, and Place-making in Global South

Cheng Chen, University of Virginia, USA, Chair

Embedded urbanization: Chinese Aid Projects in Djibouti City

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Abstract

Lacking natural and educational resources, the capital city of Djibouti, Djibouti City, has struggled over the past decades with low urbanization rates and high poverty rates under the shadow of their colonial past. Since the 1970s, China has provided aid projects to the countries in the Horn of Africa in the form of public buildings, educational projects, and infrastructure. China and Djibouti established diplomatic relations in 1979. By the end of 2017, China had completed 29 aid projects in the country, including the People's Palace, the National Stadium, the National Library and Archives, the administrative building of the Foreign Affairs and International Trade Administration, the building of the Committee on the Elimination of Racial Discrimination, a new hospital in Arta, a rural elementary school and etc. Such projects, which aim to support local economic development, have been embedded in the countries' urban life and have furthered the indigenous urbanization process. This research applies documentary collection with on-site investigation and observation of urban space and development and interviews that were conducted with scholars, managers, and building end-users to examine Chinese aid projects and their roles in Djibouti City. Through analyzing how Chinese aid projects have been embedded in urban space and the urbanization process, this research aims to provide a realistic view of Chinese aid projects overseas, rethinking the process of cross-border architecture design and place-making in the context of post-colonial urbanization. The shaping of important urban public spaces and the intervention of economic activities have facilitated domestic and cross-border labor mobility and to some extent promote the homogeneous development of urban space.

PS03 Protests and Urban Form: Beyond the Plaza

Nathan Mark Hutson, University of North Texas, USA and Kateryna Malaia, University of Utah, USA, CO-Chairs

Protesting Underground: SADD's Protest in Seoul Metro Stations

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Abstract

Solidarity Against Disability Discrimination (SADD), an organization established to eliminate injustices and discrimination against the disabled in South Korea, has started protesting in subway station platforms since 2001. SADD's protests have garnered much media attention since 2021 due to the timing of the protest during the rush hour in the morning, and the use of social media to inform residents of Seoul their daily struggles of simply using the subway. In contrast to protesting in front of the National Assembly and large squares, this form of protest invited more controversy since everyday space of subway platforms was inescapable for many commuters. Yet the selection of subway platforms as protest sites was effective in drawing attention to the issue of mobility justice, as the disabled demonstrated the inadequacies of the subway system in front of many commuters.

We employ two research methods. First one is analyzing the design of subway spaces in Seoul in comparison to those in New York. Secondly, we conduct semi-structured interviews with SADD members and commuters to demonstrate the reciprocal relationship between urban morphology and insurgencies. Through this analysis, we would like to understand the specificity of the complex vertical lines of Seoul subway stations and find the legitimacy of these protests by the SADD. In particular, multiple functions of Seoul metro stations as transportation nodes and emergency shelters have made them deeper and more complex. While this complex every space makes guerilla protests more difficult to control, the transitional character of this space also means that protests can be bypassed easily. This paper contributes to the discussion of urban protests in everyday spaces, and the role of social media by showing that use of social media sometimes can backfire, depending on the scale and characteristics of urban protest sites.

PS03 Protests and Urban Form: Beyond the Plaza

Nathan Mark Hutson, University of North Texas, USA and Kateryna Malaia, University of Utah, USA, CO-Chairs

Shifting Landscapes of Digital and Urban Dissent: Dynamics of Neighborhood Resistance in the Screen Age

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Abstract

Recent civil resistance movements have marked a significant metamorphosis in the dynamics of political protests, especially within urban environments. At one end, the nexus between political dissent and urban morphology has shifted from iconic public plazas to intricate local streets and passageways, as evidenced by the 2022 Iran protests in Ekbatan. Protesters, exploiting the local spatial knowledge, are tactically retreating from traditional sites, thereby evading surveillance and confrontations with security forces. Everyday spaces undergo a transformation, transitioning from mundane activities to sites of clashes.

Concurrently, the Screen Age has birthed a phenomenon termed "digitalized resistance." Digital platforms, including Twitter, Facebook, and Instagram, have become pivotal nodes of collective action, revolutionizing the spatiality of protests. Such digitalized resistance offers democratized protest participation, allowing even the marginalized a voice. However, these digital footprints, while ensuring real-time data transmission and enhancing protest visibility, also heighten risks. Enhanced surveillance, data manipulation, and potential suppression by authorities, as observed in the 2019 Hong Kong protests, present a significant paradox.

Moreover, the evolution of protest strategies has transitioned from occupying physical to digital realms. Digital spaces, like hashtags and virtual campaigns, have redefined engagement, but also brought forth the issue of "clicktivism" — online support with minimal genuine engagement, questioning the depth of commitment to the cause.

This transformative phase in protest strategies, encompassing both physical neighborhood resistance and the digital realm, mandates a thorough examination. While architecture and spatial organization shape resistance, digital technology's dual-edged nature — as an empowerment tool and a control conduit — challenges our conventional understanding. As society navigates through this resistance landscape, addressing visibility, engagement, and surveillance paradoxes becomes imperative.

PS03 Protests and Urban Form: Beyond the Plaza

Nathan Mark Hutson, University of North Texas, USA and Kateryna Malaia, University of Utah, USA, CO-Chairs

The Precarious State of Solidarity: Urban Insurgencies in Beirut's City Center

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Abstract

Between October 2019 and August 2020, urban insurgencies transformed the image of Beirut's City Center. In the wake of the third worst economic crisis worldwide in one hundred and fifty years according to the World Bank, the city of Beirut witnessed waves of anti-government protests aiming to overthrow the entire political, ideological, and economic system. The protest movement showed an unprecedented sense of unity in calling for socio-economic justice. People joined the widespread collective mobilization including groups from the civil society sector, independent collectives, and student and labor organizations. Beyond the occupation of two major public spaces of Martyrs' Square and Riad El-Solh Square and symbolic buildings like the "Egg," protesters reclaimed their space in the sanitized streets of Beirut's central district and its closed-off Place de l'Étoile or Star Square. This paper addresses the ways in which the architectural morphology of the city center shaped the ultimate drive of the urban protests in their call for justice. With the help of digital technology and social media, protesters used their platforms to build networks of support and communication. They reactivated the corners, walls, intersections, and sidewalks of the private urban renewal development known as the "Solidere plan." They navigated these shared spaces and their network of access points and escape routes in response to police brutality and violent counter-protests. With sit-in camps on road blockades and tents for gatherings and political debates, urban insurgencies provided people with means to overcome the limitations of precarity. The appropriation of everyday built environment and the larger urban infrastructure strengthened the protesters' solidarity efforts. In this paper, the protesters' collective mobilization exemplifies the precarious state of solidarity in the face of a failing neo-liberal establishment and its challenging barriers of identity politics and sectarianism.

PS04 Carceral Architectures

Paul Jaskot, Duke University, USA and Annabel Wharton, Duke University, USA, Co-chairs

Threats, Internal & External: Carceral Barracks, Colonial Jamaica

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Abstract

The whole of Jamaica was a prison to many of its turn-of-the-nineteenth-century inhabitants, white, Black, free, and enslaved alike. British military architecture, designed by architect-officers, rendered that perception material. In line with contemporary prison reform, these buildings housed conscripted convicts exiled to Jamaica as a “humane” alternative to corporal punishment. Desertion was common among militia ranks largely constituted from white state wards and enslaved Black soldiers. The prison guards who imposed order on the colony—a “carceral landscape,” in Walter Johnson’s terms—were themselves prisoners. Barracks therefore functioned as prisons as much as living quarters. Like their waterborne counterparts, dismantled prison hulks, the barracks’ layers of security ensured that enlistees or people impressed into service remained at the army’s disposal when needed. Enslaved soldiers were subjugated to military authorities on several registers: denied legal possession over themselves, subject to especially harsh treatment, and forced to physically construct the buildings inside of which they would be locked at night.

This paper explores the peculiar dual function of Up Park Camp, the Kingston-adjacent army base, to simultaneously garrison and confine agents entrusted to enforce colonial order. Analyzing U.K. War Office archival drawings and correspondence, I study the specific architectural techniques that the British military developed to protect against external threats from rival nations and internal threats of slave uprisings, while maintaining strict control over enslaved troops. The barracks’ architecture expressed this duality, using spatial and material discrepancies to cleave their enclosed interiors from the external world.

Enslavement-era Jamaican military buildings challenge conventional concepts of prison architecture. Where prisons’ primary function is generally containment, the barracks, with their simultaneous outward orientation, anticipate the later work-release paradigm. This architecture expresses the ambivalence of incarceration: to eliminate undesirable elements of the social body, yet whose labor, and whose individual bodies, remained irresistibly valuable.

PS04 Carceral Architectures

Paul Jaskot, Duke University, USA and Annabel Wharton, Duke University, USA, Co-chairs

Incorrigible: Carceral Homemaking in Women's Reformatories

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Abstract

Hidden between Toronto's industrial heartland and two intersecting railway lines of a growing twentieth century city, the Mercer Reformatory for Women is little known to us today. Women's reformatories grew in part from the social reform movement, whose concerns about women's wellbeing in mixed-gender prisons led to the reform model. Like its sister institutions across North America, the hope for "reform" in the Mercer Reformatory drove a major change in carceral practice wherein institutions were developed to enforce "normative" practices of everyday life. Run by women, these types of institutions aimed to change the quotidian habits of the prisoners and took the form of work-house asylums and residential schools.

Because these reformatories were geared to instill colonial ideals of "homemaking", they defied typical prison typologies: women were imprisoned without having committed a crime or received a trial. Actions such as inter-racial marriage and public intoxication, or qualities like mental illness and disability led to women being branded "incorrigible" and could result in incarceration. Without legal sentencing, women often languished in these facilities, therefore punishment was replaced with a tight schedule of home education and homemaking activity, wherein the women provided labour by way of institutional housekeeping.

The programs, plans, and built spaces of these women's reformatories created an environment that disallowed narratives of resistance in the act of "making home" (Virginia Woolf, 1929; Dolores Hayden, 1982; Iris Marion Young, 2005; bell hooks, 1990). Flouting the modernist paradigm that divided urban space as distinct places of dwelling, work and leisure, these architectures internalized and institutionalized such divisions. Instead, women's reformatories of the early twentieth century seized upon the idea of home and the practice of homemaking as a way to distance the inhabitants from their habits and instill "culturally acceptable" ways of being in the world.

PS04 Carceral Architectures

Paul Jaskot, Duke University, USA and Annabel Wharton, Duke University, USA, Co-chairs

Bad'e Carros. Post-war Italy (1950-60) and authorial prison architecture for a criminalized herding society.

sabrina puddu

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Abstract

A 1959 issue of Ernesto N. Rogers' *Casabella-Continuità* featured on the front cover the elevation drawing of Bad'e Carros, a prison designed by architects Mario Ridolfi and Volfang Frankl that was under construction in Sardinia. Seven years later, Guido Canella taught a design studio on prison architecture at Politecnico di Milano, using Ridolfi's project as a key exemplar in his *Lessons on Composition* and in the *Montaggio Didattico*, a theatrical piece on prisons that he co-produced with his students. The building would re-appear in 1978 in Canella's own journal, *Hinterland*, and in 2005 on *Controspazio* where it figured alongside projects for schools and nurseries in a section titled "Small Monuments".

All those accounts praised the beauty and formal consistency of Bad'e Carros as an architectural masterpiece grounded on the sincere ethical commitment of its authors. Not even the most progressive Italian architectural thinkers seemed to elaborate on the inherent controversies of prison design, raising doubts as to whether the revisionist texts from the seventies by Foucault, Ignatieff, Rothman, Melossi and Pavarini had any impact on the architecture circles.

This paper discusses Bad'e Carros as a project that, while debated in architectural magazines, enabled some key shifts in the post-war Italian prison system, tracing a story of simultaneous ruptures and continuity with the ambitions of the earlier Fascist era. Conceived as a high-security establishment to tackle alleged increased criminality in Sardinia - a mix of banditry and violent acts understood as the outcome of a misjudged racialized herding society - the prison subsequently played a major role in hosting members of terroristic and mafia groups.

Research for this paper is based on archival documents, surveys of the prison site from what can be glimpsed from its surroundings (access has always been declined), and conversations with staff and imprisoned people.

PS04 Carceral Architectures

Paul Jaskot, Duke University, USA and Annabel Wharton, Duke University, USA, Co-chairs

East German Political Remand Prisons and the Federal German Republic

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Abstract

In the German Democratic Republic (GDR), parallel to the socialist state's criminal justice and penitentiary system, a pseudo-legal system of persecution was established to detain and prosecute those accused with nonconforming political activity. This political incarceration regime was run by the GDR's Ministry of State Security (MfS)—commonly known as the Stasi—which detected dissidents through mass surveillance, imprisoned them to force confessions, and provided courts with incriminating evidence procured largely by extralegal means. The Stasi also built a territorial network of detention facilities, known as UHA (Untersuchungshaftanstalt), where the politically persecuted were held for indeterminate periods of time, stripped of most of their legal rights.

This paper will investigate the architectural history of the Stasi's remand prisons, specifically those designed and constructed by the state security apparatus itself. The Stasi had a total of 18 remand prisons across 14 East German districts. While most of these structures dated to the late 19th century, between 1951 and 1989 the Stasi built five new remand prisons, trying to exact its political-carceral principles with every iteration in architectural form. Through a comparative analysis of the Berlin-Hohenschönhausen (1961), Gera (1983), and Suhl (1987) prisons, I will examine how and to what degree these buildings of political unfreedom—in their form and technology—materialized aspirations of total isolation, blanket surveillance, and spatial-temporal disorientation, and explore the effects of these subjugation practices on the individual and social bodies the GDR sought to govern. Ultimately, the paper will consider architecture as a “document of the penal system it enables” by turning to the afterlives of these carceral environments post-German Unification, discussing the vulnerabilities and injustices they reveal as they continue to function as penitentiaries under the contemporary Federal German Republic—a state founded upon the promise of freedom and equality for all.

PS04 Carceral Architectures

Paul Jaskot, Duke University, USA and Annabel Wharton, Duke University, USA, Co-chairs

Prison Conditions: the Architecture of Constitutional Rights

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Abstract

When are prison conditions considered unconstitutionally ‘cruel,’ and why should it matter for architectural histories of carcerality? This paper examines how architectural definitions of prison space have been leveraged in courtroom, arguing that prisons have played a fundamental role in re-defining human rights over the past half-century.

From Riker’s heat outage in the depths of winter, to prisoners experiencing heat-related illness across the American south, prisoners’ rights are ever more at the center of public discourse, even if the prisoners themselves remain physically isolated. These instances of abuse have pushed to the forefront of public consciousness an uncomfortable gap between legal theory and legal practice: penal statutes typically prescribe the sanction of a prison sentence, understood abstractly as a non-arbitrary punishment. But when the state imprisons, a person convicted is faced not with abstraction but with architecture—the conditions of confinement that necessarily translate penal ideology to lived hardship.

While the government retains authority to punish, the US Constitution limits this power: the Eighth Amendment prohibits the infliction of ‘cruel and unusual punishments.’ I examine the changing scope of 8th Amendment protections through three cases which have guided the expansion and subsequent contraction of prisoner’s rights (Laaman v. Helgemoe (1977); Helling v. McKinney (1993); Farmer v Brennan (1994)). In all three cases, the court’s decision rested on interpretations of prison buildings; and in particular, on what these buildings ought to provide for their inmates. As these cases reveal, constitutional rights, while absolute in theory, changed alongside changing understanding of the role that prison architecture plays in defining state-sanctioned punishment. By purposefully avoiding the day-to-day realities of incarceration, courts have upheld ever-narrowing definitions of punishment. Prison buildings remain, however. Here, architecture is positioned as an important witnesses to processes by which prisoners’ rights may be upheld or curtailed.

PS05 The Long Histories of Land, Value, and Climate Change

Dalia Munenzon, University of Houston, USA and Deepa Ramaswamy, University of Houston, USA, Co-Chairs

Parched: The Desagüe and its Critics in Enlightenment New Spain

Rebecca Yuste

Columbia University, USA

Abstract

This paper examines the role that the *desagüe*, or drainage system, played in the modification of the environmental conditions of the Valley of Mexico in the late Enlightenment. Begun in the sixteenth century, the *desagüe* was designed to protect Mexico City from the seasonal floods of Lake Texcoco. Drainage continued for the following two hundred years, using technologies and procedures learned in mining and extraction projects elsewhere in Mexico to uncover useful, productive, arid land. By the end of the eighteenth century, however, the effects of systematically eliminating water from the valley began to emerge. Creole scientists, in particular José Antonio de Alzate (1737-1799), became increasingly concerned with the climatic effects of this changing environment. They observed and wrote about the atmosphere, weather patterns, flora and fauna, and the cultural and societal changes suffered by the *indios* who lived in surrounding villages. These scientists, many of whom worked in opposition to the Bourbon crown, articulated a deep skepticism towards these neo-mercantilist imperial projects, instead proposing a more conservation-minded approach to land and water management. The *desagüe*, then, becomes an early site to think about the relationship between human activity and climate change. It offers a case study in the *longue-durée* of environmental and ecological history. As the work of these creole scientists demonstrates, an ecological dissent emerged alongside techniques of land control and disruption. Calling into question the need to so drastically change the natural world, these scientists were ultimately silenced, as the imperial reformist projects marched forward in the name of progress, eventually draining the lake completely and forever altering the environmental identity of the valley.

PS05 The Long Histories of Land, Value, and Climate Change

Dalia Munenzon, University of Houston, USA and Deepa Ramaswamy, University of Houston, USA, Co-Chairs

Concrete, the Gray Gold of Pennsylvania

Vyta Pivo

University of Michigan, USA

Abstract

We understand concrete to be a modern and distinctly urban phenomenon. However, it is a rural material that relies upon the availability of extensive limestone deposits, which are essentially organic life solidified over millions of years. To make cement, a crucial ingredient in concrete, manufacturers burn limestone at 2,400 degrees Fahrenheit and then crush it to a powder form.

The most significant limestone deposits in the United States were first discovered in the Lehigh Valley of Pennsylvania in the early decades of the nineteenth century. Located in a remote sleeper community, in the shadows of New York City and Philadelphia, the Valley quickly became the most active manufacturing region in the country, by the turn of the twentieth century producing over 70 percent of the nation's cement supply. Even today, the region has one of the densest concentrations of cement plants in the world.

"Concrete, the Gray Gold of Pennsylvania" details how limestone extraction and cement manufacture shaped the region's relationship with land, structured built and natural environments, and determined labor politics throughout the twentieth century to the present day. In addition to using Thomas Edison's cement business as a historical case study, I integrate interviews with current Valley cement workers to ask deeper questions about the embodied history of climate change, the shared agency of human and nonhuman workers, and the environmental and social possibilities that emerge from framing concrete as a political agent.

PS05 The Long Histories of Land, Value, and Climate Change

Dalia Munenzon, University of Houston, USA and Deepa Ramaswamy, University of Houston, USA, Co-Chairs

Anishinaabe Forests, American Lumber, Settler Balloon Frames

Andrew Herscher

University of Michigan, USA

Abstract

The balloon frame has been historicized as a “frontier technology”—an innovation in building construction that provided an architectural means to pursue the ends of colonial settlement in the mid- and late-19th century United States. As such, the balloon frame has been held at a distance from other colonial transformations of the land, from the displacement of Native people from their homelands to the exploitation, despoilment, and destruction of those homelands. The land history of the balloon frame revises the history of the frame itself and positions that history directly within histories of settler colonial environments, politics, and violence. Balloon frames were originally constructed from white pine lumber. Around the Great Lakes, undercapitalized logging companies frequently harvested white pine from land that they did not own, most notably unceded Anishinaabe land; logging companies accessed this land through notional preemption claims, coercively purchased timber rights, fraudulently purchased land patents, and the outright theft of trees. Milled into lumber and shipped to Chicago’s lumber markets, white pine lumber was then assembled into balloon frames. Emerging soon after the passage of the Indian Removal Act and the first Preemption Act, the balloon frame not only allowed settlers to house themselves more easily but also permitted land squatters to quickly occupy and “improve” ceded and unceded Native land alike. Thus, frequently made of lumber seized from Native land and constructed on seized Native land, the balloon frame was less a technology of the settler state’s frontier than of the colonial plunder of Native land. This understanding of settler architecture, moreover, was fully legible to late 19th c. Anishinaabe chroniclers of colonialism—a legibility that qualifies claims made by 20th c. settler historians to “reveal” colonialism’s environmental stakes.

PS05 The Long Histories of Land, Value, and Climate Change

Dalia Munenzon, University of Houston, USA and Deepa Ramaswamy, University of Houston, USA, Co-Chairs

From Claim to Investment: The Permanent Dwelling in the American West

Carrie Gammell

University of California Los Angeles, USA

Abstract

This paper investigates residential architecture as it appeared in United States property law, from land grants on once-rural homesteads to mortgage loans on later-urbanized lots. More specifically, it investigates the permanent dwelling as it reflected the federal government's establishment and manipulation of value, from the Homestead Act of 1862 to the Housing Act of 1934. It argues that the permanent dwelling embodied the United States' agenda of racialized social control and agricultural land management, first by identifying the claim house as that which activated value in land and then by identifying the single-family home as the only residential architecture worthy of federal investment.

The racialized dispossession of arable land and the bureaucratic management of agricultural labor have long played a critical role in the United States' economic growth. Much like the Land Ordinance of 1785, the Homestead Act transformed indigenous land into private property, while authorizing the General Land Office to issue title to American settlers and cultivators. It enabled the United States to accelerate the development of the rural West based on perceived rewards of settlement and cultivation. Seventy-two years later, the Housing Act transformed private property into federal investment by creating the Federal Housing Administration to insure mortgages made by private lenders. It enabled the United States to control the development of urban areas based on perceived risks to credit and insurance. On the one hand, this paper examines the General Land Office and the Federal Housing Administration as bureaucratic agents of dispossession and change for their role in the transfer of land from Indigenous peoples, Black Americans, and immigrants to white American homesteaders. On the other hand, it examines the claim house and the single-family home as material embodiments of land dispossession and climate change for their role in the activation of land grants into federal investments.

PS05 The Long Histories of Land, Value, and Climate Change

Dalia Munenzon, University of Houston, USA and Deepa Ramaswamy, University of Houston, USA, Co-Chairs

On Bois D'Ébène: Slaves, Charcoal and the Production of Energy Landscapes in Haiti(1659 & 1960)

Elena M'Bouroukounda

Columbia University, USA

Abstract

In 1659, the French Empire established Saint Domingue as the nation's first overseas colony, catalyzing the empire's involvement in plantations undergirded by the trans-atlantic slave trade. Forested regions of Saint Domingue were clear cut for agricultural production and "bois d'ébène," a term denoting enslaved Africans, transplanted from the Gold Coast to the colonies, was introduced to labor the land. Translated to ebony wood or black wood, "bois d'ébène" metaphorically linked vegetation and flesh, both central to the plantations, and in doing so, reduced the latter to units of fuel, abstractly consumed in colonial production.

Though the term became obscure with the end of San Domingue the colony, its conceptual foundation remained central to discourse about independent Haiti. In the 20th century, charcoal, a different manifestation of bois d'ébène, came to dominate narrations of Haiti as a nation deeply fraught with uninhibited deforestation and severe fuel shortages. In this way, multiple forms of bois d'ébène are imbricated through their shaping of Haiti's landscape. In this paper, this term is a way of thinking a multiplicity of energy economies across Haiti's history through the lens of an aesthetics of land and its shaping by human agents. I challenge the homogeneity of extant narratives of Haiti's deforestation through an analysis of the production of charcoal in Haiti and its aestheticization in the 20th century. I argue that slave and charcoal production in Haiti form opposite sides of a subject-labor-land matrix that characterizes colonial and post colonial space. While evidenced by similar surface effects, each is produced by opposite conditions of subjectivity vis-a-vis relations of energy production. At stake in this delamination of causes and [visual] effects, is the flattening of subaltern agency in narratives about environmental degradation.

PS06 Fiction, Poetry and Memoir as Architectural (Hi)story-Telling

Jilly Traganou, Parsons School of Design | The New School, USA, Chair

Mirroring Form: Stories from/of/with(in) the Rubble of the De Soysa Building

Pamudu Tennakoon

Brown University, USA

Abstract

On 16 June 2021, the De Soysa building in Kompagnna Veediya, Colombo (Sri Lanka) partially collapsed. A few weeks later, there was nothing but rubble at the corner of Justice Akbar Mawatha and Malay Street. If you were to walk down either street a month, year, decade, or even a century earlier, you would have encountered a block of two-floor shophouses that was engrained in Colombo's public imagination. To this day, the land remains barren. Activists, artists, community members, architects, and conservation specialists worked for years to save this building. They told their (hi)stories. Petitions, tours, newspaper articles, reports to the government, social media posts, documentaries, artworks, and conversations grew out of the frustration, confusion, and anger that circled the loss of the De Soysa building.

Community members, seeing the De Soysa building as another loss in the large-scale gentrification of Kompagnna Veediya forcefully displacing the community, began documenting and sharing stories of the neighborhood. Residents of the building shared intimate tales about embodied experiences of these shophouses across generations. Owners of the building, feeling robbed, took to the courts. Architects and activists engaged the handful of extant archival and architectural sources to ground heritage claims. How do we, as architectural historians, reconcile these varying narratives? To this end, this work embraces the fragmented (hi)stories of the De Soysa building in the archive, the people, and the material. The movement between (speculative) historical narratives, vignettes, interview transcripts, and the thick description of architecture and art cultivates a form of writing that mirrors the (hi)stories at hand. Ultimately, this paper pushes back against the expectation of a single story to imbue value, instead arguing for the need to create space for a range of experiences, stories, and speculations that are inherently intertwined with built form, especially in its destruction.

PS06 Fiction, Poetry and Memoir as Architectural (Hi)story-Telling

Jilly Traganou, Parsons School of Design | The New School, USA, Chair

The Conduits of a Life: Teaching with Personal Narrative

Olga Touloumi

Bard College, USA

Abstract

How and what can the narrative of a single life lend to the history of architecture? How do the buildings, practices, events and themes that punctuate personal experience foreground an otherwise to the background history of architecture, with its own communities, culture, and everyday experience of work? How does the intimate narrative of one's life, with its own set of characters, small wins, catastrophes and lulls, illuminate the complexities of architectural practice and its social reproduction in offices, schools, journals, and construction sites?

In the Spring of 2023, while testing waters for a second book project, I taught the undergraduate seminar Architecture and Biography: Minor Figures, a nod to Saidiya Hartman's call for a history that thinks with otherwise marginalized by state and institutional archives figures. The spine for the class offered the oral history of Christine Benglia-Bevington (1936-2020), an Afro-French architect that left the Ecole des Beaux Arts in Paris to attend IIT in Chicago, and later establish her own practice for Woman, Man, and the Child, while freelancing in architectural offices around New York City and teaching as adjunct faculty member at Pratt. Students were invited to collectively design the syllabus and assignments after carefully considering the complexities of her own narrative so as to uncover how the field looks like from her perspective.

This presentation will explore how autobiographies and oral history in the classroom can help recover unheard voices and positionalities in the production of space, while reevaluating who is deserving of historical attention and what kind of field their personal narratives register.

PS06 Fiction, Poetry and Memoir as Architectural (Hi)story-Telling

Jilly Traganou, Parsons School of Design | The New School, USA, Chair

Collapsing Borders, Strangling Walls: Questioning the National Home and the Domestic Home by Movements in Space through Poetry

Irit Katz

University of Cambridge, United Kingdom

Abstract

How do physical movements from national and private homes generate poetic movements which then return to, and shift these places of origin? What is the link between poetics and politics when these old and new (built) worlds, in their various scales and geographies are (re)visited and questioned? Based on an auto-ethnography of my migratory movement from Israel to the United Kingdom, which transformed me from an architect into a poet, this paper explores what certain poetic expressions such as poetry could tell us about other poetic gestures such as design, particularly during periods of homemaking and home-breaking related to the national home and the domestic, private home. Based on Paul Valery work's on poetics, and on the autobiographical investigation of my own poems published in three collections over the past decade, this paper explores how poetic writing enable us to generate new understandings of our spatial surroundings and memories, those which are around us and those which we left behind, and their entangled personal and political meanings. Building on the work of Hannah Arendt, bell hooks and Sara Ahmed, I will examine the meaning of home and homeland as environments which dictate certain forms of coerced existence which could be resisted only through radical forms of creativity. While analysing the spatial writings of other migrant-poets, I argue that there is a strong link between geographical distance and poetic intimacy, examining that poetic writing is needed in the drastic change caused by migration, when borders begin to collapse and domestic walls in foreign countries begin to strangle those in-between them. Reflecting on how places left behind are penetrating the new environments through abandoned languages and silenced voices, I will draw parallel lines between linguistic and spatial inhabitation, where poetics is key in questioning and creating old and new homes.

PS06 Fiction, Poetry and Memoir as Architectural (Hi)story-Telling

Jilly Traganou, Parsons School of Design | The New School, USA, Chair

Histories of Resistance and Occlusion: Houseworkers and Modernist Domestic Architecture in Mexico City

Tania Osorio Harp

University of California, Berkeley, USA

Abstract

During the mid-twentieth century, many young, indigenous women migrated to Mexico's capital city in search of job opportunities. Their workplaces and homes were modernist houses; architecture shaped by modern ideas of hygiene, order, and domestic life. As live-in houseworkers, these women not only resisted the accumulation of dirt to maintain such pristine environs but also the social and spatial order of these homes. Deeply rooted social tensions surrounding ideas of race, class, and gender informed the abuses houseworkers faced from their employers as well as the discriminatory architecture they maintained. By focusing on the narratives of houseworkers, a less-known story of Mexico City's modernist domestic architecture comes to light, one that illuminates architecture's tendency to occlude specific identities, namely those of indigenous migrant women, while being completely dependent on their hard labor to shine.

This paper recreates their (hi)stories through newspapers and films. It traces historical events and imagines characters with worldviews informed by individual accounts from living houseworkers. By overlapping those stories with historical evidence (modernist houses, architectural drawings, and photos) this paper aims to capture the social, cultural, and architectural landscapes that shaped houseworkers' struggles to live and work with dignity in mid-century Mexico City. It reveals the embodied experience of modernist domestic architecture, focusing on perspectives that have been mostly erased from archival records.

PS06 Fiction, Poetry and Memoir as Architectural (Hi)story-Telling

Jilly Traganou, Parsons School of Design | The New School, USA, Chair

Writing Cross-Cultural Histories Through the Eyes of a Traveler: A History of the Frank Neighbourhood in Izmir

Fatma Tanis

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Abstract

This paper focuses on the micro-history of the development of the Frank Neighborhood, a residential quarter built for upper-class European migrants in the 19th century port city of Izmir. It introduces an unconventional academic writing method that aims to convey research to both academic and wider audiences simultaneously. The paper discusses the merits of writing architectural histories in a semi-fictional narrative form that is based on studying networks, together with data and information embedded in postcards, photographs, Orientalist accounts, and memoirs of inhabitants.

In this writing method, the author uses a traveler as a storyteller, setting an unusual tone for a scholarly piece of work. The traveler is a fictional character that blends multiple travelers, including Orientalists and the author of Turkish origin herself. This approach expands the limits and limitations of research by not only retrieving embedded knowledge from archival materials and grey sources; but also by blending embodied knowledge derived from the author's personal cruise trip to Europe. Striving to liberate information and knowledge from distorted realities, the paper also invites rethinking on positionality.

The paper tells a story through the eyes of a traveler, scene by scene, inviting readers to be immersed in a tale about exploring the interrelations between global and local developments, public and private spheres, and worldwide companies (e.g., the East India Company) and immigrant family ties (Dussaud, Guiffroy, and Giraud Families of Izmir) and the development of infrastructures. It also connects to spaces that are part of present-day inhabitants' daily life by reviving their memories, thereby encourages writers and authors to pen other stories. The evocative nature of storytelling and architectural history is used to draw attention to weaving research into personal stories, aiming to enhance the historiographical toolbox with a creative writing method towards more multi-vocal and inclusive history of architecture.

PS07 Under Construction: Architectural Histories of the Building Site

Timothy Hyde, Massachusetts Institute of Technology, USA and Caroline Murphy, Villanova University, USA, Co-Chairs

On-Site Imperialism: The Hongkong Shanghai Bank Headquarters, 1933-35

Cole Roskam

University of Hong Kong, Hong Kong

Abstract

Completed in October 1935, the Hongkong Shanghai Bank Headquarters building ushered in a new era of construction for British-controlled Hong Kong. Historically, the colony's architecture had been produced largely through on-site negotiations between foreign architects and engineers, Chinese laborers, and an intermediary class of Chinese general contractors. However, the uniqueness of the commission and its valued international client prompted architects Palmer and Turner to envision something new—a "Palace of Finance" composed of an advanced, high tensile steel frame construction system, sophisticated vault technology, and the latest in refrigeration and air conditioning services, among other amenities. These features, in turn, necessitated consequential adjustments to the management of the construction process itself, particularly the establishment of an independent construction unit composed of consulting engineers positioned between the project architect and teams of expertly skilled foremen.

This paper examines these changes and their reverberations through architectural work in Hong Kong, mainland China, and the imperial British sphere at large. The extent to which so many of the building's extraordinary qualities derived from the nature of its making necessitates an analytical shift away from the completed building's iconicity and toward the ground-breaking experimentation its realization required.

My research focuses on two entwined elements at work on site, including the role played by global logistics and their localized effects on labor and race relations. The building's construction involved an unprecedented coordination of materials, technologies, and expertise across the British Empire in the name of modern colonial governance and corporate, capitalist ambitions. Doing so also hastened the demise of the Chinese general contractor, a fixture within the colony's building sites whose apparent redundancy heightened racial tensions between Chinese laborers and British technicians. Collectively, these factors shaped the building's legacy in important if largely unexamined ways.

PS07 Under Construction: Architectural Histories of the Building Site

Timothy Hyde, Massachusetts Institute of Technology, USA and Caroline Murphy, Villanova University, USA, Co-Chairs

Building from colonial non-simultaneities: Mabubas Dam, Angola

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Abstract

The Mabubas Dam, built in Angola between 1948 and 1954, was the first large infrastructural work promoted by the Portuguese state in Africa to sustain colonialism against the growing local and international scrutiny after World War II. Its 70-metre length, located in an isolated place near Luanda, resulted in an extensive and highly dynamic building site.

Acknowledging the political, social and technological circumstances in the Mabubas case, this paper intends to investigate the overlooked histories of colonial construction spaces to contribute to broader debates on building site conditions. As a fixed construction yard, later giving rise to a new settlement, the Mabubas Dam offers an intricate research ground, merging thousands of people, different tasks and labour hierarchies. Three significant relationships are to be explored: the intricacies between European and African workers, the tensions among African communities and the manifold interactions across the specialization strata, namely the hostilities towards workers from other colonial geographies, as the Cape Verdean labourers, considered more “civilized” and therefore more “skilled”.

Drawing from the thought-provoking “non-simultaneity” approach, by Heine and Rauhut, the paper aims to add new perspectives to the field from the peculiarities and complexities of colonial construction sites. While European building sites were based on familiar know-how systems and techniques, the construction spaces produced under colonialism arguably had a greater level of uncertainty, frequently exposed in reports. The colonial technicians did not control the traditional skills of the African communities nor the local materials, thus having to deal with unpredictable outcomes. Besides presenting a critical mapping of the colonial construction site, the paper will question its materialization in the archive. What information can be gathered in reports – from income to architectural design? What layers are absent (namely concerning women’s presence or building constraints)? How can these conditions contribute to more nuanced architectural histories?

PS07 Under Construction: Architectural Histories of the Building Site

Timothy Hyde, Massachusetts Institute of Technology, USA and Caroline Murphy, Villanova University, USA, Co-Chairs

From the Louvre to London: The Building Site as a "School of Architecture"

Elizabeth Deans

University of Cambridge, United Kingdom

Abstract

In the seventeenth century, the Louvre was Europe's largest construction site. When Louis XIV and his brilliant minister Jean-Baptiste Colbert initiated a new building phase in the 1660s, travellers from across the Continent journeyed to witness the spectacle of modern edifices rising on a grand scale. When a young Christopher Wren visited in 1665, he wrote of the activity on site, describing it as 'a School of Architecture, the best probably, at this Day in Europe'. For months, Wren visited the site daily, meeting Europe's leading architects and artisans, including Mansart and Bernini. He observed that building processes could be systematic and could be regulated by order and reason. This view was in direct contradiction to that of his countrymen, who generally considered construction sites perverse theatres where vulgar workmen engaged in corrupt behaviour. By contrast, Wren's experience of the Louvre led him to see the building site as a laboratory in which architects, artisans, and labourers were all engaged in a shared intellectual process.

This paper demonstrates how Wren's survey of the Louvre site translated into his later stewardship of the British Office of Works. It argues that he instituted administrative and intellectually driven practices that he modelled on the *Bâtiments du Roi*. In considering the impact of French building operations in England, several questions arise: how did Wren experience the site; who did he meet; how did his observations inform his administrative practices back home? To answer these questions, I consult both French and English correspondences, drawings, and building accounts. This paper will ultimately offer a complete reevaluation of the relationship between French and English building practices and will show how, after Wren's return from Paris, both architectural cultures conceived of the building site as a space of knowledge and learning – not of corruption and vulgarity.

PS07 Under Construction: Architectural Histories of the Building Site

Timothy Hyde, Massachusetts Institute of Technology, USA and Caroline Murphy, Villanova University, USA, Co-Chairs

Labor, Materials, and Value in an Inca Ephemeral Landscape”

Stella Nair

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Abstract

Inca architecture, in particular stone construction, has fascinated visitors to the Andes for centuries. While we know how the Inca quarried, carved, and transported their stones, we know very little else about the Inca’s complex and nuanced building process, which included a diversity of materials, structures, tools, technologies, and peoples. In this paper, I will examine the construction site of what became an Imperial Inca residence on the Pampa de Anta in order to explore its specific and varied facets, stages, materials, and meanings, revealing how these early modern construction practices were deployed and adapted to this specific Inca setting.

This construction site once spread across the side of a steep valley, and would have included excavating and terracing a fragile hillside, exposing bedrock for quarrying to serve as building foundations, canalizing underground water systems, and gathering and preparing a diversity of organic materials to construct a series of temporary and enduring structures. By examining the details and stages of this dynamic building space, we can gain insights into Inca design and planning, and construction staging. This study also highlights the critical roles of the temporary and the ephemeral, including labor forces, cloth housing, and adobe and thatch roof structures which were made and remade. Inca construction sites reified social hierarchies and gender dynamics within the Inca empire, and were a key part of the Imperial political economy.

By unpacking the evolution of a specific Inca construction site, we gain insight not only into a critical part of Indigenous architecture history, but also the ways that construction was entangled with key aspects of Imperial Inca life, including the political, the economic, the ritual, and the social.

PS07 Under Construction: Architectural Histories of the Building Site

Timothy Hyde, Massachusetts Institute of Technology, USA and Caroline Murphy, Villanova University, USA, Co-Chairs

Before the Building: Frank Gilbreth's Field System

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Abstract

In 1908, a compact book with gilt-edged pages was published under the title *Field System*. Its author was Frank Gilbreth, by then a prominent general contractor but not yet the celebrated industrial engineer who, with Lillian Gilbreth, would later develop the technique of motion study. *Field System* was a company manual that laid out an exhaustive set of rules and protocols to be followed by foremen at each of the firm's building sites under a cost-plus contract, whereby the owner was billed for the actual cost of construction, plus the contractor's fee for managing the work, as it progressed.

This paper examines Gilbreth's *Field System* as both a method and a material instrument for calibrating the social, material, and abstract dimensions of the modern building site. The manual reduced the vagaries of contracting—"the art of handling men . . . of various degrees of intelligence, working in different localities"—to a science of paperwork. Daily reporting procedures sustained a continuous stream of correspondence between the New York headquarters of Gilbreth, Inc., and its many building sites across North America. The essential "supplies for starting a new contract" prescribed by the manual were not trowels or bricks but a telephone and thirty-three different ruled forms printed on colored paper—cost sheets, supply reports, accident blanks, and suggestion slips (for weekly prizes)—as well as a copy of the manual itself. Historians have characterized *Field System* as but an orthodox approach to industrial management generally. If read as a critical response to the question of cost-plus contracting in particular, however, *Field System* reveals how technical media were instrumental to reconstructing the building site as a calculable space and how this in turn allowed the hitherto vague, discursive category of "construction cost" to be transformed into an operative technology of anticipation.

PS08 Plants as Technological Objects; Plants as Technological Subjects

Danielle Choi, Harvard Graduate School of Design, USA, Chair

Pomological Peculiarities: Disarranging the Domestic

Sylvia Lavin

Princeton University, USA

Abstract

In 1886, the USDA established a division of pomology that focused on commissioning watercolors of fruit trees. Apples dominated the collection: highly adaptable and easily grown from seeds, a process that causes mutation, apple trees had been diversifying since first moving to the New World in the 17th century. By 1905, 17,000 different types were cataloged, placing apples at the center of a long history of migration and genetic modification that imbricated human and non-human exchanges in the settlement of North America. The watercolors helped define the so-called golden age of American pomology; suggesting that more and better fruits had appeared automatically, they constructed an image of the United States as a land of both natural and industrial plenty.

The visual logic of the pomological collection minimized any trace of disturbance caused by the convergence of technological and natural reproduction. Although modeled on the recently developed objective realism of photography, each image was anachronistically made in watercolor, signed and labeled in longhand. The thus anomalous pomological corpus demonstrates how agricultural techniques operate to drive power, economies and imaginaries while simultaneously eliding distinctions between cultural, natural and technical media. One apple tree in particular triggered a confrontation between agriculture and building that rearranged architecture and its theoretical underpinnings. In 1950, on the east end of Long Island, where the first cultivar had been planted circa 1640, Constantino Nivola and Bernard Rudofsky constructed a wall mediating an old apple tree's ambient temperature and capturing its shadow's movements. They explicitly understood the tree/wall/house as an image making apparatus that projected neither pictures of apples nor of architecture. Instead, the wall registered patterns of environmental data processed by the various species that moved in and lived alongside the tree as it continued its architectural disarrangement.

PS08 Plants as Technological Objects; Plants as Technological Subjects

Danielle Choi, Harvard Graduate School of Design, USA, Chair

Building Nicotiana: Fields, Sheds, and the Leaf-Priming System in the Dutch Colony

Robin Hartanto Honggare

Columbia University, USA

Abstract

In the late nineteenth century, Dutch plantation managers introduced the leaf-priming system (*pluksysteem*) into industrial tobacco (*Nicotiana tabacum*) cultivation in the Dutch East Indies. As opposed to the stalk-cutting system in which the entire stalks are cut when the plants reach maturity, the leaf-priming system relies on the sequential harvesting of ripe leaves. Plantation companies across the East Coast of Sumatra, one of the largest tobacco-producing regions in the Dutch colony, adopted the system on a full scale, with many praising its ability to make tobacco products more uniform, a quality that would increase their price in the global market. This system, however, not only hinged on the harvesting technique but also called for spatial adjustments across production sites—from plantation fields to curing sheds to fermentation sheds. How did this interplay between a specific cultivation technique and architecture play out, and what could it tell about colonial practices? This paper interrogates the uniformization of tobacco crops in the colonial period, an elaborate process that rested on the mobilization of buildings and workers who were subject to the exploitative labor regime. Analyzing agricultural handbooks and company archives concerning tobacco production in the region, the paper draws attention to the specificity of tobacco plants—thus, looking into seeds, stalks, and leaves as, following Nida Rehman, primary materials—in shaping colonial extractions. Tracing the production line of tobacco crops in the colony, I suggest that the commodity's uniformity was anything but natural and that its construction heavily depended on the architectural mediation across plantation spaces.

PS08 Plants as Technological Objects; Plants as Technological Subjects

Danielle Choi, Harvard Graduate School of Design, USA, Chair

Greenhouse in the Desert: Optimizing Gas, Seawater, and Sand for Food Crops

Jessica Ngan

Princeton University, USA

Abstract

In the Fall of 1967, the Environmental Research Laboratory (ERL) at the University of Arizona received a grant from the Ford Foundation to continue developing their desalination research to create a new technological package for growing food crops on beach sand. Motivated by Neo-Malthusian fears of resource scarcity, this research project was designed to take advantage of thousands of miles of what the ERL scientists termed “coastal deserts,” an environmental point zero with no notable features except abundant sun and salt water. An experimental station was established at Puerto Peñasco on the Gulf of California, with four inflated plastic greenhouses for food plant cultivation and two inflated buildings that held aquaculture tanks. Although the desalination plant used solar heating, the inflated greenhouses and their hydroponic systems were powered by diesel generators. Carried out during increasing anxieties around desertification, the interdisciplinary work between experimental agriculture and energy research highlights the danger of adaptive strategies to propagate and exacerbate the very environmental processes they attempt to combat.

The laboratory carried out experiments to alter the atmospheric conditions inside the greenhouse, including using carbon dioxide from diesel exhaust and raising the humidity to almost 100 percent to reduce water loss through transpiration. These conditions led to dramatic changes in plant growth, with positive changes reported including lettuces that grew twice as heavy, eggplant and pepper plants growing to greater heights and producing “succulent and brittle” vegetables, and vegetable plants maturing almost twice as quickly as in open fields. There were marked changes in the taste and texture of food crops grown in the greenhouses. This paper explores how these agricultural experiments raised questions on the nature of the ‘ideal’ growing environment and highlights how these ideals were informed by larger circulations of capital, cultural values, and oil.

PS08 Plants as Technological Objects; Plants as Technological Subjects

Danielle Choi, Harvard Graduate School of Design, USA, Chair

Korina® plywood: disturbance in the Mayumbe forest's 'polyphony'

Robby Fivez

Vrije Universiteit Brussel, Belgium

Abstract

In 1949, Charles and Ray Eames' celebrated case study house n°8 was built. As US Plywood Co. sponsored its construction, plywood panels, including a new brand Korina®, were used throughout the house. Apparently, such marketing endeavors paid off: from the end of the 1940s Korina® became wildly popular in the USA. This paper investigates how this sudden American craze deeply affected the Congolese Mayumbe forest.

Industrial forestry, as well as its connected infrastructures and actors, completely transformed the Mayumbe forest. Forestry companies used all their political acumen to obtain logging concessions, even advocating the regrouping of 'small' Mayumbe villages on land "less interesting from a forester's viewpoint". Dendrologists classified new tree species, explicitly drawing upon indigenous knowledge in their quest to find the next marketable timber. And chemists introduced the highly toxic herbicide pentachlorophenol to enhance Limba's quality without compromising its aesthetic appeal.

These practices of industrial forestry left clear traces in colonial state and company archives. While these sources predominantly reflect the perspectives of the foresters —James Scott aptly states their view replaced actual trees by abstract lumber quantities— this paper contends that an attentive reading of these sources allows to rewrite the Korina® story with the forest's landscape as its protagonist. Drawing on Anna Lowenhaupt Tsing's argument that disturbances offer a valuable lens to unravel the polyphonic assemblages of landscapes, the American craze for Korina® provides a powerful framework for comprehending the polyphony of affected actants: be they Limba trees, Lyctus Brunneus beetles, resisting Bayumbe villagers or poisoned loggers.

In 1958, the Korina® craze ended as abruptly as it had begun. However, this sudden halt did not entail an instantaneous 'restoration' of the forest. Instead, the processes of industrial ruination impacted the forest's landscape in different, yet equally profound ways.

PS08 Plants as Technological Objects; Plants as Technological Subjects

Danielle Choi, Harvard Graduate School of Design, USA, Chair

The Adventive Species: Ballast Plants as Inventors

Catherine Seavitt Nordenson

Stuart Weitzman School of Design, USA

Abstract

During the late nineteenth century, botanists Aubrey Smith of Philadelphia and Addison Brown of New York organized plant collecting expeditions at the reclaimed waterfront edges of their expanding metropolises. They were fascinated by the unexpected botanical specimens emerging from these reclaimed “waste lands,” sprouting from seeds inadvertently transported with shipping ballast materials: gravel, soil, and rubble. Dumped from the holds of transatlantic clipper ships, this ballast created new land at the cities’ margins, and latent seeds took hold. Dubbed “adventive flora” by the botanists, and hailing from Europe, South America, Africa, and the West Indies, these ballast plants were surveyed for consecutive years to track their success in their new environments. Pressing specimens into herbarium sheets, the botanists championed these novel plants as “waifs from abroad,” bemoaning their loss to subsequent urban “improvements.” The term “adventive” describes a species that has arrived in a new locality from a different habitat, usually introduced with the help—intentional or otherwise—of humans. *Adventive* poetically conjures up the word *inventive*, in the spirit of Raoul Heinrich Francé’s *Die Pflanze als Erfinder* (Plants as Inventors, Stuttgart, 1920). Francé’s theory of the “biotechnic” sought to integrate plants’ biological processes with new industrial technologies. “Adventive” seems a more positive term than “alien” or “invasive” for describing these species that rapidly adapted to ruderal environments and disturbed grounds. By the early 1900s, federal legislation was enacted to control the entry of plants into the United States—the language defining “noxious weeds” was uncannily similar to the immigration reform acts that surged at the same time. Yet we have much to learn from these “plants as inventors.” The adaptability of adventive flora—a queer and vibrant ecology—presents a model of non-normative assemblages for living, and thriving, in the climate scenarios of our uncertain future.

PS09 Lost Interiors: Interpreting the Ephemeral

Anca I. Lasc, Pratt Institute, USA, Chair

Interiority and Mestizaje: Entanglements in the Tejano Borderlands

Marie Saldaña

University of Tennessee, Knoxville, USA

Abstract

Before the border between Mexico and the United States was drawn in 1848, generations of Spanish and Mexican soldiers and settlers had arrived in the frontier north of the Rio Grande. Yet the spaces they inhabited present a particular challenge to historians: evidence is scant for the 18th-19th century Tejano built environment, and this distinct material culture is further imperiled by the militarization of the Texas-Mexico border. In order to recoup presence and agency for a culture that is underrepresented in American history, this paper considers how spatial knowledge can be located in the practices that shaped everyday life on the frontier and informed vernacular interiors. The paper draws on contemporary diarists' descriptions, folklore studies, wills and inventories of property, and archaeological reports to explore how the broad patterns of frontier life were constitutive of objects and spaces, making use of the concept of entanglement as developed by archaeologist Ian Hodder as a lens through which to view the complex relationships between people, things, and environment. The paper situates the notion of ephemerality in dialogue with mestizaje, the process and state of being racially mixed, in order to explore how temporality and erasure affected not only the material environment, but also race and identity. As Chicana scholar Gloria Anzaldúa has noted, mestizaje can describe the ambiguities and intimacies of existing in between the racial binaries that exist in American society. Yet it is also premised on the impermanence and mutability of identity. The paper explores how the value and meaning attached to interior spaces and objects served to mediate between racially-constituted categories of exclusion, asking how Tejano-mestizo spaces challenge and complicate our understanding of the processes of settler colonialism and its legacy.

PS09 Lost Interiors: Interpreting the Ephemeral

Anca I. Lasc, Pratt Institute, USA, Chair

Ephemerality, the Photograph, the Projected Image, and the Archive: Researching Late 1960s “Instant Interiors”

Timothy Rohan

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Abstract

In the late 1960s, counter-culture American and European architects, artists, and interior designers briefly experimented with transforming existing interiors by projecting slides within them of everything from photos of Niagara Falls to the Sistine Chapel frescoes. Ephemeral, one journalist called them “Instant Interiors.” They intrigue us today for their dazzling aesthetics, as windows into late 1960s avant-gardism, loci of technology and culture and most of all as opportunities to think about the interior in its most transitory, dematerialized form.

How are we to research such spaces? None exist in any material way today. Leaving few records behind, their designers and inhabitants were some of the most marginal members of their respective communities. This paper investigates the challenges faced by scholars of the interior when faced with intentional ephemerality. It concentrates upon the only extant traces of these interiors, their photographic images. Expanding upon Charles Rice’s concept of the “doubleness” of the interior, this paper argues for an even greater plurality and inclusiveness for thinking about photographs of interiors by considering those who made them. It examines images where people are visible and those where they are palpable but absent. It calls for an expanded definition of the archive, especially needed in this digital age.

For a case study, this paper analyzes images of a Manhattan apartment designed by the little-known Romuald Witwicki in 1967. The architect and several photographers both photographed this interior for publication and made the projected images that transformed it into a phantasmagoric space. They even staged and photographed a fantastic party. The images constitute a dispersed archive collected from the numerous articles that appeared at the time about the apartment in journals from the New York Times to *L’Architecture d’Aujourd’hui* as a result of Witwicki’s tireless promotion of it.

PS09 Lost Interiors: Interpreting the Ephemeral

Anca I. Lasc, Pratt Institute, USA, Chair

Queer Mappings: Imagining Lost Interiors

Hugues Lefebvre Morasse, Olivier Vallerand

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Abstract

The interior is often seen as a nexus for queer experiences, as a safer haven for non-normative lives. If queer theorists have explored and challenged the public/private binary associated with this understanding, the (limited) protection offered by interior spaces still means that they have played an important role in shaping queer communities, creating social networks that often complicate class and race divisions. While queering space is about more than sexual acts, the social role that sexualized spaces continue to play means that their documentation and interpretation is essential, even if few traces usually survive after they disappear.

Building on a tradition of creative mapping by historians and practitioners studying bars and bathhouses (Weightman, Tattelman, Ricco, Bérubé), this paper explores the role documentation plays in the memorialization of these queer spaces as their numbers dwindle. Whether it be through cinema, art or architectural research, representation of queer sexualised spaces often dances between accuracy and mythology, authenticity, and idealization. Focusing on bathhouses in Quebec, we will bring together advertising material, film excerpts and architectural representations to frame an interior landscape that helps understand how queer people merge history and mythology in their understanding of the built environment they navigate.

As queer theorist José Esteban Muñoz puts it, queerness has always existed through secrecy, gossip and fleeting acts, often for the sake of safety. Queer research and praxis must then go against academia's rigor imperatives and make place for such fragmented memory. Filling the gaps, extrapolating from what is known and unknown, becomes a methodology for the artists, architects and researchers who work on and from queer objects of study. Creating what Muñoz calls a queer utopian memory, such work that bridges reality and fiction takes part in the enterprise of queer world-making, bringing together past, present and future.

PS09 Lost Interiors: Interpreting the Ephemeral

Anca I. Lasc, Pratt Institute, USA, Chair

Ephemeral but Entangled Interiors in Corporate Modernism: Knoll Canada

Karen R White

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Abstract

Florence Schust Knoll's contribution to the history of interior design in America have been well studied, as has the growth of Knoll during the 1950s into a modern furniture company with international reach. Less is known about Knoll's expanding global network of subsidiaries and licensees and the local design cultures they engendered, such as Knoll Canada established in 1954. While Knoll Canada's contributions to such seminal modern statements in Canadian modern architecture as the BC Electric Building (Sharp and Thompson Berwick Pratt, 1957) are known, and the Canadian architect John C. Parkin's early preference for Knoll furniture established its pedigree, there has been little consideration of Knoll Canada's embrace of the emerging role of the interior. Between 1955 and 1968, Knoll Canada was involved in significant modern architecture projects in Vancouver, Toronto, and Montreal that are now either lost or substantially altered. Exploratory research using historical newspapers and magazines, as well as public and private archives, provides fragmentary evidence.

This paper will place incomplete evidence of a series of 'lost' interiors against local cultural backdrops to activate a comparative historical method and recuperate an unknown story in Canadian design that reveals unknown actors, dramas, and projects. While there is an argument to be made that Knoll Canada's activities followed a pattern set by Knoll International, there was also synergy established with local design culture and contemporaneous debates about professionalization. In many instances, the actions of Knoll Canada's Toronto-based, Pratt-educated General Manager, John R. Quigg, suggest that he was responding to his local design environment rather than simply installing made-in-America products and design solutions. Knoll Canada embraced the emerging role of interiors in modern architecture and demonstrated an integrated approach to design, nurtured local designers, connected with local tastemakers, and partnered with local manufacturers.

PS09 Lost Interiors: Interpreting the Ephemeral

Anca I. Lasc, Pratt Institute, USA, Chair

Disposable Interiors: The Trend of Rental Housing Makeovers in China

Yang Yang

UCLA, USA

Abstract

Interior furnishes have served as evidence in historical research that explores the relationship between inside and outside, as demonstrated in Walter Benjamin's examination of the bourgeois domesticity of 19th-century Paris. By detecting the trace of the inhabitants, Benjamin interpreted the furnished interiors as related to the technological, commercial, and spatial transformations of modern cities. The domestic interior remains a refuge for urban dwellers against the sense of alienation and insecurity in today's cities. However, the current trend of following popular home makeovers on social media has made individual traces anonymous and hardly detectable. My paper addresses the rental housing makeover trend in urban China, specifically among young, low- and middle-income tenants who can only afford small, shared, often worn-down apartments. Despite their financial limitations, these tenants strive for a quality of life through interior design. However, due to the unstable nature of the rental market, with fluctuating rent prices and the possibility of evictions, their efforts are often short-lived. In my research, I will delve into the trendy “soft decorative designs (*ruan zhuang*)” that are popular among China's younger generation on social platforms like TikTok, Xiaohongshu, and Bilibili, to investigate the ephemeral interiors. I will analyze the temporary interiors, including paints, wallpapers, curtains, tapestries, carpets, bed linens, and photo grids—surfaces that tend to conceal the unsightly aspects of the underlying structure, such as uneven floors, stained walls, and cluttered daily necessities. I argue that such low-cost but stylish interior decorations are essentially a one-time consumption, and their connection with the inhabitant ends with the expiration of the lease. By closely examining these disposable interiors, my research sheds new light on the little-recognized link between the ways of inhabitation of young tenants and the current urban issues, particularly housing insecurity, in China.

PS10 Recent Historical Scholarship on Indigenous North American Architecture

Garron Yepa, MASS Design Group, USA, Chair

Conflicts of Preservation: Towards a Theory of Native Places from the Chaco World to Bears Ears

Patrick Haughey

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Abstract

Western architectural and preservation theory relies primarily on the object, as an idea and collection of materials to be saved when under threat. Unfortunately, this has had devastating consequences not only for the structures built and held sacred by native peoples of what is now the southwest over many generations, but also the very nature of how they are protected, and often egregiously, restored. The author will use original documentation and images to critique the way in which the many of these sites have been altered, excavated and reconstructed. Further, this paper proposes to rethink these interventions using the Tewa centered theories of *po'quin*, Hopi concepts of *kuvenki* (loosely meaning footprints) and other ideas of the sacred to rethink the way we understand the broader cultural landscapes and architectures of the largely unprotected Chacoan world, the ongoing controversy of the first native-lead national monument of Bears Ears, and the idea that perhaps protection itself has been a failure.

PS10 Recent Historical Scholarship on Indigenous North American Architecture

Garron Yepa, MASS Design Group, USA, Chair

For the Record: Dennis Numkena and Urban Indigenous Phoenix

Danya Epstein

Arizona State University, USA

Abstract

The Phoenix-based Hopi artist and architect Dennis Numkena (1941-2010) was the first registered Hopi architect and the first Native American architect to helm his own firm. Unfortunately, despite his recent passing, he has largely faded into obscurity. In this presentation, I will argue that one of Numkena's extant structures from his early professional years, the 1972 Canyon Records building in midtown Phoenix, embodies the resilience as well as the fragility of his legacy. As a self-described "urban Indian" architect, Numkena's early professional objectives centered on creating a hub for Indigenous people who lived off-reservation in Phoenix. Numkena designed a record store and recording studio for Canyon Records, one of the first independent record labels that recorded and produced Native American music marketed to both Native Americans and Anglo customers. With its flat roof, dusky colors, and exterior ramada, the building cites the Pueblo Revival idiom. Yet Numkena subverts Pueblo Revival's "imperialist nostalgia" rhetoric through his design which marshals Hopi and pan-Indian aesthetics, announcing the continuing presence of Indigenous peoples on (urban) Indigenous lands. Although the Canyon Records building is in a ruinous condition, the building functions as a community resource as it is one of the few brick-and-mortar venues in the Phoenix area that caters to the needs of Native American artists and patrons of Native American music. It functions, still, in its current iteration as Drumbeat Indian Arts, because it attends to the specific needs of specific people rather than attempting an overweening monumentality. Like the Ancestral Puebloan ruins that Numkena so frequently cited, contains the community's history as a site of memory. Even as its own documentation and physical body has disintegrated, it is itself an archive of Phoenix and its Native community, and thus it embodies the logic of Numkena's architectural archive.

PS10 Recent Historical Scholarship on Indigenous North American Architecture

Garron Yepa, MASS Design Group, USA, Chair

Experiments in a Navajo "Modernity": 1930's Indian New Deal Architecture + Development on the Navajo Reservation

Zoë Toledo

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Abstract

The 1930s marked an economic decline in the United States and, for Native people, indicated a new regime of tribal-federal relations. The newly appointed Commissioner of Indian Affairs, John Collier stressed, "Indians must be their own savers and their own helpers," and his office should facilitate this transformation.[1] His efforts resulted in the Indian New Deal: federal monetary aid for tribal development. [2] This paper examines how the Indian New Deal brought a suite of architectural interventions to the Navajo reservation and the surrounding region. At the center of this negotiation, architecture and building became a tool for transformation. Architecture took on the dual role of signaling progress through control of the built environment, incorporating the new, and being subject to the logic of heritage and inheritance. This paper analyzes this line of inquiry through two development projects: the demonstration station and the day school. When evaluated as typologies, both become a proving ground for persuading Native people to heed New Deal-era ideology. [3] Idealist bureaucrats, political agents, architects, and scientists were all involved in realizing the demonstration station. They performed the modern gesture of designating what is traditional, drawing a line between the modern and the traditional, and constantly moving that line. Therefore, the paper aims to historically chronicle how architecture contributed to New Deal development on the reservation through an analysis of photographs, architectural plans, and drawings.

[1] John Collier, "Statement for Release upon the Confirmation," Box 83, AAIA, Mudd Archive, Princeton University.

[2] James C. Scott, *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed* (New Haven: Yale University Press, 1998)

[3] Donald Lee Parman, *The Navajos and the New Deal* (New Haven: Yale University Press, 1976).

PS10 Recent Historical Scholarship on Indigenous North American Architecture

Garron Yepa, MASS Design Group, USA, Chair

Diagram Thinking: Identity and Power in Chaco Canyon Architecture

Jean Pike

SITework, USA

Abstract

In a 1981 paper on cognitive modes of design, Stephen Lekson argued that the appearance of an analogic design process facilitated the emergence of Chaco Canyon's unique and monumental great house architecture. Lekson asserted that analogic design is indispensable for reasoned innovation. At Chaco, where conventional plan representations have never been retrieved, Lekson proposes that markings on the site prior to construction and subsequent foundations functioned as full-scale, on-the-ground, analogic plans that afforded developments that produced great house architecture. Lekson differentiates the analogic mode from an earlier iconic mode, whereby developments would occur incrementally and were often unnoticed. Lekson ties the shift in design modes to the emergence of new specialist managers who evolved the radically new great house building type in order to increase their status and solve problems associated with deteriorating conditions. Thus, the appearance of the Chacoan great house is tied to political change and increasing hierarchy. That an iterative architectural design practice existed at Chaco Canyon during the 9th through 13th centuries C.E. is evident in the many variations in great house form that existed throughout the Greater Chaco Region as well as in each great house's many remodelings. To take Lekson's design observations a step further, it can be said that the great houses themselves operated as fields of action—negotiated spaces and forms that responded to a variety of dynamic forces and overlapping conditions. This paper demonstrates through original research that iconic architectural forms sourced in Mesoamerica served as preparatory diagrams—in the Deleuzian sense—for great house architecture. Great houses are demonstrated to have emerged as an assemblage of power and social relations with newly generated indexical meanings. Since prior research has not identified specific Mesoamerican precedents for Chacoan great houses, these findings have significant implications for future studies.

PS11 Modernism and Healthcare in Africa

Stuart "Bill" Leslie, The Johns Hopkins University, USA and Ola Uduku, University of Liverpool, UK, CO-Chairs

The Swiss Mission and Guedes' Healthcare Modernism in Mozambique

Silvia Balzan

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Abstract

"At Chicumbane, the (Swiss) mission's hospital was too small, so I designed alternatives for three extending wards linked to the existing building. We only built the first one, the maternity ward. (...) The whole community participated in making it this building for their children. Muchlanga, the mission's foreman, could not read or follow conventional architectural drawings, but he knew how to build like a craftsman – a Swiss missionary builder had taught him."

These Pancho Guedes's (Portuguese emigré architect in Mozambique) words pertain to a series of educational, religious, and healthcare infrastructures that were commissioned to him by the Swiss Mission during the late colonial era (the 60s, 70s). Against the Portuguese Catholic regime, the Protestant Swiss formed alliances with Guedes - the outsider, an emerging African milieu, and foreign donors to provide the indigenous population with a frugal yet efficient architecture that catered to primary needs.

The paper focuses on the healthcare cluster in the village of Chicumbane, where Guedes designed a maternity ward and a nurses' school, which to this day continue to serve their original purposes. Guedes and the Swiss's medical modernism represents an overlooked part of the colonial material legacy worthy of examination within this SAH panel. Guedes' architectures for the Swiss Mission exemplified a form of ambivalent material heritage and tangible manifestations of (alter) modernity within a deeply segregated socio-spatial context. By facilitating the nurture of the public sphere, these spaces resisted the divisive dynamics of colonial and anti-colonial struggles, instead promoting an alternative political project centered on postcolonial reconciliation. Consequently, they stand as exemplars of pioneering foreign assistance originating from within the country itself.

"Bargains in a tropical bush style," as Guedes named these architectures, "avoid the complications, expensive gymnastics, and frills of International fashions."

PS11 Modernism and Healthcare in Africa

Stuart "Bill" Leslie, The Johns Hopkins University, USA and Ola Uduku, University of Liverpool, UK, CO-Chairs

Decolonizing with healthcare delivery, the case of the Komfo-Anokye Teaching Hospital in Kumasi, Ghana

Nicholas Afadzi

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Abstract

In the early postcolonial years, the construction of key governmental buildings and new capital cities became a prominent tool of decolonization. Alongside expressing political ideologies of the newly independent governments, the construction of centralized hospitals became a political tool and healthcare enhancement that expressed nationhood. This study looks at how the construction of the Komfo-Anokye Teaching Hospital in Kumasi, Ghana, originally the Kumasi Central Hospital, articulates this narrative.

Before colonial rule, the indigenous peoples of the Gold Coast used medicine provided by traditional healers whose cosmology was based on physical and social causes of illness. During the early decades of colonial rule, the primary concern of colonial medical services was first and foremost to protect the health of European administrators and other Europeans expats, and secondarily, the wellness of African civil servants, military, police, and inmates of asylums. At the time of independence in 1957, Ghana's formal healthcare system was composed of government and mission hospitals and healthcare centers located in its southern coastal regions.

The introduction of Western medicine and public healthcare in colonial Africa was, in most cases, pioneered by Christian missionaries. The Kumasi Central Hospital was commissioned by the newly independent Nkrumah government and completed by the British firm Messrs. GEE Walter & Slater Ltd.

This study identifies and examines the socio-political impact of the hospital on the people and healthcare architecture in Ghana. It concludes with an investigation of the post-modern language of architecture in healthcare to discuss its influence on the national architectural culture and the continuing decolonization efforts in Ghana.

PS11 Modernism and Healthcare in Africa

Stuart "Bill" Leslie, The Johns Hopkins University, USA and Ola Uduku, University of Liverpool, UK, CO-Chairs

Pragmatics of Care: Nordic Standardised Designs for Kenyan District Hospitals

Maryia Rusak

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Abstract

The query for “technical assistance” in the digitised index of the National Archives in Nairobi, Kenya, returns more than 350 items. Not surprisingly, most of these documents fall into the domain of the Ministry of Health. Indeed, in the 1970s, Kenya witnessed an unprecedented rise in financial and technical assistance flowing in from all parts of the world. Nordic countries, in particular, chose Kenya as one of the focus areas for aid-sponsored projects targeting housing, education and healthcare. For the Nordic donors, these typologies were synonymous with achievements of welfare modernity at home, which could now be exported to other, less-fortunate countries. For the Kenyan authorities, these investments offered an opportunity to update the existing infrastructure, including healthcare, at a low cost. Already in 1966, Norwegian Agency for Developmental Aid (NORAD) started works on the Thika Hospital project and Thika School of Community Nursing and later collaborated with SIDA and DANIDA (respectively, Swedish and Danish agencies) on a regional network of rural “health demonstration and training centres” and district hospitals. Swedish consulting firm White Architects was seconded to develop type drawings that could be replicated throughout the country and adapted to different sites and terrains. In addition, Nordic architects constituted nearly half of the “Rural Health Group” at the Kenyan Ministry of Works. Despite the impressive scale of operations, these 1970s healthcare infrastructure projects mediated through the Nordic “expertise” remain virtually unknown. Equipped with original archival materials from Kenya, Norway and Sweden, this paper aims to reconstruct a complex web of bureaucratic negotiations that preceded the construction of more than 150 rural health centres. It is particularly interested in these projects as complex sites of encounter between Kenyan and Nordic visions of modernity and healthcare, where imported knowledge was adapted through aspirations and agencies of the newly independent state.

PS11 Modernism and Healthcare in Africa

Stuart "Bill" Leslie, The Johns Hopkins University, USA and Ola Uduku, University of Liverpool, UK, CO-Chairs

Comfort and care in colonial Kinshasa's hospital architecture

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Abstract

« A politics of skin has now become out of question. »

With these words, the chief of the metropolitan medical department announced an important shift in healthcare policies in post-war Belgian Congo. Whereas the department had advocated segregated hospitals during the interbellum, it now aimed to abolish racial segregation through a “unification politics”, envisioning the design of accessible-for-all hospital architecture across urban Congo.

This paper traces how this metropolitan policy was 'translated' – to build on Esra Akcan (2012) – to the colonial capital Léopoldville, former Kinshasa. Despite repeated reprimands from Brussels, local administrators watered down the unification politics into a “policy of transition”. Hospital infrastructure remained segregated, with far-reaching consequences for the city’s new “Hospital for Congolese”. Its Belgian architect, Georges Ricquier, translated globally circulating ideas of Western hospital typologies and modernist principles of the flexible *plan libre* and modularity to these local transition politics. Through paternalistically piecemeal improvements in air conditioning, sanitary comfort, privacy, and food services, the phased execution of the hospital was designed to mold African patients into a transition towards what colonial administrators considered Western “degrees of civilization”. As an ethnographic reading of archival traces reveals, however, Ricquier's design also responded to a long history of practical healthcare provision across Léopoldville’s existing medical infrastructure, in which African agency had thoroughly shaped the everyday reality and architecture of colonial hospitals through enduring precolonial practices of family care.

As such, this analysis not only confirms how constructs of architecture and comfort aligned with racialized views and served paternalistic colonial agendas, as others (e.g. Chang (2021)) already described. It also heeds Hannah Le Roux's (2021) recent calls to this emerging historiography to contest comfort with a care for the lived experience of the colonized, by underlining their important yet understudied role in the history of African hospital architecture and comfort.

PS11 Modernism and Healthcare in Africa

Stuart "Bill" Leslie, The Johns Hopkins University, USA and Ola Uduku, University of Liverpool, UK, CO-Chairs

African hospitals “Made in Germany”?

Monika Motylińska

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Abstract

A neatly organised ensemble of the regional hospital in Diourbel with its shady walkways, well-adapted to the arid climate of Senegal. A “bush hospital” in the centre of what used to be a lively company town of Bong Mines, within one of Liberia's largest mining concessions areas in the undulating landscape. A landmark university hospital, a highly functionalist emblem of prefabrication and apartheid, erected in the historic neighbourhood of Parktown in Johannesburg.

One could hardly imagine three more different hospital projects. Yet they share certain common denominators – as highly adaptable functionalist designs of the 1960s or early 1970s built by German contractors. The latter fact might seem the least relevant, as it is rather typical that construction companies from the “Global North” were involved in building the healthcare infrastructure in the “Global South”, both in the colonial period and afterwards. However, in this paper, I take contractors as a prism, and by centring on their specific projects in various local circumstances, I pose questions about how these hospitals are inscribed in the history of developmentalist architectures on the African continent intertwined with the history of modernism (Berre, Nina et al., eds. *African Modernism and Its Afterlives*. Bristol, Chicago: Intellect, 2022).

In doing so, I focus on three aspects – rationales of the foreign builders, construction methods and design functionality. The intention is not to deliver a comparison but rather to trace how these specific projects were deployed to claim the territory as part of different yet strikingly similar neocolonial activities, both state- and privately funded, how they were used to maintain a long-term presence of foreign actors – and finally, to inquire what happened after German builders retreated.

PS12: Afterlives of Ancient Athletic Complexes from Late Antiquity to Modern Times

Başak Kalfa Ataklı, Çankaya University, Türkiye and Ufuk Serin, Middle East Technical University (METU), Türkiye

The Roman Gymnasium as Wonder of the World.

Matthew Walker

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Abstract

Typological mistakes were extremely common in seventeenth-century investigations of ancient sites, especially in the relatively unexplored Eastern Mediterranean. Amongst the ruins of ancient cities in Greece and Asia Minor, early modern travellers frequently mistook stadia for theatres, cisterns for gladiatorial *ludi*, and sacred springs for *naumachiae*. But none of these errors are as conspicuous in accounts as the constant assumption that the ruins of Roman gymnasia were, in fact, much older Greek temples dedicated to female deities. This error originated at Ephesus, where, in the 1670s, Western travellers, desperate to find the Artemision, mistook the first-century AD Harbour Gymnasium for the remains of the legendary temple sanctuary. This, consequently, led to an assumption that all structures in the region that resembled the Harbour Gymnasium, especially if they possessed its subterranean stone vaulting, were Greek temples dedicated to Artemis or Aphrodite. I will use this example of typological misattribution and compound error to show how early modern antiquarians understood (or misunderstood) ancient architectural typologies. But I will also reveal that one author, the English traveller John Covell, managed to get it right. In his unpublished travel journal, Covell argued that the ruins at Ephesus that other travellers had assumed were those of the Temple of Artemis were indeed a Roman gymnasium and bath complex. He did this by comparing the ruins to the account of the Artemision in Pliny and cross-referencing it with Vitruvius's descriptions of Roman civic and athletic structures. In doing so, Covell began the process by which later archaeologists would begin to disentangle ancient athletic architecture from other building types. In all, I will show that the late seventeenth century was a crucial period in the afterlives of ancient athletic complexes, when the seeds of future, more archaeologically rigorous investigations of these buildings were first sown.

PS12: Afterlives of Ancient Athletic Complexes from Late Antiquity to Modern Times

Başak Kalfa Ataklı, Çankaya University, Türkiye and Ufuk Serin, Middle East Technical University (METU), Türkiye

Charity, Public Rhetoric, and Reusing the Baths of Caracalla, Rome

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Abstract

The bath complexes of ancient Rome promoted both athleticism and literary culture when lecture halls attached to libraries promoted intellectual life in the midst of opportunities for cleansing and exercise. This paper examines the late antique and early medieval transformations of the vast Baths of Caracalla, where a lay foundation for the promotion of charity to aid the poor emerged at the outer fringes of the bathing complex so that orators could preach the rhetoric of almsgiving to renounce bodily luxury. The evidence comes from the titular church, the titulus Fasciolae, which existed at the same site as the current church of SS. Nereo e Achilleo at the exterior edge of the Roman baths. Here, a lector, or public orator tied to a Christian community, by the name of Cinnamius Opas "lector tituli Fasciole" was memorialized in his tomb slab dated to 377 CE identifying him as a "friend of the poor" (ICUR n.s. 2.4815). It was not unusual to furnish charity, yet Cinnamius took up the role of a "lector" who performed readings and provided public lessons about the ascetic renunciation of the body at the titular church, an early private foundation. Cinnamius was not alone among the lay elites of Rome who occupied imperial bath structures for privately sponsored lecture halls; a cistern at Trajan's baths on the Oppian Hill welcomed guests into a multi-conch meeting hall during the fourth century. Later, around 800 CE, Pope Leo III rebuilt the former titulus Fasciolae to establish a charity center or diaconia providing distributions of food and cures. This paper links evidence from lecture halls in bath complexes and the charity centers where rhetoric about almsgiving was presented to argue for the physical shifts in the places where early medieval intellectual life emerged.

PS12: Afterlives of Ancient Athletic Complexes from Late Antiquity to Modern Times

Başak Kalfa Ataklı, Çankaya University, Türkiye and Ufuk Serin, Middle East Technical University (METU), Türkiye

Stadium in Late Antiquity: Continuity of Form as an Agent of Sporting Prowess

Lynda Mulvin

University College Dublin, Ireland

Abstract

Ancient sporting contests were widely commemorated on Greek artefacts and in proliferation on Roman mosaic floors: yet athletic structures that remained in continuous use beyond late antiquity were less obvious, as socio-cultural focus moved away from the racetrack with retraction and segregation of sporting campaigns which marked the end of leisure activities. Racetracks as hairpin hippodromes, circus double-enders, stadia carapaces, articulating new forms in the late antique city, connected to plan form and imperial palatial functions. This paper examines the rule imposed by the sheer bulk of the stadium, its agency and continuous use, with a different emphasis, in the late antique and Byzantine period; and a noticeable absence in early Islamic cities: the bias of the city plan articulated by this functional shift. The use of fortifications as boundaries queried as indicator of change in the late antique social process, as the commanding presence of the circus framed the Imperial palace, from Rome to Constantinople.

Greek track events connected to religious sanctuaries, transported in Hellenistic configurations as Stadia, framing the view, from Cyrene to Delphi. The grandeur of scale of overlaid Hellenistic forebearers in Ionian cities, and linear arrangements terminated city quarters laid out with logical principles, marking a new Roman context. Sporting pavilions and tented structures pressurised already constrained urban sites. Roman planning of axially arranged complexes, punctured with large arched openings, prompted metaphysical responses. Geographical factors are considered as shifts in hippodrome practices: Sirmium riverine setting; Caesarea Maritima, coastal flanker; parallel lines at Aspendos and Perge; perpendicular axes at Aphrodisias, Bosra, and Jerash. Plans emanated from Rome as centre of Imperial architecture. These set pieces in specific locations acted as means of circulation combined with representational features of architecture as advances in urban planning. Early Islamic cities such as Anjar avoided age-old formulas of strategic planning devices.

PS13 Open Session

Wei (Windy) Zhao, University of Illinois at Urbana-Champaign, USA, Chair

Colonial Power, Mobility, and impermanence in Italian East Africa

Brian McLaren

University of Washington, USA

Abstract

This paper will explore the specific nature of colonial power in Dekemhare, Eritrea—a self-described city of transportation and industry that was located at the crossroads of the newly-founded network of infrastructure introduced in Italian East Africa in the mid-1930s. While much of the current scholarship theorizes colonial power in dialectical and oppositional terms—through the separation of indigenous and metropolitan spaces and the design and positioning of colonial institutions—in this quintessential "city of mobility" colonial power was relational. It emanated from the town's close alignment with Italy's economic ambitions in East Africa, which were aimed at seeking financial gain through both extractive and productive industries. This argument is drawn from the field of mobility studies, which emerged in the early 2000s in the fields of sociology, anthropology, and geography to challenge "a number of the assumptions within the social sciences, including the static, bounded concepts of culture and society."

In this case, Dekemhare—which was comprised of trucking terminals, factories, warehouses, and related housing and support services—was a direct vehicle for the human and material flows that were purported to extend Italy's influence in the region. Of particular concern will be the organization of the town plan—which put the hierarchical civic spaces to the side of the main transportation arteries that were dynamically linked to the military and industrial zones. This paper will also provide a close examination of the architectural character of the town. In contrast with the expressions of power commonly found in colonial architecture and urbanism, in Dekemhare the functional and utilitarian characteristics of the architecture and its penchant for constant change reflects the preeminence of trade and industry as a driving force for the town—a town for which mobility and impermanence were its most salient qualities.

PS13 Open Session

Wei (Windy) Zhao, University of Illinois at Urbana-Champaign, USA, Chair

Architecture and Political Violence in the Italo-Slavic Borderlands

Peter Levins

Brown University, USA

Abstract

As the originator of irredentism, fascism, and totalitarianism, Modern Italy holds the ignominious distinction of having pioneered three of the twentieth century's most defining and deeply troubling political ideologies. All three accorded a special place for political violence as a means to achieve and maintain power. This paper explores the intersection of political violence and architecture in the construction of domestic consent for Mussolini's dictatorship. As the largest urban center in the Italo-Slavic borderlands, Trieste was a key site in the mobilization of early Italian fascist terror squads years before Fascism's rise to power in 1922, and would remain a highly symbolic frontier city for the duration of the regime. In a notorious early incident of political violence that Mussolini himself hailed as "the masterpiece of Triestine Fascism," local agitators burned down the city's Slovene National Hall, a multi-use building designed by Otto Wagner associate Max Fabiani that housed the principal associations of the minority Slovene community in Italy. Beyond simply rendering such buildings unusable and terrorizing ethnic and linguistic minorities, such instances of public violence were highly visible spectacles intended to deter opposition to the Fascist political project. After the regime's ascent to power and subsequent dismantling of the democratic state, intercommunal violence remained celebrated as an action-forward style of politics that would reverberate in the programs of architectural and urban modernization undertaken by the regime in the construction of an idealized Fascist society. In so doing, architecture's symbolic dimension was exploited with abandon in the physical articulation of an Italian Fascist modernity throughout the interwar period. By making the ephemeral processes of architectural destruction the principal subject of analysis, this paper offers a new way of understanding Fascism's characteristic style of political violence and the role of architecture in its operation.

PS13 Open Session

Wei (Windy) Zhao, University of Illinois at Urbana-Champaign, USA, Chair

Cultural Displacement: Structural Racism in the New South

Nadia Anderson

University of North Carolina at Charlotte, USA

Abstract

In 1886 Atlanta Constitution editor Henry Grady delivered “The New South” speech to the New England Society, boasting of the vibrant economy of urban industrial growth in the post-Civil War South that was replacing the antebellum world of slavery-based rural agriculture. Cities like Charlotte, North Carolina continue to use this phrase to identify with growth and financial prosperity. Structural racism and exclusion underlying Grady’s speech continue today through policies reflecting this rhetoric. This paper reveals how gentrification of Charlotte’s African-American neighborhoods leads to cultural displacement through erasure of places associated with community culture and well-being.

Many of Charlotte’s African-American neighborhoods represent early opportunities for Black home- and business-ownership in the South. Today McMansions replace cottages and drive-through chains replace locally-owned businesses. Even when long-term residents are able to remain in place, they lose their sense of belonging, of collectively-created place, of social support. This “cultural displacement” is the dislocation experienced by residents as the built and programmatic fabric of their neighborhoods change through gentrification. This paper presents research using historic deed records and land grants, oral histories, and photography to document how recent gentrification of historic African-American neighborhoods in Charlotte is leading to cultural displacement through the erasure of building types and uses associated with sense-of-place and cultural belonging. It furthermore demonstrates that this stems from successive infrastructural and land use/ownership policies over time that, if not addressed beyond the level of political rhetoric, will perpetuate structural racism.

PS13 Open Session

Wei (Windy) Zhao, University of Illinois at Urbana-Champaign, USA, Chair

The Cupola and the Colonial Revival: Kentucky Thoroughbred Barns and the Iconography of Whiteness

Mary Fesak

University of Delaware, USA

Abstract

Kentucky horse farms are viewed as continuities of antebellum Southern culture in the American imagination. This paper examines how these landscapes and the ideologies behind them are twentieth-century creations. In the early-twentieth century, northern elites moved their thoroughbred breeding farms to Kentucky, establishing the modern thoroughbred industry. Believers in Social Darwinism—the biologically determined supremacy of white Anglo-Saxon protestants—many elites viewed the thoroughbred breed as the equine equivalent of elite Anglo-Saxons, and they embraced selective breeding and horses' racing performances as justification for segregation and eugenics.

This paper reveals how race and class ideologies shaped Kentucky thoroughbred farms. Using field and archival research, it examines how Kentucky boosters reimagined the Bluegrass landscape as Anglo-Saxon to entice northerners to relocate their farms. Boosters compared local farms to British country estates and argued that Kentuckians were naturally superior horsemen due to their Anglo-Saxon lineages. The paper assesses how elites transformed the agricultural landscape into thoroughbred farms designed in the picturesque landscape form associated with British country estates. These landscapes rendered thoroughbred farms as legibly elite and white, while erasing the labor of the Black horsemen who underpinned the industry.

The paper then examines the rise of the iconic Kentucky thoroughbred barn type. While thoroughbred barns are vernacular buildings, many have Colonial Revival elements, most notably their character-defining Mount Vernon-inspired cupolas. These cupolas originated on early-twentieth century Kentucky saddlebred horse farms—another breed associated with Southern planters. By the 1920s, northerners viewed themselves as heirs to the local antebellum thoroughbred culture, adopting the cupola as a symbol of elite whiteness. This paper ultimately argues for a vernacular definition of the Colonial Revival style grounded in race and class ideologies and contends that thoroughbred barns are legible as Colonial Revival buildings due to how white supremacy has been encoded in Kentucky thoroughbred landscapes.

PS13 Open Session

Wei (Windy) Zhao, University of Illinois at Urbana-Champaign, USA, Chair

Brown House, White House

Kyle Dugdale

Yale School of Architecture, USA

Abstract

One of the criticisms levied with increasing insistence against the more recent history of classical architecture is, precisely, its whiteness. Nowhere is this more visible than in the nation's capital, where the literal whiteness of the President's House all too readily assumes metaphorical connotations. After all, everyone who has ever heard of the White House knows one thing about it: it is white. Its whiteness is built into its name. And yet . . .

It has not always been white. At certain moments in its history, the building has shown its true colors.

It is only superficially white. Its whiteness, in other words, is only skin-deep. Beneath that lies a darker and richer material reality—one that is tied directly to the constraints of its location and construction.

It is not exactly white. It is, to be precise, "Whisper White"—a hue that can be appreciated only under certain carefully controlled conditions.

It is not permanently white. In fact, maintaining that whiteness requires constant effort. When the exterior masonry was restored for the building's two hundredth anniversary, more than thirty-two layers of paint were removed—all of them white. A new layer had typically been applied every four years, just in time for the presidential inauguration, adding up to an overall thickness of almost an inch: to the point where its architectural detail was literally obscured by white paint.

What can be learned, in this instance, by paying attention to architecture's color? Starting on the South Lawn, this paper addresses the history of this architecture's absent polychromy, asking whether classical whiteness should here be understood as a register of historical ignorance, an accident of interpretation, an articulation of austerity, a failure of imagination, or perhaps a design challenge, to which the architectural historian might contribute a valuable perspective.

PS14 The Architecture and Engineering of Infrastructure in the United States, 1870-1940's

Marcus Carter, Rensselaer Polytechnic Institute, USA and Kenneth Gowland, MetroStudio LLC, USA, CO-Chairs

Bridge to the Future: Beauty and the Hudson River Crossing

Barbara Christen

Independent scholar, USA

Abstract

The Hudson River Bridge (1926–31), eventually known as the George Washington Bridge, was like no other project that Cass Gilbert had encountered in his career. In 1926, when he was appointed consulting architect by the Port of New York Authority, he was confronted with many challenges in aesthetics, bureaucracy, politics, and economics. It posed a distinct opportunity for him to draw upon past experiences in bridge design to produce a work on a whole new scale. Notable were his interactions with chief engineer and Swiss émigré Othmar H. Ammann, other Port Authority engineers, and the inner circle of talented renderers in his office that produced striking designs. These renderers included John T. Cronin, Frederick G. Stickel, and Schell Lewis, among others. Their collective artistic visions for the bridge sought to make it a monument for the future.

Gilbert's and Amman's working relationship in the early years the Hudson River project further reveal public and private concerns about the goals of beauty (and the optimism it engendered) and preservation. These goals centered on the beauty of the bridge, the Hudson River and the Palisades, and Fort Washington Park. Discussions also focused on the use of the New York park. Gilbert and Ammann showed considerable political savviness in their campaign to garner support regarding the location of the bridge at 179th Street in Manhattan. Opposition by the Parks Conservation Association was adroitly countered by such leading authorities as Frederick Law Olmsted, Jr., and other esteemed authorities of arts, preservation, and landscape-related organizations.

The use of this engineer-architect team reveals the significance of both art and design for the Port Authority in the mid-1920s. It provided a model in subsequent decades, when this linkage became more standard on large bridge projects in the New York metropolitan area.

PS14 The Architecture and Engineering of Infrastructure in the United States, 1870-1940's

Marcus Carter, Rensselaer Polytechnic Institute, USA and Kenneth Gowland, MetroStudio LLC, USA, CO-Chairs

Crossroads of the Air: Chicago's Municipal Airport

Thomas Leslie

University of Illinois, USA

Abstract

In November 1938, a Stinson Reliant landing at Chicago Municipal Airport flipped when it struck railroad tracks crossing the field's newly-extended runways. The pilot had failed to notice that, though freshly paved, the runways remained closed to air traffic—as they would for three more years. All four passengers survived, but the rail line illustrated, for many, the long-running frustration over Chicago's unmet aviation needs.

Chicago Municipal was originally a club field, but the city began leasing it in 1922, and it became the nation's busiest airmail hub. By 1937, the city announced an ambitious plan to quadruple Municipal's size. This was frustrated, however, by the railroad line that would trip up the Stinson. When the tracks were finally cleared, and the airport opened in June 1941, Municipal—already the nation's busiest—was pressed into military service.

The airport's art deco terminal opened at war's end. Office and hangar buildings by Albert Kahn, SOM, and Amman and Whitney made Municipal—renamed Midway in 1949—a locus of aviation design. But commercial aviation's postwar boom led Chicago to ponder fresh ideas, including an offshore airport in Lake Michigan. Ultimately, the U.S. military's 1946 donation of Orchard Field solved Chicago's growing airport problem. The renamed O'Hare Airport soon took the title of "world's busiest" from Midway. As Chicago's secondary passenger airport, Midway remains one of the country's 30 busiest. Continued expansion of its operations has erased many of its historic structures, including Gerhardt's once iconic terminal.

This paper covers the planning, design, and construction of Municipal/Midway from 1923 to 1949, showing how its evolution was tied directly to commercial aviation—but also to Chicago's transition from a rail to an aviation hub.

PS14 The Architecture and Engineering of Infrastructure in the United States, 1870-1940's

Marcus Carter, Rensselaer Polytechnic Institute, USA and Kenneth Gowland, MetroStudio LLC, USA, CO-Chairs

Denver's Municipal Water System: Ditches, Dams, Company Towns & Civic Icons

Ann Komara

University of Colorado Denver, USA

Abstract

Denver arose as a burgeoning frontier town at the confluence of Cherry Creek and the South Platte River in the semi-arid plain at the Rocky Mountain foothills. Late 19th century city leaders aspired to emulate the lush planting of streets and parks of eastern US cities. The young city struggled with growing demands for irrigation and drinking water as limited rainfall makes water supply dependent on annual mountain snowmelt. Open ditch systems operated by various individuals and companies drew off the creeks and rivers to supply agriculture and irrigation (Holleran). Growing needs for potable water necessitated a controlled civic system regulated by "first in time, first in right" legal access that supported city leaders' visions for boosting urban growth.

Consolidation of the Denver Water Company (1872) catalyzed efforts; newspapers, Denver Municipal Facts, and engineering journals testify to the innovation and significance of the system and reveal the intentions underlying its constructed nature (Gandy; Kaika). The Denver Water Pumping Station (1889) distributed residential water through iconic masonry structures. Located near downtown it was a visible cue to the civic building program and today holds a museum. The "remote" Kassler Water Filtration Facility (1901) boasted state of the art sand filtration operated by residents of a company town. Cheesman Dam, a HAER engineering landmark, is a 211' tall masonry curved gravity dam on the South Platte River; completed in 1905 it was "the workhorse" of the civic drinking water system.

Such features of Denver's water system celebrated control over local hydrological conditions both fitful and insufficient in the face of population growth and climate change. The built forms express power and dominance and reflected idealized technical constructions that cultivated both awe and familiarity – the solidity of stone, references to locale and august civic amenities addressing the provision for human comfort and needs.

PS14 The Architecture and Engineering of Infrastructure in the United States, 1870-1940's

Marcus Carter, Rensselaer Polytechnic Institute, USA and Kenneth Gowland, MetroStudio LLC, USA, CO-Chairs

Designing the New Deal Bridges of Central America, 1935-37.

Dicle Taskin

University of Michigan, USA

Abstract

In 1935, the U.S. Bureau of Public Roads introduced a new model of transnational cooperation whose objective was to facilitate the design and construction of the Inter-American Highway, the Central American section of the Pan-American Highway system. The cooperation model was unprecedented and sought to avoid any transfer of funds between countries through an exchange of expertise, equipment, materials, and labor. The model was a prototype which prioritized bridge building over road construction for strategic and economic reasons. Conde B. McCullough, the renowned engineer of the Oregon Coast Highway Bridges of the Public Works Administration, was assigned to Central America to design three suspension bridges between 1935 and 1937. These bridges which spanned Río Chiriquí in Panama, Río Choluteca in Honduras, and Río Tamasulapa in Guatemala, were going to be monuments of Inter-American cooperation.

This paper highlights the deep history of these signature bridges — three unique landmarks of “the living New Deal” outside the U.S. borders. Through primary sources, architectural drawings, and construction photographs, the paper traces McCullough’s design decisions and explores how the U.S. engineering and design principles were translated to embody the ideal of Inter-American cooperation at the intersection of the Good Neighbor Policy and the New Deal. The common threads between these bridges demonstrate how McCullough’s design principles — efficiency, economy, and aesthetic quality — expanded to answer the underlying challenges of this transnational endeavor, ranging from differences in geology and climate to the assumptions about expertise and (un)skilled labor. Meanwhile, the unique qualities of each design, from the Mayan motifs of Tamasulapa bridge to the controversial use of cut-stone in Choluteca, emphasize the multi-scalar and contentious nature of Inter-American cooperation and its ideological variations.

PS14 The Architecture and Engineering of Infrastructure in the United States, 1870-1940's

Marcus Carter, Rensselaer Polytechnic Institute, USA and Kenneth Gowland, MetroStudio LLC, USA, CO-Chairs

St. Louis Union Station, and the architectures of infrastructure

André Patrão

ETH Zürich / EPFL, Switzerland

Abstract

The rail station represents a particular kind of building *par excellence*: an interface, between infrastructural equipment hostile to human presence – under the purview of different engineers – and inhabited spaces where people interact with the infrastructure's function – pertaining to the architect. As the water distribution network in Chicago had its Gothic Revival-style Water Tower, and the electrical grid of London the Art Deco Battersea Power Station, the railway systems running through Missouri met at the French Romanesque St. Louis Union Station.

With the rapid growth of the United States' rail network after the Civil War, and the consolidation of the recent Western expansion, St. Louis was on the map. Theodore Carl Link (1850-1923), once an engineer for several railway companies, and soon the architect responsible for projects like the Mississippi State House, won the competition for a new train terminus. After its construction in 1896, Union Station became one of the largest and busiest train station in the world, until air travel and highway-oriented policies put it out of service in 1978. Astonishingly though, it found an singular afterlife, harboring an unimaginable circus-like combination of hotel, mall, office spaces, restaurants, an aquarium, a pond, a Ferris wheel, and even the return of recreational rail service.

This presentation examines Union Station *qua* infrastructural interface, and its ability to outlast the very infrastructure it was originally designed to serve. An approach at the intersection of aesthetics and politics elucidates the tangible value of aesthetic considerations in public works, against the dominant but counter-productive strategy of affordable bare efficiency. Precedents of promoting social cohesion and rallying support for public works and broader public policies appear all the more important as the Bipartisan Infrastructure Law begins to address aging systems and their interfaces in a politically deeply polarized context.

PS15 Institutions of Life: Architecture and the Life Sciences

Esther Choi, Getty / ACLS The Cooper Union For the Advancement of Science and Art, USA, Chair

“Cradle of a New Human Race”: Dr. John Harvey Kellogg, “Biologic Living,” and the Battle Creek Sanitaria

Elliott Sturtevant

Columbia University, USA

Abstract

In 1896, Dr. John Harvey Kellogg published *The Stomach: Its Disorders and How to Cure Them*. In it, Kellogg outlined his philosophy of nutritional health and emphasized digestion as the long-overlooked answer to physiological well-being. The Kellogg name is now best remembered for the bland, digestion-aiding breakfast cereals that the Kellogg brothers would later mass produce, but cornflakes were only one among a variety of products and treatments—what one scholar has recently termed “extracorporeal technologies”—Kellogg developed to aid what he believed to be the body’s inherently limited capacity to ingest, digest, and evacuate food. Kellogg would go on to promote the development of sewage infrastructure to help with his recommended thrice-daily evacuations, but his ideas were most forcefully evidenced in the design of two sanatoria where he welcomed patients.

Using literature published by the Battle Creek Sanitarium, Kellogg’s spa-like treatment center in Battle Creek, Michigan, and its counterpart, the Miami Battle Creek, housed in a Pueblo-style structure in present-day Miami Springs, Florida, as well as newspapers clippings, travelogues, and material in medical archives, this paper looks at the design of “biologic living” at the turn of the twentieth century and its entanglement with eugenic thinking. Paralleling efforts in the US and Europe to reinvigorate an ailing, white body politic through helio-, electro-, and hydro-therapy, Kellogg aimed at nothing less than the creation of a “new race.” In Florida, in particular, designs on race betterment and life extension through biotechnics were put into practice—“State Is Seen As Race Cradle by Dr. Kellogg,” a headline read. Building off recent efforts to connect the perceived turn-of-the-century threat of social and racial degeneration to the origins of conservation and the so-called “gospel of efficiency,” I read Kellogg’s interventions as biotechnics for a civilization believed to be facing extinction.

PS15 Institutions of Life: Architecture and the Life Sciences

Esther Choi, Getty / ACLS The Cooper Union For the Advancement of Science and Art, USA, Chair

Toxic Speculation (or Growth at the Limits of the Life Sciences)

Megan Eardley

Princeton University, USA

Abstract

Under the Bretton Woods agreement, the Union of South Africa supplied central banks with roughly two thirds of all gold in circulation. At the same time, it developed the deepest, hottest, and most radioactive mines in the world. The geological oddity that ensured that gold and uranium could be extracted from the same mines also secured South Africa's unique position in contemporary debates about toxic forms of growth. Beginning in the mid-1970s, industry leaders developed a series of "surface reprocessing plants" to simultaneously limit expensive underground mining operations, recover residual value from mine dumps and clear contaminated land for financial speculation. In the process, they both spread and concentrated exposure to mixed metal compounds in Black townships that once sent hundreds of thousands of young men to work on the mines. Even as unemployment has soared in these townships, their children are contending with autoimmune disorders linked to acute and chronic health conditions including epilepsy, infertility, and cancer. This paper attends to the design of surface reprocessing plants as well as their impact on post-apartheid public health and land reform projects. Engaging industrial and state archives as well as records kept by traditional healers and community organizers, it seeks to outline a conceptual and methodological framework with which to study the relationship between biological and ecological concepts of growth in an era that is increasingly defined by financial speculation on toxic assets.

PS15 Institutions of Life: Architecture and the Life Sciences

Esther Choi, Getty / ACLS The Cooper Union For the Advancement of Science and Art, USA, Chair

Medium Paradox: Aquatic Epistemologies at the Naples Zoological Station

Tairan An

Princeton University, USA

Abstract

Established in 1872 by German Darwinist Anton Dohrn as one of the foremost institutes for littoral animal research in Europe, the Zoological Station at Naples was an anomaly: unlike the many so-called biological field stations established in remote locations in order to facilitate the observation of organisms in interaction with their natural environment, the economic realities of research required that the station be set in a metropolis surrounded by a toxic soup created by a population dependent on inadequate water treatment facilities and pathogen-infused shellfish. Amidst ferocious cholera and typhus outbreaks, these circumstances coincided with the latest strides in the epidemiology and bacteriology of waterborne diseases, putting life's aqueous medium into sharp focus. Ripe for breeding bacteria, the fluid poison for animals at the Gulf of Naples provided, according to Dohrn, the "most favorable" conditions for inquiries into microscopic organisms. The tainted seawater became at once research's interference and the subject itself, bearing out what I call the "medium paradox" of late-nineteenth-century marine sciences.

Drawing on original archival sources targeting the construction histories of the Zoological Station, as well as the biological and microbiological research practices it enabled, the paper examines the station's paradoxical entanglement with the microbial and physiochemical conditions at the base of the hydro-social ecology of the city. As this study demonstrates, the very pursuit of creating and maintaining an unadulterated habitat for the marine animals ensnared them in a techno-environmental assemblage vis-à-vis water pollution that had remained embedded if uncharted in the Neapolitan urban condition. Such an entanglement, I argue, inadvertently exposed the hitherto latent epistemologies that existed between the densely mediated artificial environments of the aquarium tanks and the im-mediate wastewater discharge of the city. What we now call anthropogenic activities, or the complete reshaping of a particular environment by human behavior, was already informed by the Zoological Station's built-in knowledge.

PS15 Institutions of Life: Architecture and the Life Sciences

Esther Choi, Getty / ACLS The Cooper Union For the Advancement of Science and Art, USA, Chair

“They build with whale bones”: Cetacean Abundance and the Construction of a Useable Past in the North American Arctic

Phoebe Springstubb

Massachusetts Institute of Technology, USA

Abstract

From the ninth to the thirteenth centuries, massive slow-swimming bowheads, who migrate seasonally through Arctic waters, provided a ready supply of architectural material for regional Thule settlements. The mandible, maxillae, ribs, and scapulae of these baleen whales, which can reach up to sixty feet and weigh eighty metric tons, provided structural components for Thule winter houses. Walking into a house was like entering a whale’s stomach: walls, roof, and entry were constructed from the whole of cetacean anatomy. This ancient Indigenous architecture collided with modern commercial whaling in the mid-nineteenth century. Foreign companies that had decimated whale stocks worldwide moved into the North American Arctic, building infrastructure near magisterial Thule ruins. As industrializing settler states sought to claim cetacean life as property and Arctic ecosystems as new capitalist markets, the concurrent archaeological reconstructions of thriving Thule whaling economies offered proxies for modern-day whaling’s promise of perpetual growth. Inventories of Thule constructions—the weight, quantity, and taxonomies of whalebones in each house—were used to assert the abundance of historical bowhead populations. Simultaneously, new biological understandings of bowheads’ *longue durée* migrations and behavioral uniformity over centuries informed ethnographers’ racialized analogies between Thule structures and contemporary Inuit architecture. Analyzing archaeological records, biological reports, and logbooks, this paper argues that Western study of Arctic antiquity, skewed by the biological politics of the period’s economic expansionism, offered a conceptual framework further justifying and naturalizing capitalist exploitation. In the twentieth century, with the archaeological value of Thule winter houses underwritten by a parallel antiquities market, the link between architecture and cetacean life would further legitimize settler governance of sovereign Inuit communities. State-enforced impositions limiting the reuse of archaeological whalebone for subsistence carving and hunting point to how Arctic colonization entailed not just material appropriations but the dispossession of Indigenous deep pasts.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

"The Aesthetic Menace": Twentieth Century Preservation of the Old North Church through Urban Renewal in Boston

Genevieve Kane

Boston University, USA

Abstract

Many associate the Old North Church with the mythical Midnight Ride of Paul Revere on the eve of the American Revolution. The efforts to preserve the Old North Church throughout the twentieth century used these myths to justify renewal and displacement of other North End residents. This paper explores the intersection of urban renewal and historic preservation at the Old North Church. In the 1930s and 1940s, the Church officials replaced the surrounding tenements with colonial revival gardens to imbue the neighborhood with the imagined narrative of a colonial past. After World War II, the National Park Service planned to further construct a narrative of colonial history and preserve the Church by razing large blocks of "blighted" tenements. However, the NPS failed to implement these plans due to the neighborhood's resistance and shifting strategies for tourism. Although scholars, including James Lindgren and Seth Brueggeman, have documented the role of institutions such as the Society for the Preservation of New England Antiquities and the National Park Service in Old North Church's preservation, the renewal of tenements in the history of these institutions has not yet received adequate analysis. By drawing upon architectural plans and documentary evidence, this paper argues that the Old North Church's preservationists continuously renewed the North End neighborhood to conjure colonial history and to attract an audience for profit.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Commodification of Socialist Architecture in a Nascent Capitalist Market: Cantonese Gardens as a Brand for International Tourism in 1980s Guangzhou

Yuchu Cui

University of Hong Kong, Hong Kong

Abstract

Guangzhou, bridgehead of post-Maoist economic reforms, experienced an unprecedented advent of international tourism after 1978 with consequential impact on this city's development. Demands on overseas investments in the context of China's openness necessitated development of international tourism in major Chinese cities. Such a burgeoning service industry motivated many local architects who possessed a far higher degree of freedom in creativity than ever before, ambitious to transform the metropolis into an international tourist destination. Among typologies of tourism-oriented architectures popular in reform-era Guangzhou were Cantonese gardens, designed specifically to showcase a regional identity to the world. While traditional in nature, the Cantonese architects already had expertise in applying them to contemporary utilitarian contexts before 1978, by not only practices but study of Chinese garden histories. Their efforts came to fruition after 1978, since the state and investors from the capitalist world commissioned them to design some tourism facilities more or less with elements from Cantonese gardens. During the 1980s, the architects transplanted this heritage to tourism architectures under modern and utilitarian dimensions in Guangzhou – hotels, parks, and newly-developed tourism zones, etc. Furthermore, the architects even exported the Cantonese gardens to Germany and Australia under a diplomatic mission to showcase Chinese cultures abroad. Through the case study of the garden-based tourism facilities both in Guangzhou and abroad by the local architects in the 1980s, I argue that these Cantonese architects did not historicize garden designs for international tourism. Rather, their knowledge of Cantonese gardens interacted compatibly with innovative ideas to satisfy the accruing demands for service industry on a transnational scale. I argue that Cantonese gardens functioned as a “brand” under the local architects' creation to advertise China's material cultures and echoed commodification of Chinese architecture later in the 1990s when China fully replaced planned economy with market economy.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Andre Godard and Maxime Siroux: French Architects with an Iranian Mission

Mohadeseh Salari Sardari

Brown University, USA

Abstract

This research aims to analyze the themes that are evident in the architectural works of Andre Godard and Maxime Siroux in Iran during the period from 1920s to 1970s. Both Godard and Siroux, who studied architecture at the Ecole des Beaux-Arts in Paris, were actively involved in archaeological work and produced numerous essays on Iran's archaeology. In addition to designing modern buildings, they also taught a new generation of Iranian architects at Tehran University. Their contributions to the field of architecture were significant, particularly due to their theoretical writings on Iran's traditional architecture and its relationship with modern architecture. This paper uses primary sources such as documentation of projects and notes by Godard and Siroux, governmental and political documents, and secondary sources such as books, and photos to provide an in-depth analysis of their works. The study will employ a post-colonial methodology to examine the works of these architects. In addition to this, the research will highlight the role of intellectuals in shaping the cultural and social movements that led to the modernism of architecture and the establishment of the first modern school of architecture in Iran. Moreover, it will investigate the impact of Godard and Siroux's theoretical essays and architectural designs on Iran's modern architecture. Overall, the aim of this research is to provide a deeper understanding of the complexities of modern architecture in Iran and the significant contributions made by Godard and Siroux. By exploring their works and their impact on Iran's architectural landscape, this study seeks to contribute to the scholarship on modern architecture in Iran and its relation to the global architectural context. This essay attempts to undertake a more nuanced and multifaceted interpretation of the past, avoiding facile binary classifications.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Britain's Imperial Institutes and the Misgivings of Empire

Carter Jackson

Boston University, USA

Abstract

In the 1890s, the British Empire spanned one quarter of the globe, but growing dissent in its colonies, indifference to its mission at home, and external challenges to its hegemony meant that it was standing on shaky ground. To facilitate communication, migration, and the flow of knowledge within the ad hoc Empire, a massive building complex called the Imperial Institute opened in London in 1893. Its complicated program included a library, laboratories, intelligence offices, emigration offices, a foreign language school, and galleries exhibiting natural resources from each colony arranged as a Mercator projection of the British Empire. Despite initial enthusiasm, the Institute struggled to solve the challenges that beset the Empire, and it was demolished in the early 1960s to allow Imperial College to be built on its site. Since then, architectural historians have viewed it as a one-off and an ill-conceived failure.

My SAH Lightning Talk, which is based on my PhD dissertation, will relocate the Imperial Institute from the margins of architectural history to argue that it was not sui generis but one among other “imperial institutes” scattered throughout Britain’s metropole and colonies, and that its impact as an imperial nerve center persists today in postcolonial Britain. After a brief overview of the Institute’s design, my talk will examine the architecture of its predecessors, including East India House and the Indian Museum in Calcutta, and how their design strategically revealed and manipulated information to legitimize British rule. I will also explore how the demolition of the Imperial Institute and the design of the mid-twentieth-century buildings at Imperial College helped perpetuate the extraction and centralization of knowledge from Britain’s former colonies. Through this framework, the Imperial Institute provides a critical and overlooked window into how Britain redefined its global role as its Empire unraveled.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

A Comparative Approach to Late Ancien Régime Industrial Design

Hannah Morand

Yale University, USA

Abstract

My research looks at the system of labour born out of royal patents given to industries in the late *Ancien régime*. These *Manufactures royales* were, based on the specificities of local production and the interests of the King, designed to become the leading producers in a particular sector. The architectural and intellectual investments made in these spaces were on an unprecedented scale, and the social and manufacturing structures they promoted were completely novel. In fact, the products of many of these industries are still ubiquitous in French society. Examples of these include Gobelins tapestries, La Savonnerie carpets, Alençon lace and Limoges porcelain.

Beyond the new corporate framework that these production sites brought forward, they can also be read as clear manifestations of the ruler's interests. Taking this symbiosis between state affairs and material production as its starting point, I am primarily interested in what features within the *manufactures'* corporate framework reflected the major political, social and industrial shifts that characterise the last decades of the *Ancien régime*. Whilst a select number of individual *manufactures* have garnered much attention, my graduate research is original in that they have not been comparatively analysed since 1889 and have never been collectively considered.

During my talk, I will be briefly presenting three *manufactures* representative of ornamental trades, armament production and the extraction of natural resources, along with a selection of the primary sources I am using to study these industrial sites. This sample will help illustrate the second part of my talk where I will present my methodology for such a comprehensive project and briefly explore the parameters and limits of writing a comparative architectural history. I am particularly interested in presenting this angle of my research as this theoretical discussion opens my subject to most other architectural interests with overlapping methodological constraints.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Thermal (dis)Comfort in Spanish Colonial Architecture

Alberto Martinez Garcia

Yale University, USA

Abstract

Thermal (dis)Comfort in Spanish Colonial Architecture studies the environmental transformations of the colonial *Bahay Na Bato* (Houses of Stones) in what today is the Philippines as a hybrid between Indigenous and Spanish colonial architecture. These houses, built for the elite of Spaniard settlers and their descendants, exemplify the arrogate process carried through colonization in which Spanish colonial typologies overlaid with vernacular architecture. During four centuries of colonization, these houses experienced a transformation from the models imported by the Spanish Empire into adaptive typologies that incorporated Indigenous construction techniques, particularly from the pre-Hispanic *Bahay Kubo* (Nipa Houses) constructions. The builders of Bahay Na Bato houses adapted to the region's climate, used accessible resources, and took into account the socio-cultural requirements of the population. This analysis of the Bahay Na Bato Houses offers three premises to consider: First, the exploration of how Spanish settlers negated the comfort in the colonized territories, imposing an architecture that attempted to homogenize a form of living incompatible with the existing climate. Second, transforming models imported by the Spanish Empire through a hybridity process incorporating the Bahay Kubo offered a typology that resisted colonial imposition. This reclamation of construction forms and construction systems by Indigenous Peoples refused almost entirely Spanish typologies, while taking advantage of the existing traces of colonial buildings. Third, Bahay Na Bato houses engage with the actual environmental and climatic conditions without either adhering to Western imaginaries or remaining in the nostalgia of vernacular architecture. These domestic constructions in the Philippines reflect an act of resistance, within the environmental design field, toward the planetary conditions of architectural constructions by maintaining specific local patterns.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

The Idea of Environment in Indian Nationalist Cleaning Practices

Ushma Thakrar

Carleton University, Canada

Abstract

This paper takes Indian nationalist journals in their descriptions of standards and practices of cleanliness from the late-colonial period as sources through which to gain insight into the conception of and human relationship to the environment within said political ideology. Understanding cleaning as a response to disgust, allows for the positioning of cleaning as serving the political function of separating person who experiences disgust from that which they do not want to be. Following Sara Ahmed's description of disgust inciting a person to recoil, and thus to create distance between themselves and the human and non-human abject, this paper argues that these disgust reactions are formalized and maintained in space through cleaning, (re)creating and (re)asserting physical separations between inhabitant(s) and that which threatens their sense of exceptionalism, independence, and self-mastery. As Dipesh Chakrabarty has demonstrated, British colonists in India sought to separate themselves from Indians, by virtue of their ability to perceive and thus be disgusted by dirt—whereas their conception of the Indian was as someone who either did not have the capacity to identify dirt or the sensibility to separate themselves from it. This paper chooses to read this as a difference not in awareness, but as indicative of a specific Indian conception of environment and the position of the human within it. Self-mastery—stylized as self-rule—was also a fundamental tenet of Gandhian nationalism. Mohandas Gandhi would often allude to the overall state of “uncleanliness” in India as evidence of the population's incapacity to self-govern and suggested the adoption of particular individual and collective cleaning practices as prerequisites to self-rule. Through their forwarding of these cleaning practices and the disgust affect which they were positioned in response to in self-published weeklies, this paper reads a politicized, anti-colonial notion of the environment in the nationalist worldview.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

OMA 199X: Neo-Avant-Gardes and the Afterlives of Colonialism

Romain David

Harvard University, USA

Abstract

The so-called “Dutch Miracle” of the 90s is often referred to as the moment when the Netherlands became a global nation and economy once again, breaking through its European “provincialism”. It coincides in architectural history with the emergence and exportation of a generation labeled under the term “SuperDutch” as well as the institutionalization of the neo-avant-gardes at large. Through the case of OMA, the leading firm of this generation, this presentation will address one glaring hole in this narrative, namely the afterlives of the Dutch colonial networks in this “new” moment of globalization. Indeed, in 1995, on the brink of bankruptcy, OMA, then a boutique firm with only a dozen employees, was saved by the Dutch engineering firm De Weger. In 1997, the holding to which OMA belonged merged with another Dutch engineering firm, Royal Haskoning. This firm, which was founded in 1881 in Breda by two former civil engineers from the Military Academy, was active in the colonial project of the Dutch East Indies. By 1997, most of the conglomerate’s network was still in Southeast Asia, overlapping with former colonial networks in Thailand, Vietnam, and Indonesia. The partnership lasted until 2002. By then, OMA had mushroomed into a multinational firm with more than a hundred employees with offices in New York and Rotterdam and projects around the globe. This presentation examines how this partnership propelled OMA’s corporate metamorphosis and locates the legacies of colonialism that made such global practices possible during the “SuperDutch” moment. Against the post-criticality and the radical break from history argued by some of its proponents, this paper excavates the *longue durée* of Dutch globalization and its entanglement with colonial networks and knowledge.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Ephemeral Festival Architecture in Paris, 1789-1848

Taylor Van Doorne

University of California, Santa Barbara, USA

Abstract

Between 1789 and 1848, French revolutionaries and post-revolutionary rulers held public ceremonies designed by leading architects to inaugurate their regimes and celebrate civic milestones. While influenced by earlier monarchical traditions, the function of the public festival was transformed during the French Revolution into a site for affirming the new democratic body politic. Under Napoleon, the genre was repurposed once again to reestablish authority over the public. Napoleon's coronation inaugurated a pattern through the July Monarchy whereby stately ceremonies negotiated the delicate relationship between a new fragile regime and a politically engaged Parisian public. Following these events, their decoration and ephemeral architecture were recorded and disseminated via print media to ensure their significance reached the whole of the national public.

This paper offers a succinct diachronic examination of ephemeral festival architecture from the Revolution to July Monarchy briefly citing a case study from each period to illustrate a trajectory of architectural style and design approach. Historians often remark that few public buildings and monuments were completed during this period. However, when considering periods of upheaval and regime change, we must shift our scholarly attention from ostensibly permanent construction to other sites of architectural expression. Expanding on the scholarship of Swati Chattopadhyay and Richard Taws, I argue that an analysis of this ephemeral layer of early nineteenth-century Paris offers a framework for understanding rapidly evolving architectural debates, theories, and practices in a period of accelerated political time. Though at stake in this paper is a methodological reflection of ephemerality in writing architectural history, I conclude by arguing that by studying this trajectory of ephemeral festival architecture from 1789 to 1848, we witness the emergence of a historicist episteme in architectural thought and practice.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Thermal Comfort and the Global Airscape in China: Scaling through Air-Conditioning, 1919–1990

Jia Weng

Yale University, USA

Abstract

This paper foregrounds the global airscape—the environmentally controlled interiors that share an international standard of comfort—as a technical condition that enables and limits the trans-cultural and trans-climatic architectural practice. This paper traces the circulation of thermal comfort standards between the United States and China. Returning to 1919, the year when the research laboratory of the American Society of Heating and Ventilating Engineers (ASHVE) was founded, this paper examines how ASHVE, the Carrier Engineering Corporation (CEC), and the U.S. Bureau of Mines collaborated in carrying out a series of experiments in Pittsburg that determined what comfort meant for people all around the world. Additionally, this paper investigates geographer Ellsworth Huntington’s involvement with thermal comfort experiments. In associating interior air conditions with the energy level of different climates, Huntington inserted an environmental determinist angle into the thermal comfort discourse. Following Huntington’s theories and the thermal comfort standards to China, this paper discusses environmental determinist arguments that connect China’s national identities with environmental control. Constructed to promote the working condition in coal and metal mines and sponsored by the air-conditioning industry, the experimental chambers in the basement of the U.S. Bureau of Mines experiment station reinforced social and racial norms by conflating labor efficiency and comfort through conditioned air. This paper juxtaposes the environmental control instruments—such as air-conditioning systems and thermostats—with inscription devices—such as the synthetic air chart and the psychrometric chart. It argues that, as air-conditioning industries expanded to China through the country’s economic reform, these environmental control instruments and inscription devices scaled up the laboratory condition under which thermal comfort standards were invented. Adhering to thermal comfort standards, air-conditioned interiors in China became extensions of the underground psychrometric chambers while confusing comfort with efficiency.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

All the More Mine the Farther Away: Three Houses of the Spanish Exile

Alberto Ballesteros Barea

Universidad Politécnica de Madrid, Spain

Abstract

María Zambrano defined exile as a “vital tragedy” that leaves an indelible trace on even the most resilient individuals. Fleeing one's homeland disrupts familiar circumstances and severs ties to hitherto held values, resulting in a profound longing for home in the exiled person's reality. Hence, the house becomes a symbol of stability and new beginnings.

This research focuses on the translation of the exile experience into architecture, with a particular emphasis on the stories of three Spanish architects who were forced to leave their homes during the 1936-39 Civil War. In their respective adopted countries, they built houses for renowned artists who also knew the plight of exile: Antonio Bonet for Rafael Alberti in Uruguay, Arturo Sáenz de la Calzada for Luis Buñuel in Mexico, and Germán Rodríguez Arias for Pablo Neruda in Chile.

The arrival of modern architecture in Spain coincided with the Second Republic, prompting many architects to seek refuge in Latin America following the Republican defeat in the war. These architects started afresh in different contexts, but all three made the acquaintance of reputed figures who asked them to build their residences, commissions that went beyond professional engagement, embodying friendship and shared experiences of exile.

The houses designed by these architects became places that echoed the longing for a lost homeland and the need to embrace a new life. Each dwelling contained subtle details that held a deep significance for the inhabitants, evoking their native Spain and the joys left behind while offering the promise of a brighter future.

In essence, these houses represent both a departure from and a return to home, encapsulating the experience of exile. They serve as tangible expressions of longing and belonging, incorporating elements that anchor the dweller to their past but also resonate with their aspirations.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Street Life: The Ecologies of Seattle’s Mid-century Road Networks

Elizabeth Umbanhowar

University of Washington, USA

Abstract

As mobility corridors and public spaces, city streets offer an important vantage from which to witness unfolding urban processes, ecologies, and histories. Once the domain of horse hoofs and pedestrian footfalls, urban roadways in the early twentieth century have been radically altered by emerging transportation technologies. In turn, the role of “pedestrianism”—both the activity of walking and the condition of being a pedestrian—has been relegated to the margins of the American urban imaginary. But the introduction of the automobile and consumer tastes alone did not drive these transformations. Shifting approaches to the design, maintenance, and regulation of streets also supplanted many pedestrian resources and rights. As individual car ownership spiraled upwards, concomitant discourses of Modernism, and its preoccupations with speed, efficiency, independence, status and “safety” afforded by vehicle ownership were increasingly celebrated in ubiquitous media channels, including cinema and later television. Corporations and governments deployed both Hollywood films and non-theatrical, or “useful” cinema, to shape expectations and experiences of urban mobility. However, while many urban roadway chronicles have been focused on cars—their manufacture, regulation, and representation—the history of streets occurs at the human scale and the pace of walking. By interrogating the “syntax” of infrastructural design, visualization, and regulation of roads, this investigation attempts to make sense of both the explicit and tacit, often invisible, intersections of historical pedestrian inhabitation and resistance, intersections that often resulted in the collision of community values and human bodies. Examination of archival sources, analysis of mid-20th century cinematic images, and the retracing of real streets through walking, rephotography, and filming methods reveal the frictions between historic design policies and practices, contemporary experiences, and the diverse pedestrian ecologies they benefit and belie.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Clore Gallery and the Emergence of the Postmodern Architect-Humourist

Katerina Zacharopoulou

The Bartlett School of Architecture, UCL, United Kingdom

Abstract

Humour, as a quality of architects or buildings, is rarely part of architectural discourse. James Stirling, however, presents an exception. Humour is mentioned in most studies of the architect's partnerships, despite their diverging interpretations. Clore Gallery particularly, Tate Britain's extension by Stirling, Wilford and Associates, sparked discussion on humour in the British architectural press, after its completion in 1987.

This paper is informed by my PhD thesis, which investigates an early rejection of humour in Western architectural history, followed by its re-emergence in the disciplinary discourse on postmodernism. The paper addresses, through Clore Gallery, the dissertation's main research questions: "how have architects and critics perceived architectural humour" and "why did this interest emerge in this particular moment"?

Reviews of Clore Gallery, by critics such as John Summerson or Peter Blundell Jones, allow a detailed look at architectural humour, which often makes an appearance in postmodern criticism but is rarely analysed in concrete examples. Still, the reviews present a restricted understanding of humour, which requires specific disciplinary knowledge, depends on the conception of buildings as autonomous, isolated units, and does not stray from the architects' intention.

These articles, along with archival material such as conceptual drawings, photographs, and letters, show that humour cannot be understood merely as a quality inherent to buildings, but rather as a product of the relationship between buildings, their representations, and their discourse. Specifically, humour as an architectural quality is frequently conflated with an architect's personal sense of humour. Secondly, humour is seen as an essential British quality, present in pre-modern architecture and brought back with Clore Gallery. These observations align with the development of postmodern culture and its shifting interest towards architectural representations and identities. Humour, in this context, becomes another way to strengthen the image of the architect as a single, all-knowing author.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Operation Breakthrough: 1970s Prefabricated Design Promises

Bobbi Walker

Florida International University, USA

Abstract

HUD Secretary George Romney announced Operation Breakthrough (OB), a research and development competition aimed at industrializing residential construction, in the Spring of 1969. Architectural historians have exhibited the program's unusual designs, and policy historians have studied its funding tactics. This project examines OB as a pioneering architectural project which devoted design attention to the existing federally devised racial and class-based strategies used to combat the perpetual housing crisis.

HUD officials, especially Romney, believed adapting manufacturing techniques would create an economy of scale for industrialized housing. The unusual approach shaped a unique research and development relationship with several aerospace corporations: Who better to solve a century-old housing crisis than the companies who won the space race? Hundreds of firms submitted modular design ideas to speed up existing construction techniques. Program officials expected to harness technology and produce housing as efficiently as automobiles. HUD courted corporations with the financial means to quickly ramp up manufacturing above those with construction and design experience. HUD chose cheap sites without considering how those locations would affect low-income households and surrendered site planning to nationally recognized but regionally disconnected firms, sometimes with disastrous effects.

Rooted in the 1960s but implemented in the 1970s, cultural volatility derailed the program. Nonetheless, Operation Breakthrough had lasting policy and ground-level implications. I plan to conduct a comparative case study of the prototype communities. The study assesses the viability of professionally designed mass-produced housing in planned urban developments by comparing the conditions of extant communities with one OB development – LaCledde Town, St. Louis – demolished in the 1990s. In addition to analyzing successful design strategies and tracking shifting occupancies over time, this study features the perspectives of residents who supported and decried the program, the builders, and the viewpoints and experiences of various other interest groups and stakeholders.

PS16 Graduate Student Lightning Talks

Lisa Beyeler-Yvarra, Yale University, USA and Sylvia Faichney, University of California Santa Barbara, USA,
Co-chairs

Stories of Jamdani People and Place, Bangladesh

Dilruba Shuvra

University of Wisconsin Milwaukee, USA

Abstract

Since the dawn of civilization, humans have shaped the built environment. Every practice requires certain geographical and spatial settings that influence human habitat. For example, weaving is an ancient traditional practice for the people of Bengal. Very specific types of weaving have evolved in different regions of Bengal. Dhakai Jamdani is one such significant weaving tradition. Jamdani is a fabric of fine cotton muslin of Bengal adorned with colored stripes and patterns. Taking the case of Sonargaon, a Jamdani village, my research would focus on the history of the weaving of Dhakai Jamdani and would explore how the practice of traditional Jamdani weaving shapes the settlement pattern of a weavers' village and their houses. Alternatively, I would look at how a specific geographical landscape influences the evolution of Jamdani weaving. How Jamdani weaving, and the formation of human habitat are related to each other? The research would adopt a mixed method of archival research, ethnography, material culture, and cultural landscape. The research would take a multiscale methodological approach to coordinate fourfold data:

1. Archival study to investigate the historical background of traditional weaving and its relation to the deltaic landscape of Bengal and global trade.
2. Participant observation to understand how weavers practice Jamdani weaving, how this practice created a community of weavers, and how the market is connected to these weavers and local and global trade.
3. Oral history interviews of weavers to document their personal stories, family histories, and life journeys related to Jamdani weaving to interpret how they carry and transfer the knowledge of Jamdani tradition through their memory and everyday practices.
4. Analysis of weavers' residences, the settlement pattern, and the landscape to understand how the geographic settings and the organization of spaces in and around the houses are related and constantly influencing each other.

PS17 The Politics of Landscape: J.B. Jackson in the Contemporary World

James Michael Buckley, University of Oregon (ret.), USA and Chris Wilson, University of New Mexico, USA, Co-Chairs

Words Themselves: Method, Pedagogy & Politics in the 21st Century

Alexander Craghead

UC Berkeley, USA

Abstract

John Brinckerhoff Jackson's writings about the human-altered environment casts a long shadow over both cultural geography and architectural history. With a focus on both the contemporaneous landscape of freeways and garages and trailer parks, as well as an eye for fading rural "traditions," Jackson's many essays, penned over a forty year span, stand today as part of the canon of literature about the American landscape. As such, today we might well ask if, like other "classic" scholarship, Jackson's work ought to be filed away as overly romantic or even nostalgic, a quaint glimpse of how scholars once looked at the world, rather than an intellectual legacy to be carried forward into the present.

Drawing on Jackson's writing, on the teaching practices of his student and pedagogical heir Paul Groth, and on my own experience teaching within this intellectual legacy, I propose that Jackson's work is more relevant than ever. Using examples from my research into urban planning and politics in the mid-20th century, I argue that Jackson provides us with a potent methodological legacy, one that is too often overshadowed by the topical substance of his writings. By focusing on observing and writing about American landscapes, Jackson's greatest contribution to our practice as scholars of the contemporary moment is to direct our attention towards how looking at and describing space and place carries immense political weight. If we are to meet the challenges of the 21st century, it is to these, Jackson's exceedingly careful concerns over the act of looking, and the subsequent act of describing, that we ought to turn.

PS17 The Politics of Landscape: J.B. Jackson in the Contemporary World

James Michael Buckley, University of Oregon (ret.), USA and Chris Wilson, University of New Mexico, USA, Co-Chairs

Mundane Matters: J.B. Jackson, Embodied Experience, and the Climate Crisis

Jeffrey Blankenship, Jessica Hayes-Conroy

Hobart and William Smith Colleges, USA

Abstract

For 45 years, through an impressive array of topics explored in *Landscape* magazine (which he founded and edited from 1951-1968) and in collections of essays he published until his death in 1996, John Brinckerhoff Jackson wrote tirelessly about the American landscape. His essays alternately referred to “common,” “ordinary,” or “vernacular” places that were inextricably tied to everyday human experiences of the “average citizen.” In many ways, the mundane was always at the center of his arguments. Here, we use *mundane* specifically to refer to that which people typically define as unremarkable (literally, not worth remarking on), or as background “stuff,” too small or inconsequential to even acknowledge. Jackson’s descriptions of the American landscape had a unique way of making the mundane matter. His was a landscape that unfolded through everyday life—through the undisciplined desires and the visceral reactions of the “common man.” Importantly, this attention to the mundane also drew focus on the everyday realities of the material body—a body that senses movement, seeks freedom, requires sustenance, and labors for survival. This paper argues that it is Jackson’s accessible and unapologetic attention to the mundane generally, and the material body specifically, that is especially valuable to the contemporary moment. Without using obfuscating language, Jackson’s descriptions captured the centrality of everyday visceral experiences to the human environment. Rather than ignoring or criticizing the mundane, his work seemed to shout: don’t you see that *this* is where life unfolds? Following Jackson’s lead, we wish to extend this mattering into issues of climate and sustainability, arguing for specific attention to how and why the mundane matters to interpreting and tackling the climate crisis.

PS17 The Politics of Landscape: J.B. Jackson in the Contemporary World

James Michael Buckley, University of Oregon (ret.), USA and Chris Wilson, University of New Mexico, USA, Co-Chairs

Open Roads: J. B. Jackson's Literary and Landscape Infrastructure

Michael King

City College of New York, USA

Abstract

Although many of my contemporary MLA students new to the work of J. B. Jackson (or one of his heirs such as John Stilgoe or the late Bob Riley) characterize his casual and informal style to be that of “an angry old white man,” none of them ever dare disparage his appreciation of the vernacular. Furthermore, few of them ever provide a more nuanced or sophisticated definition of “landscape” than what Jackson provided—namely, “a composition of man-made or man-modified spaces to serve as infrastructure or background for our collective existence; and if background seems inappropriately modest, we should remember that in our modern use of the word it means that which underscores not only our identity and presence but also our history.” Granted, my students tend to change the “man-made/man-modified” to be more inclusive, but the clarity of Jackson’s definition is never met, which reveals a lack of literacy in the history of United States literature. Jackson’s own appreciation of the vernacular is underscored and underwritten by the nineteenth century literary endeavors of writers in the United States, particularly by figures such as Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, and Emily Dickinson. These literary thinkers provide the background infrastructure of Jackson’s own thinking, which is best gleaned from the senses of dwelling, roaming, commiseration, and consummation (respectively) expressed in those poets own works. By comparing Jackson’s specific esteem for the “road” with the evaluations/criticisms provided of the “road” by Emerson et al; this paper will argue that Jackson’s approach to landscape is fundamentally grounded in the nineteenth century and that our own concern for the future might be blighted by its ignorance of a set of pasts that we still have not exorcised or subsumed.

PS17 The Politics of Landscape: J.B. Jackson in the Contemporary World

James Michael Buckley, University of Oregon (ret.), USA and Chris Wilson, University of New Mexico, USA, Co-Chairs

Moving Beyond Jackson: Uranium Country in the Navajo Landscape

Karla Britton

Diné College, the Navajo Nation, USA

Abstract

In a 1983 essay, “Looking at New Mexico,” J. B. Jackson described the uranium country in the northwest corner of the state as “not a very happy” sample of what he termed the new landscape: commercial, industrial, and technological. His guarded reference to the abandoned uranium mines, which have become a blight upon the Navajo Nation, betrays the fact that these toxic landscapes challenge the analytical limits of Jackson’s idea of a “cultural landscape.” As documented by the Diné photographer Will Wilson, these abandoned mines are now not only uninhabitable land—they also exude their toxicity into the communities and waterways around them, and they have left countless miners dead and their families physically damaged. Yet the remains are also eerily beautiful, places where hidden demonic forces seem to collide with the natural splendor of the Colorado Plateau, an unsettling instance of what Perry Miller termed the “technological sublime.” Since the Diné (Navajo people) arrived here centuries ago, they have regarded the region as Diné’tah, a sacred landscape to which Navajo creation myths are specifically tied, giving the people’s sense of identity an inalienable connection to the earth. Threats to the land are therefore threats to the people themselves. From this Native perspective, regarding landscapes solely through the lens of humanity’s imprint upon them is insufficient: as Scott Momaday (Kiowa) has put it, one must also acknowledge the land’s primal claim upon us as something to which we fundamentally belong and are responsible to. Using Diné and other Native voices, this paper will explore ways of trying to make sense of the violation of this sacred trust that is evident in the “yellow dirt” left by the mines, drawing lessons for how a changed attitude toward the land is a critical response to this extreme human intrusion into the landscape.

PS17 The Politics of Landscape: J.B. Jackson in the Contemporary World

James Michael Buckley, University of Oregon (ret.), USA and Chris Wilson, University of New Mexico, USA, Co-Chairs

The not so perfect town: an-other path through the American landscape

Richard Schein

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Abstract

This paper explores US cultural landscapes implicated in processes of racial formation and anti-racist intervention (Racialized Landscapes) in the light of JB Jackson's landscape legacy. "Race," and more particularly white supremacy and white hegemony, have been central to the American experience and the making of the American landscape. The paper engages Jackson on that topic: empirically (e.g. with contemporary examples drawn from historic preservation, monuments, suburbs, town squares...); and conceptually (i.e. what is the place of landscape in everyday life?). The argument supposes a foundational role for the cultural landscape in contemporary politics of race and racism that: (a) valorizes Jackson's foundational role in discovering and understanding everyday American landscapes, even as it; (b) suggests some historical elisions in the work that are critical to rethinking the place of landscape in contemporary concerns with agency, justice, equity, belonging, and reparations.

PS18 Open Session

Carlos Reimers, Morgan State University, USA, Chair

From Left to Right: Postmodern Urbanism in Transition

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Abstract

In *Postmodern Urbanism*, Nan Ellin writes: 'Since globalization is an integral feature of postmodern urbanism, precise sources and flows of influence remain largely elusive. ... postmodern urbanism ... is the product of substantial cross-fertilization across the Atlantic in both directions'. In what follows, Ellin describes dominant theories guiding urban design from the 1960s to the 1980s on either side of the Atlantic Ocean, from advocacy planning to environmentalism, feminism, historical eclecticism, gated communities and neotraditional urbanism. This list shows a curious arc from terms that (broadly speaking) can be placed on the left side of the political spectrum to concepts that are generally associated with more capital-driven forms of urban design. By the 1980s urban design approaches had indeed emerged – new urbanism in the US and 'reconstructionism' in Europe – that played into the cards of property developers. These approaches, however, had their roots in the struggles for the right to the city that were fought (mostly) during the 1960s and 1970s. For instance, if in the 1960s United States, Jane Jacobs became the hero of 'blighted' inner city residents who were at risk of being displaced by 'power broker' Robert Moses's top-down, technocratic urban schemes, in Europe, such initiatives were challenged by architects such as Maurice Culot and Leon Krier who participated in the 'battles conducted by the workers ... against the appropriation of the city by monopolies ... and in active opposition [to] private and public speculation.' We will adopt a feminist lens to examine the tensions that emerged in this process of transformation of postmodern urbanism, on either side of the Atlantic, from the 1960s to the 1980s, including relationships between form and politics, the transformation of the notion of 'community', and the challenges that emerged when the 'struggle for the city' increasingly focused on the suburb.

PS18 Open Session

Carlos Reimers, Morgan State University, USA, Chair

On discreet relations and state-power: Lucio Costa in 1928-1938

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Abstract

"[...] I felt compelled to deliver my message. Otherwise, [...] the interpretations of my actions [...] could be incorrect." This is how Lucio Costa (1902-1998) justifies his autobiographical collection at the age of 93. It is likely a reference to his professional ascent and close collaboration with the Getúlio Vargas government in the 1930s, where the architect establishes himself as one of the "men of thought" and illustrious pioneers of Brazilian modern architecture. We can place this period even when Costa, under the protection of José Marianno Filho, patron of Brazilian Neocolonial architecture, wins the competition for the Embassy of Argentina in 1928. In the new government, Costa not only assumes the directorship of the National School of Fine Arts (1930-1931), but designs a landmark project considered the official symbol of modern architecture in the country, the Ministry of Education and Health building (1936-1945), counseled by Le Corbusier. Moreover, during the Estado Novo (1937), authoritarian regime with a strong nationalistic bent, he becomes the director of SPHAN's Studies and Preservation Division, managing cultural heritage, and he wins, in 1938, the project competition for the Brazilian Pavilion at the 1939 New York World's Fair. Interestingly, there is a lack of studies investigating Lucio Costa's connection to the Estado Novo, revealing the reluctance of local intellectuals confronting the foundational myths of "modern Brazil," a crucial period of transformative changes that shaped the current conception of "Brazilian culture." Therefore, this article explores the period between 1928 and 1938 in the architect's career – focusing on the "strategies of reconversion" of capital, as described by Pierre Bourdieu, which may work to maintain his professional standing within the regime –, considered here as crucial years, when he establishes himself as an ideologue and absolute authority in the definition of a "modern and national" architecture, reconciled with the colonial past.

PS18 Open Session

Carlos Reimers, Morgan State University, USA, Chair

Landscapes of Brutalism from USA and Europe to Israel

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Abstract

Brutalism as an ideology, building style, and material culture is gaining a renewed interest among architectural historians and theoreticians. As a mid-twentieth phenomenon, it is currently discussed in research projects, books, and exhibitions. However, very little of this prosperity reaches the field of landscape of brutalism. The grounds surrounding the brutal housing projects, the open spaces between the built structures and the outdoors which adopted the ideology, style and materiality of brutalism are hardly discussed within the historiography of modern landscape architecture. However, they are evident in some of the iconic works of Lawrence Halprin, Paul Friedberg, Hideo Sasaki and others who worked in Europe in establishing parks, playgrounds and municipal plazas.

The brutal landscapes even made their way overseas, to the newly established state of Israel, who adopted and adapted the architectonic ideology, style and materiality to the climate, social and economic circumstances of mid twentieth Israel. Brutal architecture and landscape architecture reflected both the ethos as well as the limitations of the new modern state.

This paper examines the transfer of landscape brutalism from the USA and Europe to Israel. It relates to the adoption of the brutal ideology, style and materiality within the work of prominent landscape architects such as Zvi Dekel, Zvi Miller and Moshe Blum who found in the concrete a cheap and readily available material to construct playgrounds, paved plazas, outdoor rooms and recreation areas. While the American and the European landscapes of brutalism were softened by running water amenities and soft green vegetation, in Israel and especially in its desert communities, the brutal landscapes even strengthened the brutal image of the built environments. As such it is not surprising that these updated, innovative and creative landscapes were deeply criticized by professionals and the public who preferred the romantic pastoral landscapes of the past.

PS18 Open Session

Carlos Reimers, Morgan State University, USA, Chair

The Ciudad Universitaria de Buenos Aires: Documents in Horacio Caminos' Papers (1946–86)

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Abstract

In 1955, Henry-Russell Hitchcock co-curated a sensational MoMA show and the eponymous publication as the first comprehensive survey of *Latin American architecture since 1945* eulogizing the scope and the homogeneous official taste of the region's University Cities, whether they were the work of teams of architects as in Mexico, or of single men as in Rio and Caracas. As a result, the global imagery of the region's modern architecture is inextricably connected with a few canonical examples while other university projects still remain under-explored and overshadowed by dominant narratives. This is the case of the University City of Buenos Aires (1958-unfinished), the focus of this paper, that found a surprisingly limited circulation then as today. Indeed, very little has been said about a project that was designed for its major part at a distance, in dialectical conversation with the constructed imagery of the University Cities *invented* in the South, while its principal proponent Horacio Caminos (1914-90) was already practicing and teaching in the US—NC State University and MIT—when he received the commission.

The aim of this paper, tapping into a neglected trove of unpublished materials collected within Caminos' archive in Cambridge (US) and Argentina, is to uncover the peculiar context of meditation, construction, and reception of a forgotten project in parallel with Caminos' itinerant and precarious trajectory which appears significantly distant from Hitchcock's archetypal figures and already projected into the complexities of global modernism, that is, a territory of disputation between design aspirations of non-canonical architects and pragmatic impulses of bureaucratic institutions. Ultimately, more than reclaiming a place in the canonical historiographies of modern architecture, this episode is reconsidered as a paradigm of mid-century transnational exchanges when university institutions and their spatial formations started to become as flexible as knowledge.

PS18 Open Session

Carlos Reimers, Morgan State University, USA, Chair

The Environmental Concerns of Takashi Asada: Unfolding *kankyō* in Post-war Japan

Marcela Aragüez

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Abstract

In 1969, architect and urban planner Takashi Asada presented his theory on environmental development and territorial management in a book called Environmental Development Theory [*Kankyō kaihatsu Ron*]. The volume collected work coming from the Research Centre for Environmental Development and Design [*Kankyō Kaihatsu Center*], founded by Asada in 1961. Widely overlooked in the historiography on Japanese post-war architecture, Asada constitutes the key figure behind enormously influential events in Japan such as the World Design Conference of 1960 and the formation of the Metabolist group as Kenzo Tange's right-hand man. However, Asada was also a pioneer in his own right. His formulation of the buzzword 'environment', *kankyō* in Japanese, questioned the massive urbanisation and industrialisation of Japan following the end of the US occupation in 1952. During his prolific career as a consultant and urban theorist, Asada attempted to reconsider urban and territorial planning beyond the speculative interests of both a highly technocratic government and an ever more powerful lobby of industrial corporations.

This paper uses archival material and personal testimonies to reflect on the emergence of an environmental agenda in post-war Japan through the work of Asada. Specifically, the paper unfolds the meanings of *kankyō* adopted by Asada in a series of architectural, landscape and territorial projects: from early controversial theories on shelter construction in extreme climates during the 1950s, to the creation of innovative habitats for children's development, like the Goshikidai Park in Kagawa of the late 1960s. The research reveals Asada's edgy and evolving ideas around environment as premonitory of global contemporary concerns around preservation, social cohesion, sustainability and evolutionary urbanism. It ultimately reflects on the crucial yet greatly understudied contribution of his work as means to expand the understanding of post-war Japanese urban development beyond overquoted and revered references like Tange and the Metabolist.

PS19 Indigenous Education: Spaces of Tradition, Resistance, and Sovereignty

Jason Tippeconnic Fox, Idaho State Historic Preservation Office, USA and Anne Marshall, University of Idaho, USA, Co-chairs

Catholic/Colonial/Modern: St. Mary's Residential School in the 1960s

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Abstract

In 1961, a new, modern complex was completed at St. Mary's Residential School on a site overlooking the Fraser River in S'ólh Téméxw, the unceded and traditional territory of the Stó:lō. Just down the hill was the previous school, founded a century earlier by the Missionary Oblates of Mary Immaculate and from which the adjacent settler town of Mission, British Columbia derived its name. Following roughly five decades of state architectural production of residential schools, St. Mary's was among the few in postwar Canada to be designed by a private architecture firm, the Vancouver-based Gardiner Thornton Gathé & Associates. The architects modelled the building on Roman Catholic educational institutions such as seminaries, reestablishing its religious roots and obscuring its position within the federal residential school system even though the government was the client and owner. Through an architectural microhistory of St. Mary's in the 1960s, informed by survivor testimonies and broader built histories of residential schools across Canada, I examine how Catholicism, settler colonialism, and modernism coalesced and overlapped at this specific place and time. The modern architecture of St. Mary's must be seen in the context of significant reforms within the Catholic Church leading to Vatican II and transformations of Indigenous-state relations driven by Indigenous activism and political organization. At the same time, it can be read as an attempt by religious and secular authorities to legitimize and thus salvage the waning residential school system. The new architecture of St. Mary's likely helped spur its operation into the 1980s, making it the longest-running residential school in British Columbia. The site, whose buildings exist to this day, has since been returned to the Stó:lō and regained its Stó:lō name, Pkw'Xe:yles.

PS19 Indigenous Education: Spaces of Tradition, Resistance, and Sovereignty

Jason Tippeconnic Fox, Idaho State Historic Preservation Office, USA and Anne Marshall, University of Idaho, USA, Co-chairs

Training Builders and Housekeepers at the Sherman Institute

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Abstract

The Indigenous presence in Southern California cities prior to the Indian Relocation Act of 1952 has not been well-historicized, and yet, Indian Boarding schools of the region were devoted to making wage laborers and homemakers out of Indigenous students in the preceding decades. By analyzing the curriculum guides produced for the vocational training of Indigenous students at the Sherman Institute in Riverside, California, this paper explores the role of the Indian boarding school in the making of the Southern California metropolis. From its founding in 1903 into the New Deal Era, the Sherman Institute took Indigenous students from their homelands to rid them of tribal affiliations and teach them an Anglo idea of civilization and progress. Courses in carpentry and domestic science, with lessons in laying out property lines, pouring sidewalks, cleaning house and caretaking for children, suited the conversion of communal lands into private property for sale on the open market. While Indigenous labor supported the expansion and upkeep of the Indian boarding school, as well as the growth of the surrounding tourist and home construction industries, Indigenous students were housed in overcrowded and unsanitary accommodations. The curricular and physical environment of the school illustrates the inherent contradictions of the assimilationist agenda enacted by the Bureau of Indian Affairs at Indian boarding schools across the nation. Economic ascension for some paralleled processes of exploitation and displacement for others. Operating between acquiescence, resistance, and self-determination, Indigenous students trained at the Sherman Institute built those very suburbs that threatened tribal sovereignty. This paper concerns itself with the centrality of Indigenous training and labor to the expansion of the domestic economy, despite its relative absence within architectural histories of Southern California housing.

PS19 Indigenous Education: Spaces of Tradition, Resistance, and Sovereignty

Jason Tippeconnic Fox, Idaho State Historic Preservation Office, USA and Anne Marshall, University of Idaho, USA, Co-chairs

Designed Assimilation: Federal Indian Boarding Schools

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Abstract

The United States' Federal Indian boarding school system policies altered the lives of American Indian, Alaska Native, and Native Hawaiian children, their relatives, and Indian Tribes and the Native Hawaiian Community for over 150 years. Of the 408 Federal Indian Boarding Schools identified by the U.S. Department of the Interior in the first ever Federal Indian Boarding School Initiative, 105 or 26% of those schools are in the four corners region. A closer look at Federal Indian boarding school system of the four corners region will allow a focused analysis of three main areas; specific building characteristics and architectural tools of these educational spaces, specific Indian treaties and agreements related to these schools, and the Southwest Indigenous architectures and characteristics Native children came from.

In 1819 the Federal Indian boarding school system evolved from the Federal Indian day school system because architecture and location were recognized as defining factors to manipulate the behavior of removed Indian children. The US Federal Government supported schools with housing directly on-site with the education component. The building and infrastructure of the Federal Indian boarding schools included shared characteristics including new buildings, dismantling of reusable materials, and the moving of used buildings or recycled building materials for Indian boarding school purposes, military installations and facilities. Architecture displayed an array of programmatic lineage relating to foreign, military, religious, and government operations that ultimately influenced the experience and education of Native children. These educational structures supported total immersion away from Indigenous architectures; from space programming, datum changes, viewscales, building envelope, body movements through architectures, all the way to collected, harvested, made and hunted building materials. This analysis will gather data on key schools of each state, contextualize the architecture of pertinent Indian policy and agreements, and contrast the architectures these Native children came from.

PS19 Indigenous Education: Spaces of Tradition, Resistance, and Sovereignty

Jason Tippeconnic Fox, Idaho State Historic Preservation Office, USA and Anne Marshall, University of Idaho, USA, Co-chairs

D-Q University: Indigenous Education as a Place-Making Practice

Angelika Joseph

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Abstract

From 1969–1973, Red Power activists founded survival schools and colleges in repatriated colonial buildings across the country. D-Q University, the nation’s only accredited Tribal and Chicano college, was the only institution of its type to operate, in its original architectural form, into the 21st century.

In 1971, activists seized a disused military communications facility in Davis, California to use for an Indigenous college. In keeping with intertribal design theories generated through the takeover of Alcatraz—which called for the destruction of colonial architecture to build Indigenous architecture—the D-Q University board commissioned a multi-year plan to replace the existing program with a new architecture that reflected Indigenous cultural and educational values. No major structural changes were ever implemented. Instead, the university educated Indigenous students for decades in a repatriated military complex. In interviews, students recount the shock of realizing, on move-in day, that the campus was surrounded by barbed wire, and their dorms were military barracks. Yet despite the apparent architectural fixity, D-Q University became a sacred space for the region’s intertribal communities and a central landscape in international fights for Indigenous sovereignty.

Scholarship on architecture and Indigenous education has focused on purpose-built architecture, from boarding schools to Tribal universities. This paper expands the discourse to include the repatriated sites that marked Red Power fights for community-led education, and the everyday non-architect actors who transformed these environments. Drawing on unrealized architectural plans, archived academic assignments, photograph and television archives, site visits, and interviews with former professors and alumni, this paper illuminates how generations of Indigenous students and educators used everyday bottom-up design practices to transform this military complex into a space of sovereignty. Examined within the longer history of Indigenous education, this case study identifies radical and transgressive place-making as a central practice of Indigenous education.

PS19 Indigenous Education: Spaces of Tradition, Resistance, and Sovereignty

Jason Tippeconnic Fox, Idaho State Historic Preservation Office, USA and Anne Marshall, University of Idaho, USA, Co-chairs

The Western Door: Persistence and Preservation in Mt. Pleasant

Christian Hart Nakarado

Wesleyan University, USA

Abstract

Since 2020, I've worked with the Saginaw Chippewa Tribe of Michigan to imagine a new future for the site of the former Mount Pleasant Indian Industrial Boarding School, a federal institution which operated from 1892-1934. The 320-acre district, which includes several classroom and dormitory buildings, was listed on the National Register for Historic Places in 2018. The place has a complicated history, but for generations it served as a site of federally sponsored assimilation for native children taken from throughout the Midwest.

In 2010, fifteen of these acres were given back to the Saginaw Chippewa, including seven school buildings. The Tribe is committed to transforming it into a place for honoring, healing, and remembering those who were students there, but not all seven are likely to be reused. Left vacant for decades, many are too far gone for simple renovation. While there is important history present in all of them, there is also some sense of justice inherent to the idea of their removal. Some in the community argue that complete demolition of the buildings is the best way to move forward from the past, while others stress the need to protect them as incontestable proof of the school's existence.

The project brings up important questions about the value and purpose of historic preservation. Some are highly specific to the legacy of these spaces of oppression and intergenerational trauma, and others are more general questions about land ownership, the purpose of memorials, and how long buildings should last. I propose that by understanding traditional Anishinaabe material and spatial practices, we can reorient assumptions about collective memory that are central to debates about historic monuments. The key lies in changing perceptions of permanence — a shift in thinking that requires designers and users of buildings to learn to let go.

PS20 Horror Stories: Architecture and Modern Anxiety

Tatiana Carbonell, ETH Zürich gta, Switzerland and Chase Galis, ETH Zürich gta, Switzerland, Co-chairs

That Time Frederick Law Olmsted Told William James a Ghost Story; or, the Haunted Landscape

Edward Eigen

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Abstract

What was Frederick Law Olmsted doing telling ghost stories to William James in the summer of 1891? Spoiler Alert: There is some disturbed and indeed spoiled ground to cover before hearing Olmsted's tale. The simplest answer to the above question, though even it includes a bit of historical conjecture, may be that he was responding to a notice, written by James himself, placed in journals and newspapers seeking participants for a scientifically conceived "census of hallucinations." Running in the Boston Globe under the headline "Do You Hear Voices?" the notice explained the work being done by the Society for Psychical Research (SPR), dedicated as it was to the proposition that "there appears to be, amidst much illusion and deception, an important body of remarkable phenomena, which are primâ facie inexplicable on any generally recognized hypothesis, and which, if incontestably established, would be of the highest possible value." As James described the SPR's in more familiar terms, "We are founding here [in Cambridge, MA] a "Society for Psychical Research," under which innocent sounding name ghosts, second sight, spiritualism, and all sorts of hobgoblins are going to be 'investigated' by the most high-toned and 'cultured' members of the community." For all that James puts certain terms in scare (or shudder) quotes, it is the phrase "innocent sounding" that should place the reader of what follows on alert. Olmsted knew the lay of the land, and the place was frightfully haunted. The places (of mind) he describes replaces and extends those fearful terrae incognita reserved for and reassuringly bound by the edges of maps. It is the "undiscovered country" that lies someplace and sometime beyond, but that extends well and uncertainty into the (trans-)finite recesses of human consciousness.

PS20 Horror Stories: Architecture and Modern Anxiety

Tatiana Carbonell, ETH Zürich gta, Switzerland and Chase Galis, ETH Zürich gta, Switzerland, Co-chairs

All the World's a Game: Imperial Crises in Victorian Global Games

Alex Whee Kim

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Abstract

What does it mean to render the world playable? This paper traces a genealogy of game-based cartographies that stage global visualization as a pedagogical arena, examining how they mobilize political and cultural fears—real and imagined—to inculcate a “modern-colonial” epistemology of crisis. These include a series of 19th-century pedagogical artifacts designed for British audiences in the age of Victorian Empire—an inflatable paper globe, a world geographical game, and an inside-out panoramic model of the Earth, of which the latter two were expressly designed to accompany and commemorate the Crystal Palace. Like the spectacular expanse of the Great Exhibition of 1851, each artifact was designed to enlist its users in embodied participation, tethering their feats and fears to those of the Empire. These spatial products not only instrumentalize the pleasures of gameplay to render imperial practices as desirable and adventurous, but also mythologize the latent horrors of British popular culture—colonial Others, mythological beasts, or even the globe itself as “Monster”—to present these practices as a *moral* imperative in response to political emergencies of modernity—the world *must* be played, claimed, known.

More troublingly, these examples prefigure the contemporary resurgence of games as a medium of political and spatial practice for contending with the crises of today, such as climate change, military budgeting, and pandemic strategy. Drawing forth this imperial genealogy of ludic ‘crisis’ media is not to suggest that something like climate change is not a crisis—it long has been. Instead, I argue that such spatial products are themselves enclosed in a militarized game-space that, like their predecessors in the “Great Game” of Empire, deploy moral imperatives to enforce a state of emergency that can serve to perpetuate the systems that brought those very crises about.

PS20 Horror Stories: Architecture and Modern Anxiety

Tatiana Carbonell, ETH Zürich gta, Switzerland and Chase Galis, ETH Zürich gta, Switzerland, Co-chairs

(Green)house of Horrors: John Evelyn and the Ecological Uncanny

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Abstract

The eighteenth century is commonly cited as the origin of the relationship between horror literature and industrialization. However, John Evelyn's 1661 diatribe against air pollution in Restoration London described London fog as a haunting presence lurking on the streets, and he blamed industrial coal usage as the infernal spirit of London's miasma. Despite his plans for reconstruction in London after the Great Fire (1666), Evelyn lost faith in the city's restored royal court. Instead, his main architectural solution for London's industrial hellscape was retreat into country villas, where classically inspired gardens could cultivate Elysium in Britain. And to make this Elysium classically Mediterranean (if not imperially global), Evelyn was on the forefront of greenhouse designs, creating controlled environments worthy of his role among virtuosi of the Royal Society.

Evelyn's greenhouse designs, however, could not withstand the environmental forces of the Little Ice Age, especially the cyclone that made landfall in Britain on November 26, 1703, which he recounted in horrific detail. As befitting a devout Anglican, Evelyn concluded that the storm's destructiveness was God's will to punish his personal sins and the sins of the nation. And yet, the horrific language of Evelyn's description eerily echoes his much earlier translation of Lucretius's Epicurean poem, *De rerum natura*, where Lucretius developed a sublime poetics of cosmic horror—a universe with no divine will to placate or blame for natural disasters. Thus, unlike Sigmund Freud, who argued that religious people are incapable of experiencing the uncanny, I propose that Evelyn's problematic relationship with the atomistic void of Epicurean philosophy undermines his rote deference to God's will. And thus, I propose a pre-Freudian model for the ecological uncanny as an ontological crisis of extreme rationalism in a world still transitioning into modernity.

PS20 Horror Stories: Architecture and Modern Anxiety

Tatiana Carbonell, ETH Zürich gta, Switzerland and Chase Galis, ETH Zürich gta, Switzerland, Co-chairs

Haunting Architectures: Garrets and Swamplands in Harriet Jacobs Incidents in the Life of a Slave Girl, Written by Herself (1861)

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Abstract

Through analysis of Harriet Jacobs autobiography, *Incidents in the life of a Slave Girl, Written by Herself* (1861), I consider discarded sites such as garrets and swamplands as environments where refusal and resistance take place. As an abolitionist text not typically classified under the literary genre of horror or even magical realism, Jacobs does incorporate elements of horror and the haunting presence of her enslaver to convey the physical, psychological and emotional struggle she endured as part of her journey toward bodily autonomy. Jacobs lay in wait for 7 years in a garret before crossing the Great Dismal Swamp to freedom, and inhabiting both sites are deeply distressing and haunting events within the story. In *Incidents*, the architecture of the garret and the physical and cultural space of the swamp are sites that challenge traditional receptions of these sites as they are mediated by a Black female body. Within these spaces, Jacobs creates her own retreat, indeed, Jacobs names these spaces in her book, calling them “loopholes of retreat” where she grapples with her memories of abuse. The loophole of retreat is both a physical space, where both the garret and swamp operate as passageways to freedom, and a space where lingering memories of her past haunt Jacobs' present. Viewing Jacobs as a figure who inhabits and imaginatively reuses unwanted spaces in order to create her own retreat, I argue that both garrets and swamplands are the haunting real-physical-spaces that carry cultural meaning and a symbolic weight of racial violence. By bringing Jacobs' abolitionist narrative into contact with architectural history, I urge us to think about responses to the violence of enslavement in architectural terms.

PS21 Intellectual Histories of the Nineties, the Noughties and the Tens

Joseph Bedford, Virginia Tech, USA, Chair

Taming the Rhinoceros: A Brief History of a Ubiquitous Tool

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Abstract

The period from 1990 through 2010 saw an accelerated adoption of digital technology in architectural practice. Some historians such as Mario Carpo have even identified at least two distinct historical “turns” within this time frame. At the same time, scholarship on this period tends to rely on either broad cultural shifts or surface-level reading of technological advancements. A deeper look at how software was developed in this period, however, reveals that the technological shift in architectural production at the end of the 20th Century was, in fact, a messy, convoluted, socio-technical affair involving many individuals and groups outside of the architectural discipline. Software developers, software resellers, CAD managers, and PhD researchers changed the course of architecture at the turn of the millennium but are seldom acknowledged. These outsiders often interfaced with architects in a kind of feedback loop developing technologies that would radically change how architecture would be made in the coming century.

This paper provides a brief socio-technical history of one particular software application that had a significant impact on the design, production, and conception of architecture in the 2000s and 2010s, Rhinoceros (a.k.a, Rhino 3D). It discusses the key figures responsible for developing the application as well as some of the underlying ideological and theoretical motivations that undergird it. As it is quite recent, this history is a work-in-progress, consisting of first-hand narratives from company partners, employees, early users and architectural technologists as well as primary documentation such as manuals, tutorials, and forum discussions. This study also proposes that research into this time period requires new methodologies such as media archaeology and software emulation, modes developed to access born-digital material and historical digital documents. As historians delve deeper into time periods where most media exist as digital files, they require new ways of accessing and interpreting materials.

PS21 Intellectual Histories of the Nineties, the Noughties and the Tens

Joseph Bedford, Virginia Tech, USA, Chair

The Displacement of Criticality

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Abstract

This paper aims at an auto-ethnography that might add to the historiography of architectural history and theory in the Nineties, the Noughties and the Tens – years I have been active myself as an architectural theorist. I belong to the cohort of theorists that made their name in the late 1990s, and that was intellectually inspired by both the critical theory of the Frankfurt School and French poststructuralism. My understanding of ‘criticality’ was always already a two-track one, advocating an architecture that was critical in terms of societal issues (equity, justice, affordability, ...) and that was conducting this criticism through architectural form. Hence I witnessed with skepticism the post-criticality debate that seemed to reduce criticality to only questions of form. I understood Latour’s Actor Network Theory and his new materialism, which aimed at unraveling complex entanglements of culture, ecology and architecture, as continuing rather than disrupting the critical tradition. For also this new materialism envisioned to contribute to societal ambitions such as emancipation and justice, even though it enlarged the scope by also thinking about non-human actors. Likewise postcolonial theories (and its contemporary nephew advocating decolonization) and feminist theories have inspired me to reconsider and reformulate my reflections on architecture and modernity – enriching the critical ambition to foster emancipation and justice with a better understanding of modernity’s own entanglement with colonialism and patriarchy. Today I might put these reflections under the aegis of an ‘ethics of care’, that pertains to humans as well as to non-humans, but again I would stress that there is continuity rather than discontinuity in this displacement of criticality.

PS21 Intellectual Histories of the Nineties, the Noughties and the Tens

Joseph Bedford, Virginia Tech, USA, Chair

Facsimiles and Theories: The Anyhow Conference in Rotterdam, 1997

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Abstract

In 1990, the architects Peter Eisenman, Arata Isozaki, and Ignasi de Solà-Morales, along with the editor Cynthia Davidson, founded the non-profit Anyone Corporation with the ambition of stimulating a new theoretical discourse in the post-modernist and post-structural era. To set the stage for this dialogue, and to condition it, Anyone initiated a series of ten cross-cultural and multidisciplinary conferences, in which the goal was not the architectural product itself, but the encounter of ideas, thinking, and concepts. The Any Conferences (1991–2000), which spanned a decade during which architectural theory was initially still fresh but eventually reached “theory exhaustion”, appeared to signal a growing desire to reconnect architectural thought with the immediate, perceptual, factual world.

This paper focusses on one of the ten Any Conferences, the 1997 Anyhow Conference held in Rotterdam, to illustrate the historical shift from phenomenology to pragmatism and from geometry to blobs and diagrams in the 1990s. Using extensive facsimiles preserved in the CCA archives, as well as methods of oral history, this study demonstrates how a new generation of digital architects, including Greg Lynn, Alejandro Zaera-Polo, and Ben van Berkel, introduced an undecidability into architectural practice that produced a chasm between the theoretical ‘any’ and the practical ‘how’, within the Anyhow discussions.

While identifying the emergence of a post-theoretical debate on pragmatism – in its various nuances – in the Anyhow discussions, this study simultaneously problematizes how one might investigate and contextualize the Any discourse’s ideological foundations and impact over time. To that end, this paper addresses questions such as what, if any, larger impact the Any Conferences had on American theoretical discussions, and to what extent the nonarchitects participating in the Any Conferences grew tired of architectural theory, either losing interest or being turned off by the architects themselves.

PS21 Intellectual Histories of the Nineties, the Noughties and the Tens

Joseph Bedford, Virginia Tech, USA, Chair

Rewriting Recent Histories: The 1990s Anglo-American Digital Discourse Revised

Hanan Kataw

Harvard University, USA

Abstract

My research investigates the emergence of the 1990s Anglo-American digital avant-garde discourse and its intellectual milieu, referred to as the digital turn, digital-formalism, or digital Deleuzism. This discourse was documented—a story of radical, avant-garde architects expanding the boundaries of the discipline—first through the publications and exhibitions of the time and later in the writings of architectural historians and retrospective projects such as the Archaeology of the Digital project at the Canadian Centre for Architecture. These historical accounts, however, were intertwined with the very discourse they aimed to depict, emerging from within the same professional and institutional networks and often in collaboration with its protagonists. This raises the question: How can we critically reassess a discourse that unfolded and had its histories written less than thirty years ago?

Revising such a recent history presents unique challenges. Existing histories and secondary sources, authored in close proximity to the events, reflect, to a large degree, the same biases and limitations of the discourse itself, centering white male architects affiliated with Anglo-American institutions. Furthermore, preserving digital records requires advanced technologies and resources, resulting in the exclusion of many works that were not already centered and lacked institutional support. Many born-digital materials produced in the 1990s have already been lost or are currently inaccessible. Additionally, many archival materials created within the past thirty years remain restricted or unprocessed. Some historians have overcome these challenges by exploring alternative histories, extending the narrative of the digital beyond the 1990s or even pre-computer eras. This paper, however, proposes a critical hermeneutic approach to revising history by unpacking the disciplinary practices that shaped the discourse of the digital in the 1990s and deconstructing the narratives and myths embedded in its histories with the aim to open space for more diverse and inclusive histories.

PS21 Intellectual Histories of the Nineties, the Noughties and the Tens

Joseph Bedford, Virginia Tech, USA, Chair

Architecture the History of Science (and STS)

David Theodore

McGill University, Canada

Abstract

This paper addresses the fruitful exchanges between the history of architecture and the history of science ca. 2000. I evaluate how methods and concepts derived from the history and philosophy of science and Science and Technology Studies (STS) influenced history and theory in architecture. I argue that this moment provides a non-formalist periodization of architectural ideas and concepts, separate from and parallel to critique running out of steam, the end of starchitecture, and the rise of environmental history.

I focus on a series of books, conferences, and doctoral projects undertaken on the East Coast, notably at Harvard University, Princeton University, and MIT: scholarly affiliations and institutional politics are here intertwined. The essay moves outward from an ambitious interdisciplinary project, “The Architecture of Science,” which began as a conference (1994) and became a book (1999), edited by Peter Galison and Emily Thompson. Other reference points include the Science Studies Reader (1999; edited by Mario Biagioli) and “Architecture and the Sciences: Exchanging Metaphors,” another conference (2000) and book (2003), edited by Antoine Picon and Alessandre Ponte.

I concentrate on concepts and content. Content-wise, this historiography emphasizes postwar overlaps between architecture and science, such as cybernetics and computation, as well as how scholars examined laboratories, funding agencies, and other sites of scientific practice. Simultaneously, architectural historians incorporated a range of concepts including the disunity of science; actor-network theory; social construction of technology; and ideas from cultural anthropology such as material culture and thing theory. Architecture entered history of science both as an object of study and a method of study. In short, the idea for this session—that architectural history must address both modes of thoughts and material change—is itself a development of the exchanges between the histories of architecture and science ca. 2000.

PS22 Mapping Late Ottoman Architecture Ideas, Objects, and People in Flux

Semra Horuz, Massachusetts Institute of Technology, USA and Firuzan Melike Sümerta, University of California Berkeley, USA, Co-Chairs

Late Ottoman Lighthouses: Making of a Maritime Infrastructure

Emine Esra Nalbant

Binghamton University State University of New York, USA

Abstract

This paper aims to explore the nineteenth-century technological developments in steamships and lighthouses within the Ottoman Empire, while also considering the establishment of global connections during this period. It focuses specifically on the works of Marius Michel, shedding light on his contributions in the Ottoman Empire. In 1869, the Suez Canal's grand opening was marked by a significant ceremony. However, it wasn't the only structure initiated during this event. Concurrently, the Port Said Lighthouse commenced its operations, serving as the first of many lighthouses constructed along the canal in the following seventeen years. The construction of the Port Said Lighthouse was not an isolated event but rather part of a broader wave of technological advancements spurred by the invention of steamships and the compression of space and time. The increasing maritime traffic emphasized the need for coastal safety infrastructure and the navigation of oceanic obstacles. The lighthouse building program was closely linked to other maritime infrastructures, evident in the case of the Suez Canal, as well as coastal safety practices like hydrographical mapping. Hydrographical mapping involved surveys that aided in the site selection for lighthouses along the shores. Lighthouses also played a crucial role as seamarks during triangulation, assisting in navigation. The construction of lighthouses in the Ottoman Empire during the nineteenth century was not only about physical structures but also encompassed broader spatial representations and human connections. Ferdinand de Lesseps, the figure overseeing the Suez project, played a pivotal role in establishing personal connections. He is credited with introducing Marius Michel and Bernard Camille Collas, founders of the Michel and Collas Company, which held concession rights for lighthouse construction in the Ottoman Empire from 1860 to the early years of the republic. Michel, later known as Mişel Pasha, went on to supervise the construction of Galata and Karaköy quays.

PS22 Mapping Late Ottoman Architecture Ideas, Objects, and People in Flux

Semra Horuz, Massachusetts Institute of Technology, USA and Firuzan Melike Sümerta, University of California Berkeley, USA, Co-Chairs

Western prints, Ottoman painters and church decoration in Ottoman Thessaly

Nikos Magouliotis

ETH Zurich, Switzerland

Abstract

“Once a book is written and comes off the presses, it can be used in a multitude of ways”, wrote historian Roger Chartier. This potential for diverging readings and uses of print matter (beyond its prescribed purpose) increases the further it travels into the periphery. The circulation of Western books and prints in the Ottoman Balkans during the 18th and 19th centuries led to the dissemination of certain kinds of knowledge and ideas. At least for those who could read the texts in them. Because there were many that couldn’t, or simply had no interest in their precise content (whether that was a philosophical treatise or a sermon). Ottoman-Greek peasants, craftsmen and other lay-people began to have access to prints and books around the turn of the 19th century, but were more fascinated by the images in them, or by the typographic ornament that surrounded the text.

This paper will tell the story of how a number of liturgical books printed in Venice during the 18th century made their way to Ottoman Thessaly, and how in the 1830s a group of local, self-taught painters copied some of the printed ornament they found in their pages onto the walls of the church of Saint Athanasios, in the village of Palamas. Through a study of the building itself and its collection of books and manuscript notes, as well as through a comparison with other, similar churches in the area, I will argue that the circulation of prints in Ottoman Thessaly generated a vernacular decorative idiom that fused the so-called post-Byzantine with Western and Ottoman Baroque.

PS22 Mapping Late Ottoman Architecture Ideas, Objects, and People in Flux

Semra Horuz, Massachusetts Institute of Technology, USA and Firuzan Melike Sümerta, University of California Berkeley, USA, Co-Chairs

Mapping the Network of Istanbul's High Society in 19th Century

Bengi Su Ertürkmen Aksoy

Gazi University, Turkey

Abstract

Departing from the top-down modernization perspective that attributes the sole agent of change to the central authority, this paper searches for the active and influential individuals that played a significant role in the modernization process in 19th-century Ottoman Istanbul. The preliminary findings suggested that individuals who experienced and demanded the new activities of modern life and thus transformed and rebuilt the urban environment appropriately to the new lifestyle belong to the Jewish, Greek, Armenian, and Levantine communities. These actor-individuals, identified as 'high society' in this paper due to their distinguished lifestyle, commonly had professions like speculators, bankers, and *sarrafs*. This paper aims to produce, map and interpret the network of Istanbul's high society in the 19th century, employing the prosopographic method, which is relatively underutilized in architecture and urban historiography. This study focuses on the actor-institutions where actor-individual encounters and interactions took place during their routine work activity. To accomplish this, trade annuals (1881-1896) and periodicals (Levant Herald, Journal de Constantinople) were examined to construct a biographical lexicon. This raw biographical data is then transformed into a network representation produced on an online platform, enabling the analysis of relationships between individuals, institutions, and spaces. Ultimately, the study utilizes mapping techniques to visualize the network. By mapping time-spaces of daily life activities, including home and work addresses and mobility patterns, this study generates time-space traces, allowing for spatial inferences to be made. The mapping of the network reveals seasonal variations in daily life. During winter, Pera emerged as the predominantly residential area, while in summer, they migrated to summer villages of Bosphorus, like Yeniköy and Tarabya. Galata became prominent in terms of workplaces, but many offices were also established in Stamboul. These exemplary findings shed light on the spatial patterns of Istanbul's high society in the 19th century.

PS22 Mapping Late Ottoman Architecture Ideas, Objects, and People in Flux

Semra Horuz, Massachusetts Institute of Technology, USA and Firuzan Melike Sümerta, University of California Berkeley, USA, Co-Chairs

From Procurement to Construction: Networked Materialities of Early Ottoman Railways

Elvan Cobb

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Abstract

Modern infrastructures, from dams to railways, depend on materials extracted from the very earth they are constructed upon, merging sites of construction with sites of material procurement. Yet, production of modern infrastructure often occurs at the intersection of local and global networks of material circulation. Activation of such local and global networks exposes the complex matrix of legal, economic and political frameworks that play a role in the making of infrastructure.

The first railways of the Ottoman Empire connected the eastern Mediterranean port city of Izmir with the fertile river valleys of western Anatolia. They were constructed within a British railway building paradigm but under conditions dictated by an Ottoman state eager to modernize its transportation infrastructure. Railway companies obliterated massive rock formations and plundered the archaeological sites in their quest for easily accessible construction materials. Sand and stone quarries and lime kilns dotted the landscape along railway routes. Simultaneously, Ottoman networks were leveraged to bring materials such as timber from forests belonging to the Ottoman Arsenal. Sailing vessels flocked into the port of Izmir with pozzolana and tiles from locations around the eastern Mediterranean. Steamers arrived with everything from rivets to doorknobs and bells from England.

In sum, during the second half of the 19th century in western Anatolia, in all aspects of railway construction, local and global networks intersected. This intersection created a dialectic that resulted in the particular reformulation of land accentuating both the local characteristics of western Anatolia while at the same time highlighting the global nature of railway building enterprises in general. Tapping into a variety of sources such as company records, newspaper articles, travel narratives and bureaucratic correspondence ranging from railway contracts to bills of lading, this paper analyzes and contextualizes the local and global logistics networks of railway building in the Ottoman Empire.

PS22 Mapping Late Ottoman Architecture Ideas, Objects, and People in Flux

Semra Horuz, Massachusetts Institute of Technology, USA and Firuzan Melike Sümerta, University of California Berkeley, USA, Co-Chairs

Dead in Motion: Cemeteries in Istanbul's 19th-Century Urbanization

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Abstract

One of the paramount moments of the 19th-century urban modernization of Istanbul was the eradication of Beyoğlu cemeteries to make space for the city's first westernized urban quarter. This displacement was not an isolated incident but rather part of a systematic approach towards cemeteries during the urbanization process. Among others, historical cemeteries like Yedikule and Haydarpaşa were partly destroyed for the new railroad, and an Armenian cemetery was expropriated for a public park. This unprecedented destruction of supposedly "inviolable" spaces reflects the extent of the transformative spirit of late Ottoman Istanbul. However, the activity was accompanied by a novel concept which emerges in state documents for the first time ever: the "transfer" of funerary artifacts and exhumed remains. This concept points to a constructive phase following the destruction. Additionally, as transnational mobility increased, non-Muslim cemeteries, particularly war cemeteries of European nations, proliferated in Istanbul, with some cemeteries serving as home for living war immigrants. The resting place of the dead was now in motion.

This research examines the relocation of historical cemeteries and their contents in Ottoman Istanbul during the extended 19th century (1839-1923) in relation to the broader context of mobility. The study combines a thorough investigation of the Ottoman State Archives, focusing on cemetery-related records, with a morphological analysis of historical maps. By not only tracing the disappearance of cemeteries but also identifying their new locations and the establishment of new burial grounds, the study aims to map a dynamic urban transaction. Thus, it will highlight the emergence of a new urban necro-politics within the late Ottoman governance, which developed amidst the flux of new ideologies, extending beyond conventional considerations of modern health concerns. Ultimately, this research contributes to the narrative of Ottoman urban modernization by emphasizing the instrumental role of cemeteries in shaping the modern city.

PS23 Daylight and Circumstance in Architecture

Martin Schwartz, Lawrence Technological University, USA, Chair

Japanese Architecture: Translucency and Light

Marc Treib

University of California, Berkeley, USA

Abstract

Unlike in the West, historical architecture in Japan was characterized by light limited in intensity and ambient effect; the resulting interiors spaces were dusky, filled with shadow, and ambiguous. Among the constituent units of Japanese architecture were the opaque wooden amado and cardboard fusuma panels. The paper-covered shoji panels, however, conditioned a third property: translucency. Within the interiors that have resulted neither objects nor depths are lucid; instead, the elements of the space occupy an atmosphere of inquisition that demands more focused perception while allowing greater latitude in interpretation. Seen from within, translucent surfaces serve as screens upon which the shadows of exterior elements are cast. As the sun declines, however the conditions reverse: now it is the shadows of internal objects and life that are projected upon the inside of the screens, revealing the activities of the room to those outside. That is to say, like transparency, translucency requires that the side of the viewer be darker than its correspondent.

Of contemporary architects Tadao Ando is best known for building in concrete and the precision of his details. His placement of glass walls, vertical slots, or small horizontal windows at floor level enriches the experience of the architecture with diverse sources of light. Fumihiko Maki, in contrast, has frequently relied on translucency, for example in the walls of the YKK guest house and stairwells of the Kyoto Modern Art, using sheets of fiberglass sandwiched between panels of glass to soften the harsh afternoon light from the west, and screen elements of the surrounding environment deemed less desirable from view—a design that transforms architecture into a lantern.

PS23 Daylight and Circumstance in Architecture

Martin Schwartz, Lawrence Technological University, USA, Chair

The Transformative Power of Daylight. Patterns and Topographies.

Saar Meganck¹, Caroline Voet²

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Abstract

In 1974 architect Dom Hans van der Laan (1904-1991) and painter polychromeur Wim van Hoof (1918-2002) realized the elementary architecture of Roosenberg Abbey in Waasmunster, Belgium. Its austere spaces, made of primitive building blocks with a rough materiality, are interwoven environments oscillating through classical rhythms and modern diagonal perspectives and movement. While mostly studied through its proportional architecture and spatiality, this paper turns to the essential haptic qualities that define this building's identity: the Chroma-composition, materiality and texture as light-receiving layers. Capturing the changing play of daylight and shadow, they make each nuance from outside an inclusive part of the creation of inside places, offering an extreme awareness of time and the ritual of activities. Van der Laan interpreted the Dyonisian concept of 'Ima Summis' (the lowest in reconciliation with the highest), not from a transcendental perspective, but through the concrete material world of architecture that grew from human experience. The tacit dialogue with the craftsman Wim Van Hooff rendered this concrete. The design evolved on site, where different materials and color samples were tested in different seasons and times of the day to understand the changing daylight conditions. Moreover, the orientation in relation to daylight, which in a cloister is linked to specific activities and rituals, in this case became one of the main instigators for the design. As did Van der Laan and Wim Van Hoof, this paper superimposes a theoretical framework with several crafts techniques in order to trace motifs and patterns in a fragile yet powerful layering under the dynamics of daylight. From re-drawing to photography and re-constructions, it aims to grasp the negotiation of texture and patina, chroma and materiality, emancipating them as essential building materials in the light of reuse and reconversion.

PS23 Daylight and Circumstance in Architecture

Martin Schwartz, Lawrence Technological University, USA, Chair

Daylight Studies at the Bauhaus: From Universal to Circumstantial

Ute Poerschke

Pennsylvania State University, USA

Abstract

This paper provides an overview of the architectural daylight studies undertaken at the Bauhaus, mainly during the Dessau, Germany, period. Three Bauhaus professors were specifically involved in daylighting studies, Hannes Meyer, Hans Wittwer, and Ludwig Hilberseimer. Meyer and Wittwer's famous 1926 competition entry for the Petersschule (St. Peter's School) in Basel, Switzerland, was published in the Bauhaus journal 1927 side-by-side with illuminance calculations to emphasize the importance of daylight considerations for design. The calculation method, developed only a few years earlier by University of Michigan engineering professor Henry Harold Higbie, was a breakthrough in daylighting science. However, since Higbie's method used a sky condition of "uniform brightness," the results were neither orientation-specific nor could they inform about solar exposure, shading, and daylight qualities. In 1928, when Meyer, Wittwer, and Bauhaus students submitted their competition entry for the ADGB School for the General German Trade Union Federation in Bernau, Germany, the emphasis on daylighting was similarly evident, but with a very different approach. Here, drawings analyzing direct solar radiation entry in rooms were used to inform room orientations, window sizes, and furniture placements. After the project's completion, interior photos, taken by Bauhaus professor Walter Peterhans, were published to supplement the analytical drawings. Peterhans's photos emphasized how sunlight and shadow patterns, inside-outside views, and interior surfaces work together to form a contemplative atmosphere of "friendly reassurance, creative rest" (Meyer 1928). When Wittwer left the Bauhaus in 1929, Ludwig Hilberseimer continued the study of sun paths and direct solar radiation in rooms for sites at specific latitudes with highly systematized outcomes. In summary, the paper shows how the Bauhaus's daylight investigations developed from an interest in scientific daylight calculations toward place-based design.

PS23 Daylight and Circumstance in Architecture

Martin Schwartz, Lawrence Technological University, USA, Chair

From Incorporeal to Corporeal: Daylighting in Persian Architecture

Maryam Mahvash

Emily Carr University of Art and Design, Canada

Abstract

Being external to architecture and affecting its spatial and formal framework from without, light may not seem to be one of the primary elements of architecture per se. However, it is indeed one of its most fundamental elements. Architecture and its existence depend entirely on light. Light reveals, defines spatio-formal construct, facilitates use, and creates meaning. The play of light in the natural environment and its significance in Persian/Iranian belief systems inspired the Persian architects to employ light (daylighting) to enhance the quality of built environment. As such, architecture has become a vessel for light where its admission, transmission, presence, and absence are all subtly defined, and hence it becomes the form-giver for architecture.

Reviewing medieval (Saljuq architecture) and premodern (Safavid architecture) case studies, this paper will discuss the qualitative presence of light through an analytical approach to highlight architectural responses to daylighting - formally, functionally, aesthetically, and perceptually. Discussing a set of abiding principles that govern such qualitative dimensions of daylighting, the paper will argue the light performance in the orchestration of the points of light admission (Madkhal-i noor) and the places of light presence (Mazhar-i noor) in Saljuq and Safavid architecture. It will aim to explore and introduce design features and solutions employed at and within those points and places. This paper will structurally discuss daylighting in historical Persian architecture through the following subtitles:

- Perpetual form-giving concepts of daylighting in historical Persian/Iranian architecture
- Treating daylight at points of light entrance and places of light presence
- Correspondence: from incorporeal to corporeal
- Circumstance: from local to universal

PS23 Daylight and Circumstance in Architecture

Martin Schwartz, Lawrence Technological University, USA, Chair

In Light of Urushi: The Japanese Shades of Eileen Gray's E1027

Regina Emmer

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Abstract

Villa E1027 (1925-29), designed by Eileen Gray with Jean Badovici, is known for its phenomenological use of light. A diagram by Gray demonstrates that she planned it to harmonize human activity with the dusk-to-dawn cycle of the Mediterranean sun. The dwelling unfolds with the passing sun, taking shape over time in spaces as open-ended and transient as life itself.

Caroline Constant and Beatriz Colomina have shown that Gray's attention to the phenomenology of light posed a critical alternative to the rational theory of architecture that Le Corbusier professed in *Vers une architecture* (1923) and codified in the Villa Savoye (1928-31). Claiming that "our eyes are constructed to...see forms in light," Le Corbusier championed light as an instrument for clarifying his architecture's ideal geometry. He exploited photography and film, Colomina argues, to fix his houses in visual simulations that displaced experience. Gray resisted such abstraction: employing partitions and recesses; windows, alcoves and balconies; reflective and opaque surfaces and colors; contrasting shapes and textures, she composed E1027 as a continuously shifting play of light and shadow.

That E1027 is a phenomenon of shadow as much as light points to the overlooked influence of Gray's 1906-1930 training in *urushi*—"the way of lacquer"—with Sugawara Seizô. "[L]acquerware," Tanizaki Jun'ichirô explained in his essay *In Praise of Shadows* (1933), "is not something to be seen in a brilliant light...it should be left in the dark, a part here and...there picked up by a faint light...conjuring...an inexpressible aura of...mystery." Eluding ideologies that oppose dark to light, lacquerware manifests the Japanese perception that they are interdependent phenomena—light emerges gradually out of darkness. This paper considers how *urushi* taught Gray to distill light and shadow into the fleeting and ambiguous experience of space that animates E1027.

PS24 Open Session

Eeva-Liisa Pelkonen, Yale University, USA, Chair

Building Power: Polish Architects as Agents of Diplomatic and Political Change, 1945-56

Emily Roche

Brown University, USA

Abstract

This paper explores how architectural networks and societies became important sites of diplomatic engagement in postwar Poland. Focusing on the period between 1945 and 1956, I argue that relationships among architects and their networks-- which were strained but not fully severed during the Second World War-- were formative in creating domestic and international political networks in the early years of communism in Poland. This paper does not limit itself to official networks, such as the Society of Polish Architects (SARP) or the Department of Architecture at the Warsaw University of Technology; I contextualize informal relationships within the context of the formal structures that constituted the basis of the reconstructed architectural profession after 1945. Some of these relationships include the intellectual friendship between Pablo Picasso and Polish architects Helena and Szymon Syrkus and the friendship between the Syrkuses and American architect Hermann Field, which resulted in the five-year illegal detainment of the latter. Much of this presentation will focus on the networks created by Helena and Szymon Syrkus, Jewish-Polish architects who were instrumental in the postwar reconstruction of Warsaw and who were among Poland's most notable modernist architects of the twentieth century. Using their stories to demonstrate the connections between politics, diplomacy, and architecture in postwar Poland, I argue that architects' proximity to unstable structures of postwar power both elevated the profession's political position and made its members subject to state control in novel ways after 1945.

PS24 Open Session

Eeva-Liisa Pelkonen, Yale University, USA, Chair

Palestinian Plain Construction Mode, Crusader and Mamluk Vaults

Richard Brotherton

MIT, USA

Abstract

Identification of a substratum of medieval building competence, constituting a Palestinian Plain Constructional Mode, provides a basis to distinguish specifically Byzantine, Crusader and Mamluk architectural forms imposed upon that koiné.

By definition, the supreme importance of the Holy Land impelled an imperative to deliver appearances yielded by the most evocative and culturally-meaningful constructional forms. Further axiomatic, the specialist skills and high-quality execution required the importation of masters from outside. This naturally supports understanding of the appearance produced by the techniques introduced as both, of high sacralizing intent, and of strong cultural-identifying character. While culturally-specific programmatic demands generated distinct spatial configurations, these all depended on a local fine building tradition of unadorned ashlar walling, solid rectangular piers, plain pointed arches and simple rubble vaults. In contradistinction to the transcultural persistence of the least polarizing form, the Byzantine ashlar masonry spherical-vousoir dome, the creation of which is a skilled stereotomical exercise, the highly charged form of the cross introduced from Europe in three rare instances of rib-vaults to sacralize the 1140s Holy Sepulchre, the 1166 church of St John the Baptist, Sebaste, and the 1180s Place of the Last Supper on Mount Zion, was evidently anathema to Muslim sensitivities.

Indeed, the representational force of the ribbed cross-vault massively outweighed any perceived constructional advantage (if any). By contrast, the Mamluks invested Jerusalem with their finest exemplars of the Islamic representation of the heavenly sphere, by the stellar arrays of the muqarnas vaults as at, among others, the Khanqah Dawadariya, the Madrasa Sallamiya, and the Bab al-Qattanin.

Ultimately, while the vault forms integrated with the Palestinian Plain Constructional Mode reinforce proposed understandings of their ideologically-based emergence and development as culturally-specific sacralizing architectural forms (rather than mere stylistic elements), they may speak most strongly to the psyche of the colonial regime.

PS24 Open Session

Eeva-Liisa Pelkonen, Yale University, USA, Chair

The Mogao Caves, an Origin Myth of Chinese Architecture

Chenchen Yan

Princeton University, USA

Abstract

Just as architectural history often begins with the cave as one of its origin myths, this paper seeks to establish a genealogy of Chinese architecture in an early 20th-century origin myth about, yet again, the cave—more specifically, the Mogao Caves, a Buddhist pilgrimage site located in the middle of a desert in the hinterland of Western China, consisting of nearly 500 cave temples built between the fourth and tenth centuries. As their images circulated transnationally, most notably in the six-volume publication *Les Grottes de Touen-Houang*, a collection of photographs taken during the French archaeological expedition (1906-1908), the Caves gave rise to an unexpected encounter between Chinese architectural historian Liang Sicheng and French sinologist Paul Pelliot. By examining the cross-cultural exchanges between Liang and Pelliot, and more broadly, between Chinese architectural history and French sinology, I argue that by virtue of a series of spatial and epistemic movements, the Mogao Caves became an origin myth upon which a specifically Chinese architectural discourse was established.

The transnational circulation of the photographs triggered a chain of reactions that bounced back and forth between different cultures and epistemologies, not only contributing to the invention of Chinese architecture but a corollary and unexpected shift in the epistemic structures of Western discourse on art and architecture. Taking a microhistorical approach to these often neglected anomalies, this paper endeavors to move beyond the important but nonetheless constraining framework of Orientalism to rethink the cross-cultural exchanges between China and the West. I argue that “Chinese architecture,” as a historiographical construction, involved a whole host of Chinese and non-Chinese agents with competing interests and claims for control over historical narratives.

PS24 Open Session

Eeva-Liisa Pelkonen, Yale University, USA, Chair

Modern Architecture in Iraq: The Lisbon Files

Ricardo Agarez

Iscte - University Institute of Lisbon, Portugal

Abstract

The Gulbenkian Hall on Tayeran Square in Baghdad, where Iraqi modern art could still be seen in 2016, was designed and built between 1957 and 1962 by the Lisbon-based Calouste Gulbenkian Foundation. The city's first purpose-built art gallery announced the Foundation's "seriousness of purposes" in strengthening the cultural, educational, scientific, and public health-related infrastructure of Iraq: a quid-pro-quo strategy by which, since its creation in 1956, the institution returned part of its Iraqi oil revenues. In a tight-rope exercise of combining the pursuit (and future) of its economic base-activity with its philanthropism, art and architecture played an important role.

By 1973, when its oil concessions were nationalised, the Foundation had funded and equipped around 250 buildings and facilities in Iraq. While the Portuguese-designed al-Shaab Stadium in Baghdad (1957-1966) was its only other turnkey initiative, a number of important, coming-of-age works of modern Iraqi architecture were sponsored by the philanthropy, from the National Library (1962-1977) and the Iraqi Scientific Academy (1966-1968) in Baghdad to university halls in Najaf (1969-1973) and Mosul (1969-1978). Part of the archive of the production process of these works – many now lost or heavily damaged – survives at the Foundation, as projects were assessed in Lisbon before grants were offered. Considering both the archive's original, intrinsic limitations (its specific concerns and marked "Western" voices) and its fortune over time, my paper will draw on this partial, challenging set of records to discuss the ways in which architectural history can piece together this material. How can it illuminate relevant facets of architectural and engineering practice in 1960s Iraq, from designers' stances to their form of expression? What can it tell us about the role of these pieces in national identity constructs at play, when regimes changed but ideals and brokers remained? Might it contribute to recouping these buildings' histories, despite the archive's dominant "Western gaze"?

PS24 Open Session

Eeva-Liisa Pelkonen, Yale University, USA, Chair

Norway, NATO, the Soviet Union and the Spectre of Bases on Spitzbergen

Olivia Houck

Massachusetts Institute of Technology, USA

Abstract

In 1951 the Soviet Union sent a series of semi-private diplomatic notes to Norway and NATO, accusing the former of planning to build “fortifications” on Svalbard, an archipelago located in the Arctic Ocean. Since the militarization of the islands would break the 1920 Svalbard Treaty, which awarded sovereignty to Norway as long as the island remained de-militarized, this accusation was intended to demonstrate Norway’s breach of international law through its membership in the alliance. The Soviet Union also asserted that this alignment, by default, would give the other member nations, particularly the United States, access and ownership to this northern territory, which would inevitably lead to its militarization. These accusations formed the basis of an argument that NATO was inherently “aggressive.” Not only does this episode demonstrate the Soviet Union’s anxiety around Norway’s choice to join the alliance, but it also throws into relief the importance of the built environment, or even its potential, in geopolitical discourse. The built environment is positioned as a threat, in that fortifications would facilitate NATO’s eventual military presence and operations in the region.

With these notes, the Soviet Union is positioning the concept of “fortification” as evidence to undercut high-level, ambiguous political language and prove its larger point - that NATO was inherently “aggressive.” The building, or even the potential building, of structures such as airfields, ports, or barracks is positioned as proof of intention, ambition, and duplicity, even if such construction doesn’t automatically result in the stationing of troops and weapons. Relying on newspaper articles and internal NATO meeting transcriptions, this paper seeks to narrate this interaction, underscoring the Soviet Union’s palpable anxiety about the alliance, as well as argue that the built environment, namely anything that is spatial, material, and environmental, is a useful focal point for exploring moments of geopolitical tension.

PS25 Histories of Disability and Deafness in Architecture

Stylianos Giamarelos, University College London, UK and Nina Vollenbroeker, University College London, UK, Co-chairs

Deaf Agency Through Architectural Design: Olof Hanson's US Legacy

Gail Dubrow, Laura Leppink

University of Minnesota, USA

Abstract

Past presentations by REPAIR at SAH focused on Charles Thompson Memorial Hall, the US's first social club for the deaf, designed by deaf architect Olof Hanson in the Twin Cities, MN. In fact, further research revealed Thompson Memorial Hall, built in 1916, turned out to be one of the architect's final designs which incorporated the many techniques he had developed over the years. By going back and documenting his entire architectural portfolio, it becomes possible to trace his influence on the design of spaces for the deaf between 1889 to his last architectural work in 1916. This paper traces the architect's career, from his earliest practice in 1889 through the waning years of his career, to understand how he developed an architectural practice that intentionally addressed the needs of the deaf and hearing impaired people in residences, commercial buildings, schools, and other buildings in America. Viewed as a whole, his body of work has unexplored potential for listing as National Historic Landmarks for their significance in deaf history and the wider importance in disability history in America.

PS25 Histories of Disability and Deafness in Architecture

Stylianos Giamarelos, University College London, UK and Nina Vollenbroeker, University College London, UK, Co-chairs

Georgia Warm Springs, Polio and Swimming Pools in the 1930s

Naina Gupta

Independent Scholar, United Kingdom

Abstract

In booth 1 in Group H in the Hall of Science at the Chicago Century of Progress Exhibition in 1933, the Georgia Warm Springs Rehabilitation Centre exhibited what they considered ‘man’s mastery over nature’. The centre was one of the first in the United States dedicated to polio patients. They had five years of work behind them and were preparing to expand their crusade towards humanising and it could even be said normalising the crippling disability caused by poliomyelitis to an international audience. The early twentieth century was not very compassionate to those who were differently abled. Though Georgia Warm Springs Rehabilitation Centre had Frank Delano Roosevelt (the 32nd president of the United States) as its founder who was afflicted with the disease and therefore, its celebrity advocate; nevertheless, it took the community of Georgia Warm Springs – the doctors, the architect Henry Toombs and the patients –to transform attitudes, literacy and practices concerning disability. In this paper, I am going to focus on the architecture of Warm Springs especially in the design of the swimming pools for both rehabilitation and leisure towards an argument that one of the probable origins of disability design in swimming pools can be traced to Georgia Warm Springs. Furthermore, scholars have mentioned the influence of the infrastructural limitations that FDR was faced with at Warm Springs in the remit of the New Deal and towards that end, I am going to explore the relationship between Warm Springs and the Works Progress Administration swimming pools that were constructed in the 1930s. Swimming pools were considered as spaces of both contagion and respite, and the introduction of chlorine as a disinfectant in swimming pools is because of this paradoxical relationship.

PS25 Histories of Disability and Deafness in Architecture

Stylianos Giamarellos, University College London, UK and Nina Vollenbroeker, University College London, UK, Co-chairs

Up-island Architecture and the Artefacts of Deaf Utopia

Matthew Schrage¹, Andrew Gipe-Lazarou²

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Abstract

With the institutionalization of Deaf education in the late 18th and early 19th centuries, the first emergence of an “Architecture of Deafness,” rather than creatively responding to the idiosyncrasies of disability, monumentalized the charity and paternalism of a dominant hearing society. Removed and contained for rehabilitation, Deaf culture became, first, sufficiently concentrated as to become self-aware and, second, exposed to an ableist definition of society (intended to facilitate assimilation) that would inspire ‘anti-social’ or counter-cultural aspirations for spatial autonomy, which echoed the efforts of tried utopias like Brook Farm, Oneida, and Kiryat Yedidim emerging during the same period.

The concept of “Deaf Utopia” appears across a range of integrationist and separatist positions, presenting, on one hand, as the dream of a fully accessible world in which Deaf people are integrated into mainstream society and, on the other, the dream of Deaf-centric worlds in which hearing people are excluded, and Deaf people live in relative isolation. These varied sentiments have become spatially manifest in the cultural narratives of “Eyeth,” John Flourney’s “Deaf Republic,” Gallaudet University as “Deaf Mecca,” and the Martha’s Vineyard Deaf community.

This article will evaluate the architectural qualities of the “up-island” town of Chilmark, Massachusetts, on Martha’s Vineyard, as a site of cultural fantasy within the Deaf community which spatially embodied a critical ambivalence in Deaf culture, expressing its evolving debates and internal divides over the meaning of “Deaf Utopia.” It will build on the scholarship of Todd Byrd (“Deaf Space,” 2007), Hansel Bauman (“DEAFSPACE: An Architecture toward a more Liveable and Sustainable World,” 2014), and Jeffrey Mansfield (“The Architecture of Deafness,” 2017) in defining the meaning of “deaf space” by critically examining the town’s most definitive spatial artefacts, including its town center, its transportation infrastructure, and its siting, geography, and quaint, rural character.

PS25 Histories of Disability and Deafness in Architecture

Stylianos Giamarellos, University College London, UK and Nina Vollenbroeker, University College London, UK, Co-chairs

Disability At Home: Space, Domesticity and Identity in Victorian London

India Whiteley

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Abstract

Thinking about spaces of disability in Victorian London typically conjures up images of Foucauldian institutions: the asylum, the workhouse, the specialist school. Yet during this period associated with mass incarceration, private dwellings remained prevalent and influential spaces for people with physical, sensory and cognitive disabilities. Many people who resisted, did not require, or were neglected by statutory or charitable residential responses to disability lived within 'mainstream' communities in private homes. These spaces were rarely designed with ideas of accessibility in mind, but glimpses of them in contemporary texts by disabled residents, such as William Hanks Levey, Harriet Martineau, and Alice James, reveal ad-hoc spatial accommodations and modifications that illuminate how domestic space could both empower and frustrate its agents.

Drawing on both architectural history and literary analysis, this paper will offer a generative introduction to an ongoing interdisciplinary doctoral research project in partnership with London's Museum of the Home, which seeks evidence of lived experiences in domestic space that have the potential to inform and enrich representation of disability histories. Through an intersectional study of disability alongside themes of class, gender and care in the home, the paper will reframe the various spaces of the house, apartment, or lodging within a broader narrative of disability in Victorian London.

PS26 What Might Have Been: Writing Diasporas' Alternatives Futures

Aslıhan Günhan, Bilkent University, Türkiye and Ana Ozaki, Princeton University, USA, Co-Chairs

Fugitive Archives: Architecture, Police Photography, and Decolonial Futures

Sujin Eom

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Abstract

How can one write an architectural history of buildings that no longer exist? In the early 1940s under Japanese colonial rule, a group of Chinese migrants in the Korean port city of Incheon organized a secret anti-Japanese association and bombed Japanese-built businesses, factories, and infrastructures. After the core members were arrested in 1943, the Japanese police began to take photographs of places and objects related to the organization's activities. This investigation fortuitously created photographic archives of architectural spaces in and around Incheon's Chinatown, and Chinese shophouses in particular. Ironically, these Chinese houses have now become a kind of architecture that exist only in colonial photographs.

Still, these photographs supply us with ample information for analysis of things beyond written and spoken words. The power of photography and policing combined to produce an unusual archive of architectural details that would otherwise be impossible to grasp. This fertile intersection between policing and photography marks the archival accidentality of what I will discuss in this paper. Here, I consider *photography* as a crucial point of departure from which to imagine an architectural space of migrants and *architecture* as historical evidence for the migrants who did not leave a trail of written records.

Paying particular attention to the peculiarity of police archives as a form of happenstance yet significant documentation capturing historical moments that are otherwise ungraspable, this paper examines how this accidental archive provides evidence of an architectural tradition of Chinese migrants that has withered away. Further, I see in these anti-Japanese activities the possibility of cross-ethnic alliances and solidarities between the differently colonized peoples. I thus designate these documents as *fugitive* archives of decolonial futures that have yet to come, which might propel us to imagine "a narrative of what might have been or could have been" (Hartman 2008, 12).

PS26 What Might Have Been: Writing Diasporas' Alternatives Futures

Aslıhan Günhan, Bilkent University, Türkiye and Ana Ozaki, Princeton University, USA, Co-Chairs

Gate of Words: Architectural Imagination as a Stage of an Alternative Future for Iranians at Home and in the Diaspora

Zohreh Soltani

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Abstract

This research uses the Azadi Tower in Tehran to discuss the potential for an authoritarian monument to become a space of public discourse, both physically and visually. In so doing, it opens up a discussion of the construction of spatial imaginaries as a category of cultural heritage. Against the backdrop of recent protests in Iran and within the Iranian diaspora, accompanied by a surge of visual, graphic, and artistic expressions, the Azadi Tower has acquired yet another layer of meaning and signification. The tower has had many lives: as Shahyad, a monument to Mohammad Reza Pahlavi built in 1971; a stage for official processions under the Shah; a public space of revolutionary gathering in 1979; as Azadi, a monument to the 1979 revolution; a public space of protest in 2009; and a symbol of resistance today.

With the case of Azadi, I argue that while autocratic monumental space generates profound violence and inherently problematic architectural heritage, there still exists the potential for the generation of new heritage through spatial imaginaries of the same space. This article utilizes two notions of “pacification” and “profanation” to discuss Azadi’s post-revolutionary history as appropriated or re-invented physically and visually in official and popular narratives in Iran and abroad. It demonstrates that, popular activation of autocratic monuments, or what Agamben would call “profanation,” creates an intersectional identity where the margin becomes the center, the patriarchal gives way to the matriarchal, and the historical becomes fictional. In such a process, the patriarchal monument of the past is reborn as the feminist monument of the future, serving as a future-building apparatus for various groups. In this sense, architectural heritage opens up new possibilities through not just its lived experiences, but also its yet-to-be-lived subjective imaginaries.

PS26 What Might Have Been: Writing Diasporas' Alternatives Futures

Aslıhan Günhan, Bilkent University, Türkiye and Ana Ozaki, Princeton University, USA, Co-Chairs

Diasporia Africana: Aesthetic Practices of Political Imagination

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Abstract

This paper argues, with Amilcar Cabral's pan-African "return to the source," in favor of a political commons where new imaginations and collectivities emerge: from which the displaced, the diaspora, and those in solidarity with them forge narratives of futures that might have been. To address the land politics behind diasporas, we examine how architectures of partition latently constitute or give rise to future-building through material practices of reclamation. We ask what new meanings surface as architecture functions in partition's contexts of annexation or occupation: not as a fixed, place-based referent, but as a form of memory and a framework for countering the territorialities and enclosures that its settled forms enact. We examine how "collective visions of survival, futurity, and homelands" and "situated histories of future-building," in the words of the session chairs, appear in counter-aesthetic practices shaped by experiences of partition. Following Nathalie Etoke's notion of *Melancholia Africana*— a perpetual and indispensable reconciliation of historical tensions— our reconceptualizing and retheorizing of settlement through ongoing practices in Africa foregrounds partition's artifacts as repositories for dreams and futures. Our paper reflects on the tradition of praise poetry maintained by the Herero diaspora in Botswana, among other forms of aesthetic preservation of historical claims to a territory long placed under struggle. We consider an architect's sculptural expression of Somalia's partitioning as the countermapping of a border that concretized partitions into a fixed, militarized architecture of Kenyan refugee camps enclosing a Somali diaspora. By attending to architecture as the spatial, material, and aesthetic memory practice of site and ecology conservation, and understanding diaspora as inflected by partition's paradox of borders (which change over time and under different regimes), we offer a means to write architectural histories that are predicated on subjecthood that lies well beyond conventional citizenship.

PS26 What Might Have Been: Writing Diasporas' Alternatives Futures

Aslıhan Günhan, Bilkent University, Türkiye and Ana Ozaki, Princeton University, USA, Co-Chairs

The Black Power Era in Britain: Post-war Housing at the 'End of Empire'

Sonali Dhanpal

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Abstract

Despite the consolidation of the British 'welfare state' being fundamentally shaped by the empire that preceded it, the large-scale architecture-planner-led modernist transformations of post-war British cities (1960-70s) and their neoliberal decline (1980s) tend to be told from firmly within the national context. This paper shows how scholarship on mid-20th century renewal criminally ignores how this period coincided with the 'end of empire' when previously colonial subjects from empire migrated to Britain. Diasporic groups from the colonies became the most alienated sections from post-war settlement schemes and housing despite comprising the labour force that underwrote it. Exclusion from housing through segregation, anti-immigration laws and racist attacks in the 1960s and 1970s were not new. Rather, they are what Aimé Césaire terms the 'colonial boomerang' where the imperial legacies came to shape Britain just as how they had shaped the colonies.

This paper focuses on the Black Power era in 1960- 70s Britain that complicates the post-war renewal narrative by situating it within empire. I examine how political Blackness provided the basis for solidarity for Britons of African, Caribbean, and South Asian descent who resisted racist housing policies and attacks on non-white neighbourhoods. I show the rise of Black Power by using the emblematic example of the Institute of Race Relations (IRR) an elite think tank researching non-white communities that was transformed into a radical hub of anti-racist thought and collective action. In the IRR's ephemera — posters, journals, and oral accounts — we see claims for equitable access to housing just as we see resistance to broader police violence and labour exploitation. While Black Power declined through targeted state intervention in the 1980s and the weakening of 'third world' movements globally, diasporic resistance in these years represent a significant internationalist and anti-imperialist consciousness in Britain towards alternative anti-racist futures.

PS26 What Might Have Been: Writing Diasporas' Alternatives Futures

Aslıhan Günhan, Bilkent University, Türkiye and Ana Ozaki, Princeton University, USA, Co-Chairs

A Diaspora of African Objects

Itohan Osayimwese

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Abstract

This paper returns to the question of African architectural objects looted or otherwise unethically appropriated and displaced from the continent from the nineteenth century to the present. What happens when “immovable heritage” like buildings is made portable? I consider the mobility of objects rather than persons (though the two are interdependent), and the effects of this mobility on “source” and “destination” societies. Some commentators have proposed to view African objects in Western museums through the lens of diaspora, arguing that objects, like people forcibly and voluntarily dispersed across the globe since the onset of colonial capitalist modernity, are properly understood as global citizens best accommodated in universal museums. What then is the relationship between diaspora and home in architectural contexts? I explore these questions through a case study of a groundbreaking display of dismembered and reassembled columns, lintels, thresholds, and portals from the Cameroonian Grassfields installed in the Ethnological Museum at the controversial Humboldt Forum in Berlin in September 2022.

PS27 Nuclear Modernism and the Modern Southwest

Aaron Cayer, Cal Poly Pomona, USA and Brian Goldstein, Swarthmore College, USA, Co-Chairs

Exploring Space at the Nuclear Rocket Development Station

Laura O'Neill

Desert Research Institute, USA

Abstract

The Nevada National Security Site, formerly the Nevada Test Site, is well-known as the primary location of U.S. nuclear weapons testing during the Cold War, but weapons testing is only part of its unique history. Several other nuclear testing programs worked within the bounds of the NNSS and left their marks on its built environment. In typical military-industrial fashion, many of the programs utilized prefabricated buildings and temporary trailers for their work rather than customized scientific environments. One program, however, required an entire complex of customized facilities and, as a result, created one of the most fascinating built environments of the atomic era: the Nuclear Rocket Development Station (NRDS).

In 1955, the U.S. Atomic Energy Commission (AEC) and the National Advisory Committee for Aeronautics initiated the Rover program to design, develop, and test nuclear rocket engines for journeys to Mars and beyond. The need for specialized research and design facilities was immediately apparent. In 1957, the AEC and NASA broke ground on the first three facilities at the NRDS. Over an 18-year period, the NRDS supported experiments in nuclear rocketry and expanded to meet the changing needs of the engineers and scientists tasked with advancing the U.S. space program. The complex would ultimately include maintenance, assembly, and disassembly plants for both reactors and engines; numerous test cells and test stands; administrative facilities; warehouses and support buildings; and even its own dedicated railroad with railcars specially designed to transport radioactive components. The result was a built environment unlike any other that merits contemporary scholarly inquiry.

The proposed paper will explore how architects and engineers solved the many problems inherent in designing spaces for such specialized nuclear research and development. Consider, as just one example, the challenge of designing for the safe remote handling of devices in the analog age.

PS27 Nuclear Modernism and the Modern Southwest

Aaron Cayer, Cal Poly Pomona, USA and Brian Goldstein, Swarthmore College, USA, Co-Chairs

The Bombing of (Fake) Japan and the Architectural Erasure of War

J. Philip Gruen

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Abstract

In 1943, U.S. Army Air Force planes dropped incendiary bombs on a defenseless Japanese village—in the Utah desert. The intricately built wooden neighborhood exploded: its twenty-four houses, replete with shoji screens, tatami mats, and mortise-and-tenon joints burst into flames and instantly shattered Japanese traditions. Army workers rebuilt the village only to bomb it again (and again), ensuring its complete elimination and providing a blank slate for a new architecture. The Japanese did not survive the devastation. They weren't even there.

These little-remembered bombings at Utah's Dugway Proving Grounds had far reaching consequences, however: not only for the 1945 firebombing of Tokyo but also for the rise of modernism in the Pacific Northwest. They served as a reckoning for Antonin Raymond, who lived in Japan before designing the Utah Japanese village, and as tabula rasa for Paul Thiry, often credited as a founder of Northwest modernism. Raymond later regretted his war contributions yet justified them for its conclusion. Thiry, who met Raymond during a 1934 Japan visit and cited that encounter for offering architectural direction, never employed Japanese design beyond an aesthetic palette.

The repeated destruction of the Dugway villages treated Japanese culture as expendable and non-existent, laying the architectural groundwork for the disappearance of war in the post-war Northwest. Representative of this process was Thiry's award-winning Regents Hill (1952), a women's dormitory at Washington State College and the first modernist building on a rural, red-brick campus whose post-war development was tied directly to the Hanford Engineer Works: the nearby plutonium factory responsible for the Trinity test at Alamogordo and the nuclear holocaust at Nagasaki. With its ribbon windows, pilotis, and Japanese garden, Thiry's design—its ideological roots traceable to the Utah bombings—transformed the campus and accelerated the erasure of war in the Northwest.

PS27 Nuclear Modernism and the Modern Southwest

Aaron Cayer, Cal Poly Pomona, USA and Brian Goldstein, Swarthmore College, USA, Co-Chairs

The Fallout Shelter Under the Studio: Building for Nuclear Risk

Sarah Rovang

New Mexico Legislative Finance Committee, USA

Abstract

In the early 1960s, American artist Georgia O’Keeffe commissioned local builder Arturo Sandoval to construct a fallout shelter at her Abiquiu property in northern New Mexico. In contrast to O’Keeffe’s modern adobe compound overlooking the Chama River, the architecture of the shelter embedded beneath the artist’s studio is notably banal—a cinderblock bunker with zig-zagging entrance to dispel radiation. Oral tradition in Abiquiu holds that O’Keeffe wanted to survive in order to paint the post-apocalyptic landscape following nuclear war. But O’Keeffe’s motivations for investing in this shelter—costing upwards of \$10,000 in today’s money—have never been clear.

Based on research conducted in support of the Georgia O’Keeffe Museum’s 2019 Conservation Management Plan, this paper resists readings that reduce the shelter to artistic eccentricity or generic Cold War paranoia. Instead, I argue that O’Keeffe’s shelter is best understood in the context of a diffuse built landscape of perceived nuclear risk across postwar northern New Mexico. Specifically, I connect O’Keeffe’s shelter to the municipal risk mitigation of Los Alamos, about forty miles away. Home of Los Alamos Scientific Laboratories (LASL), Los Alamos was one of the few communities nationwide offering public shelter space to its entire population, a program that shaped both the landscape and culture of the town after WWII. During the 1960s, O’Keeffe followed developments at Los Alamos closely and forged friendships with LASL scientists. While acknowledging the potentials of nuclear science, O’Keeffe worried about weapons proliferation and more immediately, possible accidents at LASL. Her shelter architectural manifests these concerns, balancing scientifically-driven risk mitigation with the preservation of the viewshed from her studio and adapting widely available government shelter plans to the local context of New Mexico and the hyperlocal site of her own backyard.

PS27 Nuclear Modernism and the Modern Southwest

Aaron Cayer, Cal Poly Pomona, USA and Brian Goldstein, Swarthmore College, USA, Co-Chairs

Speculative Ends: The Nuclear Legacy of Lebbeus Woods

Eliyahu Keller

Technion - Israel Institute of Technology, Israel

Abstract

In a blog post titled *Origins* authored less than a year before his death, architectural visionary Lebbeus Woods noted a little-known biographic detail. His father, a military engineer, had worked in Los Alamos as part of the Manhattan Project, and constructed “buildings and other structures needed [...] to develop the atomic bomb.” As Woods remarked in this and other writings, it was his own childhood spent around this “certain kind of architecture,” and among the shadows of real and imagined clouds of nuclear detonations, which gave shape to the radical architectural speculations that would come to define his career.

This paper situates Woods’ particular case as an entry point into a broader discussion about the legacies and influences of nuclear weapons on architectural production. While the development of nuclear weapons has violently shaped and transformed both built and natural environments, it has also contaminated, through various media, all facets of cultural production including that of speculative architectural imagination. Indeed, and though there are works of architectural speculation that predate the appearance of nuclear weapons, its growing disciplinary significance during the Cold War decades corresponds to the development and proliferation of nuclear weapons and related technologies, systems, and infrastructure.

By examining several of Woods’ known and lesser-known propositions, this paper explores the ways in which speculative architectural representation was contaminated by nuclear spatial imaginaries, anxieties, and fears, and how these radical weapons and their supporting infrastructure have fostered a respectively radical architectural response. Explored under the nuclear lens, Woods’ work reveals a latent thread within postmodern architectural production that is rooted in the history of nuclear weapons development. Thus, it offers a more layered understanding of the inherent entanglement between the development of weapons, the militarization of space, and the imagination of the future through architecture in the 20th century and beyond.

PS27 Nuclear Modernism and the Modern Southwest

Aaron Cayer, Cal Poly Pomona, USA and Brian Goldstein, Swarthmore College, USA, Co-Chairs

Landscapes Entrusted: Depositing Nuclear Waste in Geological Time

Taisuke Wakabayashi

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Abstract

The Waste Isolation Pilot Plant (WIPP) in Carlsbad, New Mexico, the world's first operational repository for transuranic wastes represents a planetary shift in human interaction with the natural environment. Mined 2,165 ft beneath the surface in an ancient 250-million-year-old salt formation, WIPP is designed to exploit ecological processes, unfolding over geological timescales, to contain the radioactive byproducts of the Cold War's nuclear weapons development.

Nuclear waste, especially those contaminated with plutonium-239 isotopes, entraps human action for 241,000 years due to its lethal nature and long half-life, presenting an issue of time beyond human comprehension. The notion of nuclear waste's "entrapping agency" arises from new materialist scholarship, which maps 'enmeshing' and 'entangling' relationships between humans, artifacts, and landscapes, expanding the human perspective to the planetary scale.

As an addition to the discourse, I propose the term "entrustment," an attempt to re-situate humanity within the natural realm by offloading its own entrapping/entrapped responsibilities onto the ecology's self-healing capacities. In the case of WIPP, this scientifically driven dependency anticipates that over time, salt formations will move to encapsulate and seal off the radioactive waste. This sees nature not as static but as a reliable participant in the solution to a human-made problem. Employing a critical reading of WIPP's architecture and its place in U.S. nuclear history through the lens of "entrustment," this paper argues that WIPP symbolizes a modern architectural endeavor to situate humanity and its efforts within geological timescales, entrusting the landscape with the responsibility of containing and mitigating its nuclear legacy.

PS28 Gender and the Architecture Exhibition

Inbal Ben-Asher Gitler, Sapir Academic College, Israel and Adi Hamer Yacobi, Ben-Gurion University of the Negev, Israel, Co-chairs

Gendered Identity of Qajar Houses' Architecture and Their Role in Creating the Forgotten Personal Layers of Iranian Men

Sam Yeganeh

University of Cincinnati UC, USA

Abstract

With a focus on the impact of gender segregation in Iranian houses on human personality layers, particularly among the gay community, this research paper explores the relationship between architecture, culture, and identity. In the study, literature reviews, historical reviews, and a survey of young gay men in Iran examine how traditional gender roles are ingrained in the built environment and how they impact societal and cultural values. As a gay Iranian man, the author interprets the historical and cultural context of the Qajar era based on his personal experiences within the Hermeneutics framework. During the Qajar era in Iran, there was a significant transformation in gender roles, sexuality, art, and architecture, making it the ideal time for exploring the relationship between architecture and gender identity. Innovating architecture during the Qajar era reflects the change in social and cultural norms, particularly regarding gender segregation. Foucault's gender theory is used as a framework to understand the impact of gender segregation on Iranian men who display feminine traits. It provides valuable insight into how gender identities and power relations are constructed and maintained. Among the gay community, maintaining a pattern of gender separation in Iranian homes leads to feelings of shame and a sense of alienation. As a means of finding a sense of belonging in spaces where their existence is not tolerated, the gay community in Iran has created hidden heterotopias in public areas. The paper concludes that architecture reflects and reinforces societal and cultural values and that understanding this relationship is crucial for creating inclusive and equitable built environments-to show that the truth of everything will not be hidden in any society and will reveal itself.

PS28 Gender and the Architecture Exhibition

Inbal Ben-Asher Gitler, Sapir Academic College, Israel and Adi Hamer Yacobi, Ben-Gurion University of the Negev, Israel, Co-chairs

Women in American Architecture and Susana Torre's Space as Matrix

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Abstract

Susana Torre's concept of "space as matrix" was present in the design for *Women in American Architecture: A Historic and Contemporary Perspective*. The exhibition—which opened at the Brooklyn Museum in 1977—was the first major show to highlight the work of women architects in the United States and to excavate their historical contributions. The exhibition was ground breaking in so many ways: in the collective effort to bring it about; in its refusal to select a few "stars;" in its inclusion of domestic writers, critics, and other non-professionals who had a hand in shaping the built environment; in its design as a travelling exhibition which brought it to students and a broader audience across the country; and in the physical layout of the Brooklyn iteration, which challenged curatorial practices.

Torre developed the idea of "space as matrix" through a series of projects beginning in the early 1970s, publishing them in the 1981 *Heresies* issue *Making Room: Women and Architecture*. Defining the concept as both a critique of "the traditional division of space into closed rooms" and of the open plan, instead it allowed for a fluid interaction between public and private spaces, between the space of the individual and that of the community or "collective." The concept took different permutations through her career, including her design for her home in Carboneras, Spain, a seven-dwelling development with shared spaces built between 2003 and 2008. Torre did not try to eliminate all hierarchy of spaces, rather to challenge the hierarchies that enforced rigid social roles, much as the exhibition confronted the gender hierarchies that limited women's participation in architecture.

This paper will examine the exhibition through the lens of Torre's "space of matrix," in context of the second wave feminist activism in which Torre was embedded.

PS28 Gender and the Architecture Exhibition

Inbal Ben-Asher Gitler, Sapir Academic College, Israel and Adi Hamer Yacobi, Ben-Gurion University of the Negev, Israel, Co-chairs

From Bias to Balance: Reforming Archives and Exhibiting Women Architects

Sergio M Figueiredo

TU Eindhoven, Netherlands

Abstract

In Antwerp, a few people are fervently typing on a computer, crafting new articles to complement the vast realm of Wikipedia knowledge with profiles of Belgian women in design. In Rotterdam, others are operating recording devices in a rush to preserve the oral histories of the feminist network Vrouwen Bouwen Wonen (Women Build Houses). In Zurich, yet another group is busy parsing through articles, travelogues, domestic manuals, and pamphlets authored by women featuring commentaries and descriptions of buildings and cities. “Wiki Women Design” (Flemish Architecture Institute) “Collecting Otherwise” (Het Nieuwe Institute) and “Women Writing Architecture 1700-1900” (ETH Zurich) respectively, are but a few of the recent initiatives attempting to unearth and document women’s contributions to architecture. Combined, however, these reveal how the path between “women’s architectural production and related curatorial practices” has been fraught with challenges, gaps, and absences.

Effectively, while there is much to criticize about “the reliance on personal histories” or the “over-emphasis on houses, educational spaces, and interiors” in recent exhibitions about women architects, the narrowness of these approaches must be understood as the result of the increasingly visible limitations and shortcomings of the architectural archive.

By considering the historical context and prevailing biases, this paper will reveal how the marginalized representation of women in architectural archives has perpetuated a skewed narrative and limited opportunities for their work to be adequately recognized. Furthermore, it will argue that this skewed focus has directly influenced the curatorial approaches to the work of women architects, often reinforcing stereotypes and gender-based categorizations. Ultimately, a transformative approach to architectural archives and exhibitions will be proposed, one that critically examines and challenges the inherent biases and limitations of current practices. Only by broadening the archive will it ever be possible to adequately recognize, value and exhibit the work of women architects.

PS28 Gender and the Architecture Exhibition

Inbal Ben-Asher Gitler, Sapir Academic College, Israel and Adi Hamer Yacobi, Ben-Gurion University of the Negev, Israel, Co-chairs

Moving Exhibition, Moving Identity: An Asian Feminist Experiment

Ruo Jia

Pratt Institute, USA

Abstract

This paper builds on an exhibition, “Yeah, they were All Yellow: Asian Feminist Architectural Possibilities” on view from March 23rd to May 12th 2023 at the Harvard University Graduate School of Design (GSD). Initiated by the student group WomxnInDesign and me, it was held in conjunction with a seminar of the same name that I was instructing. The exhibition was bipartite and interactive: Part I consisted of a working exhibition whose collective nature and media specificity interchanged with the individual endeavors of the students while the seminar progressed; Part II happened after the class ended when the exhibition was more stable, and the changes majorly emerged with the visitors’ interactions as the GSD welcomed its final review season. There was necessarily a prelude, the first half of the semester before the exhibition proper, when the group worked on their individual architectural paper/projects’ incubation along with the curatorial design’s coming-into-being while engaging in historical and theoretical reflections with the readings and seminar discussion.

Critically, the effort wove the media of exhibition-making with the making of the exhibited architectural works, emphasizing the interchangeability of collectivity and individuality, while overcoming the narrative and expectation of heroic authors, built into the discipline through a phallogocentric socio-construction. It experimented a feminist collaborative potential. Moreover, the curatorial design embodied this intention by foregrounding the creation of a connective changing space that not only enabled the works’ creations and the exhibited group’s changes, but also invited visitors to exercise their agencies. This is especially crucial with respect to gender and racial identity, the collective inquiry’s subject matter, for it to not be constrained by established categories that carry historical violence or self-enclosure, and instead provides breathing space and moving potentialities for fluctuation and queerness to access each specific moment and active presence with pride, openness, and possibilities.

PS28 Gender and the Architecture Exhibition

Inbal Ben-Asher Gitler, Sapir Academic College, Israel and Adi Hamer Yacobi, Ben-Gurion University of the Negev, Israel, Co-chairs

Feminist Architectural Photography in Africa? Exhibiting Nomadism

Steven Lauritano

Leiden University, Netherlands

Abstract

It should have been the largest exhibition of women-designed, women-constructed architecture of the 1980s. Labelle Prussin received funding from the Rockefeller Foundation in 1986 to plan a show on African nomadic architecture for the Smithsonian Institution. She combed the archives of major museums for woven tapestries, plaited ropes, tent armatures, and other architectural components, almost all made by women, for women, to assemble, modify, and pass on through intergenerational networks of builders. Quickly, the challenges of exhibiting this material became evident. The dynamic constructions Prussin had observed during her fieldwork in Africa hardly resembled what she found in storage. Sorted according to formal categories and preservation requirements, the once interdependent architectural structures had been dissipated beyond the point of fruitful reaggregation. Faced with the prospect of displaying artifacts that leave so much of the story untold, the museum tabled the exhibition. Reading Prussin's later monograph, one still senses the challenges of communicating about this category of architecture in which gender roles and familial relationships link up so intimately with material selection, fabrication, assembly, dis-assembly, transportation, and maintenance. To capture some trace of the rhythm and style of these nomadic architectural activities, Prussin frequently turned to photography. There is no way to guess the precise form her exhibition would have taken, but photography would have played a role. A smaller exhibition curated by Prussin at the Seattle Art Museum concluded with fourteen enlarged photographs by Marli Shamir. Like Prussin, Shamir had spent years documenting the unique social dynamics surrounding building in the Sahel region. This paper argues that Prussin and Shamir both merit consideration as architectural photographers. In stark contrast to the disembodied, schematizing photographs of African settlements disseminated by the likes of Rudofsky, their work captured the rituals, routines, and collective efforts that shaped a women-led approach to building.

PS29 Landscape Urbanism and Ancient Greek and Roman Cities: A Multidisciplinary Approach

Mantha Zarmakoupi, University of Pennsylvania, USA, Chair

New Methodologies for Reconstructing Italic Archaic Architecture

Amelia Eichengreen

University of Michigan, USA

Abstract

In the 1980s, Andrea Carandini excavated a large city block at the north slope of the Palatine and discovered some of the most complete domestic remains for archaic Rome. Carandini's reconstructions of these homes, however, leaned heavily on literary sources and extrapolated too much from the actual archaeological evidence. As a result, these reconstructions have often been dismissed by the academic community. Still, the residences remain to this day the only semi-complete archaic domestic site in Rome, as has been noted as such by Bradley, Fulminante, and Hopkins, and the site's impact has reached as far afield as Ellis' discussion on the Roman imperial economy. Since Carandini's excavation in the 1980s, the excavation of a number of new sites including San Giovenale and the Auditorium Site now allow for a reassessment. My proposed talk uses only archaeological evidence to provide a new reconstruction for this housing block in Rome. In light of the fragmentary remains, I develop a new methodology utilizing all archaeological evidence, e.g. burials, and ceramics, in addition to architectural remains to posit a reconstruction. In contrast to Carandini who suggests four houses, I reconstruct this area as one palatial archaic complex. This reconstruction illuminates new details concerning the urbanization process of early Rome. This progression from a hut in the previous phase to a monumental, two-story elite complex reveals a staggering rate of urban transformation. Additionally, while contemporary peers lived in huts of wattle and daub, the residents at this complex lived in stone homes with terracotta roofs, and multiple wells to provide easy access to water. Ultimately, I argue for an increasingly marked social inequality and a more rapid transition from mud huts to palatial urban residences.

PS29 Landscape Urbanism and Ancient Greek and Roman Cities: A Multidisciplinary Approach

Mantha Zarmakoupi, University of Pennsylvania, USA, Chair

Water Management in Roman Sardinia: A Landscape Urbanism Approach

Max Peers

Brown University, USA

Abstract

I analyze water management practices in the cities of Roman Sardinia to argue that local administrative approaches to urban development were informed by an environmental epistemology in line with landscape urbanism. This epistemology mirrors landscape urbanism in that it understands the urban landscape as a combination of anthropogenic infrastructure and ecology. I draw material from the Punic-Roman cities of Nora and Tharros, both of which were founded in the early 1st millennium BCE but came under Roman control in the mid-3rd century BCE. Both cities were founded on peninsulas, and, lacking a source of freshwater within the city limits, relied on the ubiquitous presence of cigar-shaped cisterns that are characteristic of Punic cities. Tharros and Nora were also equipped with complex networks of drains that carried excess or waste-water underneath paved streets and emptied it into the sea. Despite Roman control from the 3rd century onwards, there was no major change to the systems of water management for several centuries. It was not until the 2nd century CE, nearly four centuries after the advent of Roman hegemony, that aqueducts and castella aquae were built to carry water into the two cities from further afield.

The evidence from Sardinia demonstrates that the Roman administrations recognized the strengths of pre-Roman strategies of water management. Imperial ingenuity stemmed not only from engineering prowess, but also from readiness to adapt to local peculiarities in the landscape. Studying Roman cities through landscape urbanism highlights this understanding of and engagement with the landscape, and allows the data to be brought into conversation with other case studies of landscape urbanism.

PS29 Landscape Urbanism and Ancient Greek and Roman Cities: A Multidisciplinary Approach

Mantha Zarmakoupi, University of Pennsylvania, USA, Chair

Principles of landscape urbanism and ancient Rhodes

Stella Skaltsa

Queen's University, Canada

Abstract

This paper seeks to apply modern principles of landscape urbanism (as originally defined by J. Corner) to the city of Rhodes, in order to assess their effectiveness in analysing an ancient paradigm. Founded in 408/7 BC after the synoecism of the three older cities on the island, Rhodes is one of the best documented examples of urban planning in Greek antiquity. Rhodes' orthogonal grid plan—attributed to Hippodamus—has been traced and accurately reconstituted from the evidence of rescue excavations in the modern city, which have been ongoing since the late 1940s (Filimonos and Patsiada 2018; Filimonos-Tsopotou 2021). For some classical archaeologists and architectural historians, Rhodes stands out due to the prominent role that landscape architecture had in articulating and configuring space in Hellenistic times (Lauter 1972; 1986; Patsiada 2013). Yet despite the importance of landscape as a dynamic and integral part of public, private, and sepulchral architecture in the city of Rhodes, landscape urbanism has not yet been introduced as an analytical tool that can help us to better assess design practices in the city of Rhodes. By looking at the evidence at hand—archaeological, architectural and textual—through the lens of landscape urbanism, this paper argues that Rhodes' urban layout organically integrated features of the landscape already from Late Classical times—a century earlier than is usually thought. The modes of landscape urbanism developed in 4th-century Rhodes proved to be multi-functional—endowed with aesthetic appeal, fostering the development of a cosmopolitan social fabric—as well as resilient and sustainable over time.

PS29 Landscape Urbanism and Ancient Greek and Roman Cities: A Multidisciplinary Approach

Mantha Zarmakoupi, University of Pennsylvania, USA, Chair

Changing Identity of the Forum Romanum

Krupali Krusche

University of Notre Dame, USA

Abstract

The Roman Forum has a unique identity in the history of antiquity and Rome. Not only because of its historical, cultural, and political significance but also because each generation of leaders left a permanent mark on the architectural remembrance of the place. Each time transforming and making it their own, simultaneously leaving an admix of monuments and structures collectively known as the Roman Forum.

This paper concentrates on the changing landscape of the Roman Forum, the Palatine and Capitoline hills, and the changing history, architecture, and archeological knowledge of the birth of Rome. The current state of the Forum Romanum, in contrast to its richness in the Republican and Imperial periods of ancient Rome, is surprisingly bare. Invisible within the extant ruins lies a complex history of destruction, excavation, and reassembly. The multiplicity of hands and minds at work in the Forum upholds the value of thoroughly documenting its current state. It underscores the importance the Forum has held for various peoples over centuries. From lush green mountains, the drainage of maxima cloaca, and forming a firm ground for the forum terrain.

PS29 Landscape Urbanism and Ancient Greek and Roman Cities: A Multidisciplinary Approach

Mantha Zarmakoupi, University of Pennsylvania, USA, Chair

Lessons of Urban Failure: learning from the unsustainable

Paolo Vitti¹, Alessandro Pierattini¹, Edmund Thomas²

¹University of Notre Dame, USA. ²Durham University, United Kingdom

Abstract

Hundreds of cities across the Roman Empire offer instances of successful urban models of durability and survival. But what can we learn from those cities that failed? Was this due to poor siting, unsustainable environmental conditions, shortage of materials, or vulnerability to natural catastrophes such as earthquakes? Failures, indeed, were a driver to improve design based on the understanding of the environment and adopt changes that could improve quality of life. In the present climate emergency, good siting and sustainable urban infrastructure are more important than ever, and it is by learning from where things went wrong just as much as by admiring successes that we can understand how to increase the resilience and durability of cities in the future.

This paper builds on the complementary perspectives of architects, architectural historians, and archaeologists to examine the flaws in planning of cities in Italy and the Roman provinces. Failure requires its own methodologies, to take account of structural, environmental and economic weaknesses in urban design. By surveying some instances of the failure of ancient urban planning, due to natural hazards, changing climate or wider territorial policies, we hope both to extend current debates in scholarship on antiquity such as Walter Scheidel's argument (2019) that the high imperial period failed its provinces, which recovered only after the end of Roman dominion and control of natural resources, and to enhance modern debates on urbanism led by architects such as Rem Koolhaas, who blame the demise of the modern city on the inability of urbanism to respond to modern demographics (Koolhaas 1995, Talen 2019).

PS30 Open Session

Robert Wojtowicz, Old Dominion University, USA, Chair

Mapping Memory: The Reuse of Sicily's Tuna Fisheries

Giuliana Vaccarino Gearty

Independent, USA

Abstract

While the architectural value of Sicily's tuna fisheries has been well established by Italian scholars, few historians have examined the adaptive reuse of these buildings. This paper studies the reuse of tuna fisheries in Sicily and argues for their transcontinental significance. Many of these 17th – 19th century structures, called *tonnare*, have been converted from abandoned factories into commercial centers, museums, and resorts. I discuss the ways these fisheries have been adapted for contemporary uses, framing my investigation around a series of research questions: what roles do the fisheries play within their communities today? How can an enriched historical understanding of Sicily's tonnare provide designers with knowledge to address their future? And how else can these structures be treated that would not subject them to disintegration or, conversely, complete transformation? My study considers the tonnare as actively evolving monuments, emphasizing the durability of cultural memory. Though the fisheries have been substantially altered from their original uses, the traditions they represent still resonate within their surrounding communities. Nevertheless, I find that many of the fisheries' transformation into luxury properties inadequately conveys the history and material culture of the tuna fishing industry. How, then, might the tonnare be reinserted back into everyday life in ways that support public use and honor their complex past? I offer an expansive solution, one that foregrounds history, terrain, and ecological regeneration. Focusing on one case study, I propose preserving and reactivating the fishery through minimal programming, such as educational exhibitions and performance spaces. Moreover, the site is expanded to accommodate additional uses, including public swimming facilities, shaded gardens, and humble vacation apartments. I conclude with a discussion of the implications of my findings for adaptive reuse projects, not only for Sicily's tonnare, but also for cultural landscapes with similar narratives.

PS30 Open Session

Robert Wojtowicz, Old Dominion University, USA, Chair

Keble College Chapel: Micklethwaite Renovates the Holy Zebra

Victoria Young

University of St. Thomas, USA

Abstract

This paper shines new light on the 1895 completion of a side chapel in the Chapel at Keble College, Oxford by John Thomas Micklethwaite, an underappreciated architect of the Gothic Revival.

The 1876 main chapel by William Butterfield is known for its exuberant High Victorian Gothic style, a harmony between exterior structural polychromy and an interior decorative program in colorful glass, mosaics, and tiles. Butterfield knew the chapel was a complete and fully integrated building project, but his patrons did not understand it in the same way. Two and half years before the chapel opened, Keble College's Council accepted from donor Martha Combe William Holman Hunt's 1853 version of "The Light of the World" with the stipulation that it hang in Butterfield's chapel. Butterfield vehemently disagreed and for years "Light" sat in storage before being placed in the new library in 1878. Just over a decade later, the Council revisited the idea of hanging the painting in the chapel.

Nearly all scholars who have worked on Butterfield, Keble, or Hunt note that a new side chapel for Hunt's painting was added on to Butterfield's structure. This is incorrect, however, as it was a renovation of existing space completed by Micklethwaite, a protégé of George Gilbert Scott known for his new church designs in a late nineteenth-century Gothic Revival style, restorations of medieval churches, and his role as the Surveyor of the Fabric of Westminster Abbey (1898-1906). My archival research has uncovered that Micklethwaite renovated a sacristy and transept not only to house "Light" but also to provide better acoustics, additional liturgical solutions, and memorials for Mrs. Combe and a recently deceased Council member. Micklethwaite's architectural solution not only responded to functional needs, but also successfully complemented Butterfield's High Victorian Gothic; a style dubbed by local critics as "the holy zebra."

PS30 Open Session

Robert Wojtowicz, Old Dominion University, USA, Chair

Defining Heritage Values from Colonial History for Urban Regeneration ——A Case Study of Tianjin’s Italian-Style Town

Jingting Wang

Tianjin University, China

Abstract

The former Italian Concession in Tianjin (1901-45) is the only Italian concession established overseas. It's crucial to China's foreign relations and the modernization of urban Tianjin, leaving behind a rich architectural legacy that continues to influence the city's appearance and development today. In 1986, it was designated as a 'Historic Building Conservation Area' after Tianjin was declared by the State Council as one of the second batch of National Famous Historical and Cultural Cities. In 2002, the area was transformed into the 'Italian-style Town' through functional replacement for tourism by the Haihe Developing Investment Co. Ltd.. In 2020, it was included in the scope of 'larger Italian-Style Town' and it's currently undergoing a new series of restoration and upgrading programs by the Hebei District Government to promote economic prosperity for the region and the city. The paper sorts the brief histories through the above periods and provides insights into the fusion of colonial and indigenous cultures. By reevaluating the heritage value, the paper also examines the impact of colonialism history on urban regeneration, aiming to balance both heritage conservation and commercialization.

PS30 Open Session

Robert Wojtowicz, Old Dominion University, USA, Chair

From Railway Station to Concert Hall: the Julio Prestes Station in São Paulo City

Marcos Carrilho

Universidade Presbiteriana Mackenzie, Brazil

Abstract

The Julio Prestes Station is one of the most significant testimonies to São Paulo railway heritage. Designed in 1925, by Christiano Stockler das Neves (1889 – 1982), it signaled a cosmopolitan accommodation of passengers in the most dynamic center of the Brazilian economy. Its historical trajectory, however, included a series of episodes that ended up obscuring its importance, thereby impairing the possibility of determining its value in relation to similar railway stations. Even in recent studies, the general perspective has remained focused on the supposed stylistic anachronisms of its architecture. It also ignores that, in 1927, work on the Julio Prestes Station was already well under way, opening to the public, although not entirely completed, in 1930.

Nonetheless, its imposing presence in the urban landscape and the rhetorical charge through ornamentation it sought to convey achieved recognition with the Award of Honor of the Third Pan American Congress of Architects, held in Buenos Aires, in 1927, and the Gold Medal of the Fourth Pan American Architecture Congress, in Rio de Janeiro, in 1930. These circumstances alone should draw attention to its significance.

In one episode of its erratic history, in 1997, the São Paulo State government decided to adapt the building for use as a concert hall. Even though, the proposal aiming at its recovery did not fail to cause apprehension among preservationists. Similarly, the initiative raised heated questions from a range of opponents, some of whom denounced it as exclusionary and elitist.

Aware of those controversies, this paper proposal seeks to examine the characteristics of the project and position its significance within a historical framework. Due to the adaptations undertaken to give the building new use my approach also seeks to discuss whether these changes affect its value as a historical document or compromise its preservation as a cultural asset.

PS30 Open Session

Robert Wojtowicz, Old Dominion University, USA, Chair

Heritage Species for Historic Preservation

Liz Cohan

Jacobs, USA

Abstract

The United States has no standardized concept to recognize nonhuman species of cultural significance. This thesis argues that the field of historic preservation should play a role in cultural species documentation to fill this gap. To achieve this, preservation practice must expand the documentation process to include culturally significant nonhuman species to fully understand the complex historical relationship between species, people, and places and manage cultural landscapes holistically as dynamic systems. I introduce a new concept to identify culturally significant nonhuman species: heritage species. The heritage species definition and criteria are grounded in existing frameworks such as ethnobiology's Cultural Keystone Species (CKS) and World Heritage Species. I apply the proposed heritage species concept and evaluate example heritage species, including Mexican free-tailed bats along Congress Avenue Bridge in Austin, Texas and old-growth trees within Glencarlyn Park in Arlington, Virginia, against the National Register of Historic Places. This study finds that heritage species can fit into existing documentation methods, including National Register nominations and Cultural Landscape Reports (CLR). It presents a set of actionable options geared toward historic preservation professionals, which act as steps forward to integrate heritage species into documentation. Out of these proposed actionable options, this study suggests that preservation professionals document heritage species and their habitat when appropriate, rather than the living species itself; this approach fits more easily into the existing place-based framework. The proposed heritage species concept is intended to serve as a catalyst for preservationists to update preservation practice from a peoples-first to a living-species-first approach. This paradigm shift has many implications for communities and resource managers regarding the Section 106 process and natural and cultural resource management. This study aims to initiate conversations about integrating species, people, and places within historic preservation theory and practice to reconcile how to preserve living landscapes.

PS31 The Architecture of Television

Davide Spina, University Of Hong Kong, Hong Kong and Léa-Catherine Szacka, University of Manchester, UK, Co-Chairs

Sitting Room Studios: Architecture and Community Television

Jessica Kelly

University for the Creative Arts, United Kingdom

Abstract

In the 1970s, the launch of community cable television channels in Britain changed the relationship between architecture, television and the public. Focusing on two community channels, Swindon Viewpoint (1973) and Channel 40 in Milton Keynes (1976), this paper will trace the architectural implications of this new form of television.

Using archival material and tv programmes, this paper will analyse how community channels transformed people's homes into spaces of television. With the emergence of new local cable TV stations, residents introduced TV cameras into their living rooms and filmed themselves. Consequently, homes ceased to serve as fictionalised backdrops and objects of documentaries made by external filmmakers to become sites from which residents could participate in broadcast media. Channel 40 was funded by the Milton Keynes Development Corporation and Swindon Vision, set up by EMI, was later funded by the local community; both were intended to bolster a sense of collective identity in their areas. The network of cables that 'piped' community channels into homes gave this a spatial dimension, creating a rhizome between homes within council estates and newly developed neighbourhoods.

This paper will trace how community channels in 1970s Britain created spaces of television that prioritised public participation in both architecture and media.

PS31 The Architecture of Television

Davide Spina, University Of Hong Kong, Hong Kong and Léa-Catherine Szacka, University of Manchester, UK, Co-Chairs

Where Does TV Go After it Airls?

Sam Dodd

Stony Brook University, USA

Abstract

This paper reckons with the material and spatial afterlives of television and asks how preservation, obsolescence, and disposal attend to television's built environment. I first establish a conceptual connection between technological deflection and architectural production during the history of American television. By "deflection," I refer to instances wherein new technological and social systems shift the velocity of televisual culture without breaking it entirely. There have been several such moments: FCC licensing "freeze" during the early-1950s; emergence of videotape and transition to color broadcasting during the 1960s; formation of cable conglomerates during the 1980s; and transition from analog to digital service during the early-2000s. I then explain how technological deflections generate architectural invention. When a dominant media system like television experiences deflection, what becomes of its amassed materiality? When delivery technologies become obsolete and get replaced, where do the old things end up? Put simply, where does television go after it airs?

When asked by preservationists, these questions lead to predictable places like archives and museums. When asked by TV producers and consumers, answers lead to warehouses and aftermarkets. Those of us concerned with the global entanglements of late modern building find afterlives of American television at unmanaged landfills overseas, in Taiwan, Pakistan, and Kenya, where informal waste workers absorb e-waste toxins into their bodies. Tracking these displacements, I show how the histories of television and architecture remain a matter of environmental emergency. Moreover, I chart television's dispersed network to argue that the medium which feigns visibility as its prevailing function is best understood as an intractable megastructure, the construction of which has led to a global accumulation of dispersed objects and inequitable spatial practices. By interrogating television's architectural afterlives, I follow the lead of ecological and new materialist thinkers in questioning how technological change quite literally takes place.

PS31 The Architecture of Television

Davide Spina, University Of Hong Kong, Hong Kong and Léa-Catherine Szacka, University of Manchester, UK, Co-Chairs

Information Environment: Price's TV Brain for the Munich Olympics

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Kennesaw State University | University of Pennsylvania, USA

Abstract

This paper frames Cedric Price's design for a multi-media information system for the 1972 Munich Olympic Village as an experiment in developing a new living environment enriched by color TV. The Munich Olympics was planned as "the pure show for television." Therefore, its organizers solicited proposals for a central plaza whose design would not only accommodate athletes but also constantly provide real-time information to help people navigate the Village and the Olympic events. Price's winning entry responded to the brief by proposing a large information environment consisting of TV projection screens, audio-visual TVs, air heaters, and other equipment, along with an office preparing and transmitting information. This system, called the "Village Brain," was a focal point of his design, supported by street furniture and small spheres on poles equipped with lighting, audio, or heating/cooling devices. Price advocated for this Village Brain as a catalyst for shaping the communities for athletes during the games and the future residents of the village.

Drawing on material from select archives, this paper argues that Price proposed TV as a technological means not only for orchestrating the visual, audio, and tactile experience on site, but also to help individuals engage with the community in a new information-oriented living environment. In addition to analysing the socio-cultural context of the Olympics, this paper examines Price's Oxford Corner House (1965–66), whose design was influenced by Marshall McLuhan's notion of TV as a "cool medium." Furthermore, in order to explore the cultural backgrounds of Price's interest in synesthetic experience based on color TV and a new type of community shaped by this technology, this paper discusses McLuhan's essay, "The Invisible Environment," and the 1960s movement that envisioned cable television as a catalyst for shaping more vibrant and democratic communities.

PS31 The Architecture of Television

Davide Spina, University Of Hong Kong, Hong Kong and Léa-Catherine Szacka, University of Manchester, UK, Co-Chairs

Broadcasting Eurovision: Turning European Parliament into a Mass-Media

Dennis Pohl

TU Delft, Netherlands

Abstract

This paper explores how the European Parliament became a mass-media platform by mobilizing buildings and television networks to broadcast messages to the European public. Since the 1950s, the European Parliament has utilized various buildings in Strasbourg, Luxembourg, and Brussels not only as assembly spaces for parliamentary politics but also as channels to address the European public through the medium of television. As democracy and television became intertwined in the latter half of the twentieth century, television emerged as a vital tool for the European Parliament to engage with the emerging European electorate, particularly during the first European elections in 1979. The European Parliament adopted pan-European television programs like Eurovision, Eurikon, and Europa TV, leveraging them as instruments for European integration. To facilitate this communication, the institution established satellite transmission standards and television studios to broadcast the plenary sessions of the parliament. Concurrently, architects and designers were enlisted to reshape the physical space of the parliament, effectively transforming it into a mass-media setting. Unlike other governmental institutions, the European Parliament held the unique ability to influence media politics on a European scale, enabling it to simultaneously shape the television infrastructure and redefine its own image.

The contribution critically examines the dynamic relationship between the European Parliament and media networks, highlighting how this connection necessitated constant adaptation and obsolescence of the plenary hall architecture. Moreover, it explores how these media networks influenced the perception of the Parliament in the European public. By delving into the intertwining of architecture, mass media, and European politics, this research sheds light on the complex interplay between media history and architecture, showcasing how the European Parliament strategically harnessed the power of television to engage and connect with the European public.

PS31 The Architecture of Television

Davide Spina, University Of Hong Kong, Hong Kong and Léa-Catherine Szacka, University of Manchester, UK, Co-Chairs

Circuits

Shantel Blakely

Rice University, USA

Abstract

Marco Zanuso (1916–2001) entered practice in 1940s Milan, embracing modernist forms and testing new modes of production. His diverse designs ran the gamut from small objects to landscapes and from concrete-shell factories to electrical appliances, including six television sets designed with Richard Sapper between 1958–1962.

The immersive spectacle of design culture in postwar Milan might be compared to television, for fundamentally, as David Foster Wallace observed in his 1993 essay “E Unibus Pluram,” “it's better to be inside the TV than to be outside, watching.” In a satirical 1962 short story by Billa Zanuso (wife of Marco), design's vitrine-imaginary turns inexplicably fatal when it compels a woman to put on a color-coordinated outfit and mount her matching scooter before smashing headlong into a wall.

Zanuso's television designs exhibit the virtuosity of the modernist's confrontation of technology; they also indicate its limits. The designers achieved exceptional compactness in Doney (1962), Europe's first transistorized television, but in a brochure, they described its circuitry as “streets” to demystify its daunting mass of tightly packed transistors. The way the allegory makes further analysis redundant is postmodern circular logic, as in Thomas Pynchon's *The Crying of Lot 49* (1966) where the resemblance of a suburban subdivision to a circuit puts a character at ease.

By 1968, modernist claims for space and form had lost their charm. Critics looked instead at architecture's entanglement in exploitative systems. When Zanuso's television *Black* (1969) was appropriated for an installation, *I problemi del territorio* (“The problems of the territory,” 1973), Cesare Blasi and his collaborators put several units on pedestals, a flickering image of the countryside illuminating each dark acrylic surface. To become an object of interest, the landscape was televised. If the machine was modernism's defining allegory, perhaps postmodernism's was television.

PS32 Contested Ground: Architectures of Black American Religious Spaces

Charlette Caldwell, Columbia University, USA and William Moore, Boston University, USA, Co-chairs

Hybrid Brazilian Architecture: The Lapinha Church Case

Doriane Meyer

Del Mar College, USA

Abstract

By studying the use of Islamic motifs in Lapinha, an eighteenth-century Catholic church in Salvador, Brazil, this research identifies a hybrid architecture where both religions coexisted. In this space, the tensions between the two religions were exposed and accommodated simultaneously. The church was constructed by enslaved African Muslims during a period of political confrontation between unequal powers. However, despite this context, the space created allowed for both cultures to hold equal importance and hierarchy. These "spaces of correlation" (Fromont 2014, 15), encompassing the interaction of different religions and cultures. The concept of hybridity is incorporated to describe the creation of new transcultural forms arising from the interaction of different cultures. Constructions made by enslaved Africans from the diaspora often exhibited hybrid characteristics, combining elements from the local culture with those brought by the enslaved individuals. In the case of Lapinha Church, the incorporation of Islamic elements such as columns, arches, designs, and biblical scripture written in Arabic within a Catholic church can be seen as an act of intrusion and subversion against colonizing cultural norms. This resulted in a hybrid configuration symbolizing a historical period in which cultures influenced and transformed one another, creating a "third space" (Bhabha 1994, 113) where cultural identity emerges in a contradictory and ambivalent manner, serving as a mode of appropriation and endurance. This study highlights the importance of understanding these transfers and juxtapositions within the broader socio-political framework, particularly in relation to the slave trade and importation of architectural symbols from Islamic Africa to Latin America. The research provides new insights into how marginalized and uprooted communities sought to form a sense of identity by establishing visual and temporal connections with their lost ancestral homeland and its effects on the dominant "host" society.

PS32 Contested Ground: Architectures of Black American Religious Spaces

Charlette Caldwell, Columbia University, USA and William Moore, Boston University, USA, Co-chairs

(Un)marked: Memory and Memorial in Charlotte's Slave Cemeteries

Matthew Gin, Julia Robinson Moore

University of North Carolina at Charlotte, USA

Abstract

This paper examines an ongoing project of engaging slave cemeteries in Charlotte, NC as sites of racial reconciliation. Central to this investigation is the segregated burial ground at Providence Presbyterian Church, founded in 1767 by members of the city's white slave-owning elite. On one side of a low stone wall, white congregants were and continue to be buried in carefully manicured lawns. On the other side, in long-neglected grounds, rest the remains of at least 186 enslaved people in marked and unmarked graves that date back to the eighteenth century. The cemetery at Providence belongs to a crucial historical rupture for Black Presbyterians in North Carolina. In the face of continued discrimination by white church leaders following Emancipation, Black members of Providence departed in the mid-1860s to found their own church— what is today Matthews Murkland. In this process, they were forced to leave their buried ancestors behind.

We will speak about the enduring histories of this sacred Black landscape as they intersect with our current initiative, the Equity in Memory and Memorial Project, which works to reconcile these two churches through the collective design of a monument for the Providence cemetery. Specifically, we will reflect as scholars of color on how we combine our respective expertise in anti-Black religious violence and the built environment to guide this interdisciplinary design initiative that honors Black ancestors by restoring links to their descendants. Of particular focus is how we practice with students a sustained immersive form of community engagement that brings them in partnership with church members to develop this memorial. Reflecting from Charlotte, this presentation will engage the challenges inherent to trauma heritage work involving religious communities and the potential of slave cemeteries as sacred spaces for repair.

PS32 Contested Ground: Architectures of Black American Religious Spaces

Charlette Caldwell, Columbia University, USA and William Moore, Boston University, USA, Co-chairs

A Revelation for Preservation: Modern Additions to Historic Black Church Buildings

Anne Delano Steinert

University of Cincinnati, USA

Abstract

In 1976 one of Cincinnati's largest Black churches, Revelation Baptist Church (RBC), modified and modernized its nineteenth century building with a striking wrap-around addition in a riot of curves and angles. Nearly fifty years later, this addition, referred to by a local preservationist as "a bizarre lamination," left the building vulnerable to the wrecking ball. While it was a home for its Black congregants, the white preservation establishment was unable to recognize the addition as a work of agency by a Black congregation seeking modern spaces within their Civil War-era building. This contested understanding of the addition's value exposed the power dynamics and gatekeeping inherent in contemporary historic preservation practice and led to the building's demolition.

RBC's 1977 rededication program entitled, "A New Day," situated the addition and modernized sanctuary as a bridge between old and new, but the meaning of the addition was more complicated than just modernization. In 1966 the church had weathered a split in which many parishioners followed pastor and Civil Rights leader Rev. Fred Shuttlesworth Jr. to a new church. The modernization was a physical manifestation of the remaining congregations' reinvention and renewal.

This paper will use RBC to argue that, in northern cities where southern migrants often built church communities in reused nineteenth-century buildings, modern additions were important in Black ownership and self-determination. New pews and party rooms allowed church communities to worship and build fellowship in places purpose-built for their needs. Yet because these additions were often built on modest budgets with everyday materials, they have been ignored or even scorned in academic conversations about architectural additions, African American history, and historic preservation. Personal interviews, architectural drawings, and conservation hearing testimony will provide evocative details to reveal the error of these ways and to help welcome a new day

PS32 Contested Ground: Architectures of Black American Religious Spaces

Charlette Caldwell, Columbia University, USA and William Moore, Boston University, USA, Co-chairs

Pratt Weesville Archive

Jeffrey Hogrefe

Pratt Institute, USA

Abstract

Weeksville was founded in 1838 by formerly enslaved persons and freedmen who sought to create a self-sustaining community in Brooklyn, New York. Distinguished by its urbanity, size, and relative physical and economic stability, the community supported seven Black institutions and its original two churches which continue to serve the present community. The forces of anti-Black racism that still inform real estate development in central Brooklyn absorbed most of the original community by the late nineteenth century. The memory of the community lingers in the lives of the descendants of Weeksville, particularly in the Black churches. The Pratt Weeksville Archive, which centers around the ongoing development of archival and oral history collections held by the Weeksville Heritage Center, conducts oral history interviews with current members of the Bethel AME Tabernacle Church, which provides an important historiography of Weeksville. Through academic partnership, students and faculty at Pratt Institute work together with the Center's staff and community members on the ongoing archiving project, which seeks to support the Center's efforts to preserve and add to the archive, provide access to, and interpret the archival micro-history of community development and documentation activities that led to the formation of the community and its growth. Historic Black nineteenth-century self-supporting communities can provide a model for empowerment in twenty-first century Black communities. Central Brooklyn is arguably the largest African American community in the U.S., with a population that is shrinking in numbers due to generational displacement and poor access to public services. As a study in critical ethnography, the paper details the ways in which participation in the archive project has created a new role for a Black church as an important political force in the development of a sustainable Black community in the past, present and future.

PS33 Learning from Mid-Century Passive Designs

Clare Robinson, University of Arizona, USA and Lisa Schrenk, University of Arizona, USA, Co-Chairs

Passivists Pacifists: The Activism of the Mid Century Solar Movement

Alissa deWit-Paul

Rochester Institute of Technology, USA

Abstract

Founded in the 1950s, the American Solar Energy Society (ASES) anticipates Barnabas Calder's thesis that the history of architecture is linked to the history of energy. This is certainly true for three key mid-century solar practitioners—Steve Baer, Harold Hay and John Yellott— all of whom used ASES as a forum for promoting solar architecture. This paper will look at the design and advocacy of these three important, but overlooked, figures. Baer wrote Sunspots and developed the Zome as a fully passive house. Like Calder, Baer thought that energy was a major factor in design. Harold Hay developed the Skytherm roof ponding technology. At Arizona State University, Yellott experimented with his Sky Roof installation, analyzing both passive and active solar techniques. As with the work of Arthur T. Brown, these architects practiced and experimented in the US Southwest, looking for passive solutions for local conditions to solve global problems.

In the mid-1970s, these three building professionals explicitly linked their activities in solar to a pacifist anti-war stance. The “solar passivists” held their first independent meeting in Albuquerque in Spring 1976. These thinkers and researchers believed that passive techniques would reduce strife over depleting energy reserves. Their coalition eventually collapsed but the work they did offers fantastic opportunities to building professionals and the Sustainability Movement. Drawing on personal correspondence, as well as their published works and designs, this paper will explore not only what it means to think of passive solar techniques as political activism, it will also locate their work in architectural history. The paper shows that the “passivist pacifists” are a key antecedent to the contemporary Sustainability Movement, particular its activists element, and their small-scale alternative solar technologies have much to teach building professionals today.

PS33 Learning from Mid-Century Passive Designs

Clare Robinson, University of Arizona, USA and Lisa Schrenk, University of Arizona, USA, Co-Chairs

Jane Drew and Minnette De Silva: A Tropical Climate-Driven Design

Inês Leonor Nunes

University of Coimbra, Portugal

Abstract

This paper explores the passive devices and practices employed by the British architect Jane Drew and the Ceylonese architect Minnette De Silva, prominent figures of mid-century climate-responsive design who proficiently adapted their modernist discourses to the region so-called 'tropical'.

Through pioneer work in West Africa, Jane Drew laid the foundations in the field called Tropical Architecture. Additionally, she published ground-breaking literature entangling climate and architecture. She co-founded a namesake degree program at the Architectural Association in London, leveraging her remarkable contribution to the Chandigarh Project.

Graduating before the establishment of the referred course, Minnette De Silva's command of the idiosyncrasies of her native Ceylon ensured the skillful integration of climatic considerations into the design language of her projects, which masterly harmonized architecture and nature.

This paper is integrated into my Ph.D. research and encompasses the analysis of significant primary sources regarding both architects, namely their autobiographies and archival material, besides recent fieldwork in India and Sri Lanka. It aims to provide new insights into the overlooked legacy of Drew and De Silva, through the lenses of their climatic expertise.

Therefore, it will identify the passive designs used by both architects during the 1950s, framing them into the theoretical outline of Tropical Modernism, arguably a forerunner of today's green architecture. Furthermore, I will share documented *in situ* observations highlighting the resilient effectiveness of these climate-conscious approaches, which illustrate their relevance as learning tools. Plus, by being sustainable and cost-effective, their competence to respond to current environmental challenges. A critical analysis will further address potential obsolete details.

In summary, while successfully integrating the challenges and opportunities offered by the tropical climate into their architectural designs, Drew and De Silva's creativity and versatility were mastered through passive strategies that stood the test of time, still widely lived seven decades after.

PS33 Learning from Mid-Century Passive Designs

Clare Robinson, University of Arizona, USA and Lisa Schrenk, University of Arizona, USA, Co-Chairs

From the Sahara to the West: The Trajectory of the Trombe Wall

Paul Bouet

ENSA Paris-Est, France

Abstract

In the mid-1950s, French scientist Félix Trombe invented a passive solar device for heating dwellings. The air was heated directly on a dark wall placed behind a glazed façade facing the sun, while part of the heat was stored in thermal masses and released at night. Though invented in Trombe's lab located in the cold Pyrenees Mountains, the Trombe wall was meant to be used in the Sahara, especially in Algeria. There, the French were trying to build extractive settlements adapted to the desert's climate, seeking for devices capable of air-conditioning dwellings, including with solar energy. The Trombe wall was meant to provide hot air during the cold nights, while a symmetrical device used terrestrial radiation to cool air during the day, thus allowing a fully passive air-conditioning.

Designed for use in the desert, the Trombe wall finally met with success in the West. After Algeria gained independence in 1962, Trombe continued his research on passive heating in mainland France. He developed his device in collaboration with modernist architects, before it became the most popular solar technology in the 1970s. Designers saw it as the perfect way to respond to the oil crisis by using solar energy, while rethinking architecture's relationship to the environment. Its dissemination went well beyond France, with applications throughout the rest of Europe and across North America.

This presentation traces the history of this prominent passive device, emphasizing the different shifts at play in its trajectory: shifts of geographies (from the desert to the West), of meanings (from colonization to environmental design), and of formalization (from a lab experiment to buildings). In doing so, I contribute to an examination of the colonial origins of climatic devices still in use today, as a way of critically engaging the writing of environmental histories of architecture.

PS33 Learning from Mid-Century Passive Designs

Clare Robinson, University of Arizona, USA and Lisa Schrenk, University of Arizona, USA, Co-Chairs

Passive Climate Controls and the Politics of Museum Design

Nushelle de Silva

Fordham University, USA

Abstract

The museum, with its artificially temperate environment, is a powerful object lesson in how colonialist views of climate and civilization have shaped object conservation in ways that undermine planetary preservation. Current standards for temperature and relative humidity levels in museums, established in the mid-twentieth century by international organizations for preservation, can only be met through costly, energy-intensive mechanical air-conditioning systems. This paper examines proposals for passive climate controls disseminated in UNESCO publications from the mid-1970s to the late 1980s, written by Indian chemist Om Prakash Agrawal and architect Smita Baxi of the National Museum in New Delhi. They discussed how siting, building orientation, fenestration design, ceiling height, wind scoops, and sun-breakers could mitigate the need for mechanical air-conditioning and be adopted across Asia. Agrawal also described local materials, such as vetiver root and margosa leaves, that could be used for humidity buffering in collections of hygroscopic objects. Their proposals, intended to address the challenges faced by Asian museums in implementing costly air-conditioning systems, were invariably termed an “appropriate technology” (a development economics term for cost-effective technologies for low-income nations) which undermined their potential to be adopted beyond Asia. In the face of the current energy crisis, passive approaches to museum climate control, no longer termed “appropriate technology,” are finally being considered seriously as a potential global standard. Museums in Europe including the Rijksmuseum and Guggenheim Bilbao have relaxed climate standards for their collections to bring down costs, and in December 2022, Arts Council England temporarily relaxed environmental controls required for objects loaned under the UK’s Government Indemnity Scheme. Yet as solutions proposed from the Global South (now half a century ago) continue to be inadequately acknowledged, my paper recoups this episode in the history of museum climate standard-setting to underscore the politics of object conservation.

PS33 Learning from Mid-Century Passive Designs

Clare Robinson, University of Arizona, USA and Lisa Schrenk, University of Arizona, USA, Co-Chairs

Graham Steven's Desert Cloud: Making Shade and Water in the Desert

Katarzyna Balug

Harvard University, USA

Abstract

An envelope of black, silver, and clear plastic lays flat on the floor of the Arabian desert in Kuwait at dawn. As the sun rises, its transparent skin absorbs the heat into the black channels inside. The warming air slowly expands, inflating the form. The shimmering, opaque Mylar on the bottom simultaneously reflects sunlight into the interior and creates a shade structure of the tethered 10 by 12-meter cushion, which now floats above the scorched ground. As the air inside cools back down at night, it condenses to form dew, collectable as water produced out of the desert atmosphere. This is Desert Cloud, a 1971-1974 work by English artist Graham Stevens, who began to experiment with environmental inflatable structures as an architecture student in the late 1960s. This paper follows Desert Cloud from its genesis, to the 1973 oil crisis and Stevens' thwarted efforts to mass-produce the floating object for global desert environments despite willing corporate investment, to the present, when he at last has the support of several European institutions to relaunch it as a project relevant to art, architecture and science. The paper contextualizes Stevens' work on passive solar energy with 1970s environmental architecture. It then argues, through Stevens' encounters with international agencies investigating the potential of solar, that geopolitical actors hindered development of alternative energies, including through art and architecture, for decades. Finally, it touches on the history of solar ballooning, and recent efforts of artist-architect Tomás Saraceno inspired by Desert Cloud to create carbon-neutral capacity to circumvent the planet via solar balloon. Given contemporary politics, environmental concerns, and available technologies, is it now time to take ideas about solar-powered inflatable objects seriously, or are they destined to remain one-off 'demonstration' projects?

PS34 Beyond Food: Uprooting the Architecture of Agriculture

Ruth W. Lo, Hamilton College, USA and Samantha L. Martin, University College Dublin, Ireland, Co-Chairs

Architectures of Power: Mills in Palestine and the Colonial Remaking of 'wheat insecurity'

Fatina Abreek-Zubiedat

Tel Aviv University, Israel

Abstract

This paper examines the role of wheat mills in the establishment of Palestine as a settler capitalist territory under British rule from 1917 to 1947. The 'modernization' of milling, underpinned by Western scientific knowledge on wheat cultivation and soil fertility, served to marginalize Palestinian mills characterized by aging equipment and inferior grains. Through archival research and site mapping, this study unveils the mechanisms employed to shutter Palestinian mills and curtail wheat acreage. These methods, stitched into modes of ethno-racial categorization and technological classification, were consistent with efforts by the League of Nations to increase global agricultural output, promote the Jewish settler project in Palestine and consolidate British and American hegemony in the Middle East. This paper demonstrates how wheat mills became sites of capitalist rivalry, including among Palestinians, delving into local competitive dynamics imbued with the cross-cultural knowledge of architects, engineers and the *fellaheen* (agricultural peasants). Analysis centers on two particular mills: the Grand Mills of Palestine, established in 1925 in the port of Haifa by the Jewish Zionist industrialist, Baron de Rothschild, and designed by the Jewish-Hungarian civil engineer, Arpad Gut; and *Ebtin* Mill, built in the 1940s in the Palestinian village of Ebtin by the Palestinian entrepreneur, Haj Mohammed Taher Karaman, and designed by the Jewish-Romanian architect, Leopold Gerstel. Findings illustrate the entanglement of settler capitalism and the settler-colonial elimination of Palestinians enacted through wheat replacement, as well as the role of wheat production in rural-to-urban migration and food insecurity experienced in the Global South more broadly.

PS34 Beyond Food: Uprooting the Architecture of Agriculture

Ruth W. Lo, Hamilton College, USA and Samantha L. Martin, University College Dublin, Ireland, Co-Chairs

Ducking Decoys: An Examination of Wild Food Supply Disruptions

Natalie Lis

The University of Queensland, Australia

Abstract

Past food supply disruptions help in reimagining current industrial poultry practices, which presently pose serious risks to public health and the environment. This paper illuminates the history of large-scale netted duck decoy structures (also known as piped-decoys) that once populated estates of the British Isles, which were ultimately abandoned. These large structures share surprising parallels with existing industrialised practices. The Hale Duck Decoy is a preserved site in England with five radiating netted funnels that cover roughly three hectares, which is used to shed light on the construction and use of decoys. Sites such as Hale Duck Decoy were once important for securing wild waterfowl as food. Duck decoys took root in the British Isles in the 17th century, possibly influenced by the Netherlands, however England also has a long history of duck driving that predates decoys. Duck decoys were built and maintained by tradespeople known as decoymen. Decoymen made great efforts to obscure their craft in order to protect their waterfowl supply and position within the estates that employed them, consequently, the trade was nearly lost to history. This paper looks toward Ralph Payne-Gallwey, a 19th-century duck hunting enthusiast, who recorded the last remaining decoys of his day in *The Book of Decoys, Their Construction, Management and History* (1886). It is with the emergence of mass exploitation of domesticated poultry at the end of the 19th century that the use of wild sources waned. In the 20th century during the post-war period the use of decoys was fully disrupted following the dissolution of many estates and the introduction of commercially available poultry. Current practices may prove more difficult to disrupt, but the environmental consequences can't be ignored. The historic abandonment of large-scale wildmeat sources reveals something about possible changes to dietary habits applicable to the future.

PS34 Beyond Food: Uprooting the Architecture of Agriculture

Ruth W. Lo, Hamilton College, USA and Samantha L. Martin, University College Dublin, Ireland, Co-Chairs

Streaming Material: Prototypes from Montana's Agricultural Experiment

Kyle Stover

Montana State University, USA

Abstract

On February 25, 1939, Montana State University student Edward R. Dye submitted a patent for inventing a *Deflection Plate Dust Nozzle* to “distribute air, gas, dust, or liquid, at any desired distribution in a plane.” The prototype nozzle included specifications for angular variability to control the “material rebounding, streaming, or flowing” of agricultural material as it moved from round pipes onto a flat plane. What is remarkable about Dye’s patent nozzle is the use of variability to control matter, or to deploy an operative anachronism; the nozzle is ‘parametric.’ The invention is one part of an extensive effort initiated with the Hatch Act of 1887 to systemize the scientific study of agriculture in America for the purposes of producing productive farms and to efficiently distribute that knowledge nationwide to land grant universities, government agencies, and the public. In effect, the Agricultural Science Experiments such as the one at Montana State University came to produce a field of study seeking to make and apply knowledge both on the farm and in the classroom. This paper follows the streaming of material from Dye’s *Dust Nozzle*, to the classroom and its affiliate laboratories, into the market, and onto the plates of consumers to examine patents and prototypes that manage agriculture and the built environment in the American West. I argue that overly simplistic binaries such as rural/urban, high tech/low tech, and their like often obscure the much longer history of intellectual property at work in dispossessing the wilderness and its subjects into private property for the purposes of management and control. At work in Dye’s *Dust Nozzle* is the streaming of raw material into property respective only to the jurisprudence which governs this flow.

PS34 Beyond Food: Uprooting the Architecture of Agriculture

Ruth W. Lo, Hamilton College, USA and Samantha L. Martin, University College Dublin, Ireland, Co-Chairs

New Alchemy North, New Alchemy South: The NAI's 1970s Experiments in Agriculture

Meredith Gaglio

Louisiana State University, USA

Abstract

The New Alchemy Institute (NAI) was an environmentalist organization, established in 1970 by Nancy Jack Todd, John Todd, and William McLarney to develop prototypical ecological technologies that would promote self-sufficiency and sustainability. Their Institute, with outlets in Cape Cod, Prince Edward Island, and Costa Rica, pursued what John Todd referred to as “new alchemy,” creating research centers as sites for scientifically supported experimentation into economically and environmentally sustainable polycultural systems that could be broadly implemented. For John Todd, alchemy was a fitting analogy for the work he and his partners undertook. The New Alchemists believed that a restoration of environmental well-being required comprehensive, fundamental changes in the current societal structure, and their small-scale experiments in alternative energy production, organic agriculture, aquaculture, and self-sufficient building were alchemical phases in an ultimate global transmutation.

Under the steady guidance of McLarney and the Todds, New Alchemy East flourished, and the growing Institute accomplished an array of trailblazing projects, including a biodynamic garden, windmill, and small-scale polycultural bioshelter. With an optimism borne of their progress at the Cape Cod farm, the Alchemists began to pursue their original, inter-American proposals. In the mid-1970s, the group established New Alchemy South, a sixteen-acre farm in Costa Rica's Limón province, and New Alchemy North, a bioshelter on Prince Edward Island. These two projects— the former, a community-oriented outdoor ag-laboratory, the latter, a hermetic “Life Ark”—required Alchemists to consider how their scientific explorations might function at varied scales, in different climates, and within diverse communities. This paper seeks to address how the NAI adapted its established agricultural methodology to meet the ecological, social, and economic requirements of Prince Edward Island and Limón, Costa Rica, while still fulfilling its grand alchemical vision.

PS34 Beyond Food: Uprooting the Architecture of Agriculture

Ruth W. Lo, Hamilton College, USA and Samantha L. Martin, University College Dublin, Ireland, Co-Chairs

Translating the Expertise of Settler Colonialism: The Chinese-built Ruvu State Farm (1964-1974) in Tanzania and the Logic of Territory Making

Qianye Yu

Cornell University, USA

Abstract

During Julius Nyerere's presidential terms, Tanzania stood at the forefront of experimenting a village-centered scheme for "African Socialism," and it found great ideological affinities in Maoist China's provincialization of Marxist theory in a dominantly agrarian society. Under the Economic and Technical Aid Agreement of 1964, China dispatched technicians from the Xinjiang Production and Construction Corps (XPCC) to help build the Ruvu State Farm (1964-1974), a 3,000-hectare development project located in the Bagamoyo District, about 50 miles north to Dar es Salaam. Filled with swamps and marshes caused by the flooding of Ruvu River, the selected area featured a tidal landscape affected by the alteration of the rainy and dry seasons. Once considered unsuitable for agricultural production by Dutch and French colonial inspectors, this interlocked river-land geography was straightened out with embankment, aqueducts, and overflow dams to achieve an aesthetics of legibility and manageability. This paper asks, what "expertise" of the XPCC, a paramilitary colonial force responsible for land expropriation and settlement building in the Uyghur homeland, were translated for the planning and design of the Ruvu State Farm, where the spatial organizations rendered the peasants more accessible to the bureaucratic interventions of the state.

PS35 Open Session

Tamara Sears, Rutgers University, USA, Chair

The Drifting Whampoa: Docks, Institutions, and Urbanization of Chinese Cities, 1757-1928

Yan Wan

HKU, Hong Kong

Abstract

Whampoa was the only anchorage in the trade period of Canton system in the late Qing Dynasty. In the transition to the treaty system dominated by Western powers, the name spread into spaces of multiple institutions, including the Hong Kong Whampoa Dockyard which was transferred from Canton to Hong Kong, Guangdong's military industry during the Self-strengthening Movement of Qing, and the Whampoa Military Academy in the Republic of China. The diffusion is neither accidental nor in any authoritative arrangements, but the spontaneous evolution of Chinese urbanization in the global expansion of the European order.

My research takes Whampoa as a multi-conceptual urbanity to study how the early dock industry affected the urbanization of Chinese cities in the interaction between China and the British Empire. The argument is that British private traders broke the monopoly of the British East India Company and Cohong in the opium trade to China by using their Indian strongholds, particularly the ships and capital of Parsi merchants. These relationships are reflected in the space of the Couper dock site and the adjacent Parsi Cemetery in Whampoa, Canton. Against the background of the European industrial revolution on shipping, British merchants abandoned Parsis who received discriminatory policies and turned to P&O, whose mail service was supported by the British government and involved in the opium trade. As a result, the modern docks in Canton were transferred to Hong Kong, while the remaining resources were integrated into the Self-strengthening movement of Qing and transferred to the Whampoa Military Academy which led to the unification of the Republic of China among warlords. These different Whampoas produced competitive and dialectical spatial relations between Canton and Hong Kong and between the early Chinese nation and imperialism. The study contributes a continuous perspective of urbanization in China across breakings.

PS35 Open Session

Tamara Sears, Rutgers University, USA, Chair

Redefining Imperialism in Early Modern East Asia: Diplomatic and Commercial Exchange at the Korean-Chinese Border in the 18th Century

Jeffrey Youn

College of Charleston, USA

Abstract

For centuries, Korea maintained a tributary relationship with Imperial China. The Joseon Dynasty launched approximately 1,000 diplomatic missions to China throughout its 500-year history. Traveling from the Joseon capital, Seoul, to the Chinese imperial capital, Beijing, each mission involved approximately 300 officials. Joseon merchants accompanied, seeking new opportunities for trade and financial profit. The diplomatic activities and commercial exchanges were recorded by officers responsible for documenting all the events associated with the mission, in visual and written forms.

Yi I-myeong's "*Yogyegwanbang-jido* (Borderland Map of Liaodong and Beijing, 1706)" depicts the region stretching from the Korea-Chinese border to the Liaodong Peninsula and Beijing. It highlights the exact route taken from the border to the Chinese capital, including the one-and-only physical border existed in early modern East Asia, a 6-foot wooden fence stood in between the two sovereignties.

Two new travelogues I discovered from the archives of the Kyujanggak Institute of Korean Studies at Seoul National University corroborate the map, which shows the seamless border and the customs office Joseon envoys and merchants passed through. *Yeonhaengrojunggi* by an anonymous author and *Yeonhaengrok* by Min Jin-Won (1664 – 1736) offer greater detail regarding the route between Seoul and Beijing. They include critical information on every stopover point, including the names of inns and other accommodations, as well as the distance between each of those stopover points.

By investigating 18th century maps and travelogues, I reveal Korea's active participation in the maintenance of the Chinese tribute system and redefines the notion of imperialism beyond the Western exploitative model. Through detailed and graphic reconstruction of Joseon envoys' journeys to and from Beijing and examining the envoys' social and commercial engagements with local communities on the move, I argue that the nature of the Chinese tribute system was mutual benefit rather than exploitation.

PS35 Open Session

Tamara Sears, Rutgers University, USA, Chair

From Rome to Goa: il Gesù, the Carmelites and the “Goan church”

Sidh Losa Mendiratta

Centre for Social Studies, University of Coimbra, Portugal

Abstract

This paper proposes to reassess the impact of the church of il Gesù in Rome on the design of the church of O. L. of Mount Carmel in Old Goa (built 1630-ca.1640), and the impact of the latter building on Christian religious architecture in Goa. This reassessment builds on the re-discovery of plans of the Carmelite conventual church and on the survey of the its ruins carried out in 2019. Through their study, we can better understand both the evolution of Christian religious architecture in Old Goa, and the origins of the early modern “Goan church.”

While P. Gomes observed that it was a “great shame for Goa and a great pity for its architectural history” that O. L. of Mount Carmel had “totally disappeared” (2011: 86), A. Pereira considered that its influence on the city’s religious architecture was “limited to a few features” on its façade (2005: 327). The visual documents now available challenge these appraisals, especially regarding the barrel vault with lunettes that covered the church’s nave. Modelled after that of il Gesù, the impact of this vault was so strong that many of Goa’s churches and sacristies were rebuilt with similar vaults. This kind of vault became the most conspicuous element of the interior of the “Goan church” from the late seventeenth-century onwards. With their lofty façades, spectacular settings and barrel vaults with lunettes, the “Goan church” is still an essential element of the territory’s landscape.

The presence of the Carmelites was also important for the Goan clergy at other levels, since they presented alternative channels regarding their aspirations. When the Goan religious orders were created (Oratorians in 1687, and Tertiary Carmelites in 1749), they shaped their statutes on Italian examples, and they modelled their churches on the "Goan church" typology.

PS35 Open Session

Tamara Sears, Rutgers University, USA, Chair

Drawing Connections: An Indian Queen, an Italian Architect, and the Pope Walk into a Church . . .

Mrinalini Rajagopalan

University of Pittsburgh, USA

Abstract

In 1834 Pope Gregory XVI received a set of 5 architectural drawings of a new Catholic church erected in India. Elevations and perspectives showed the proud façade of the church with pedimented colonnade, three domes, and a steeple as they rose from the flat Indo-Gangetic plains. Each drawing was accompanied by the following inscription:

“Erected at the sole expense of her highness the Begum Sombre, by whom it has been munificently endowed. The Foundation of this Splendid Edifice was laid on the Fifth of December 1821. . . Signor Antonine Giuseppe Regheleni a Native of Italy an Officer in Her Highness’ Service was the Architect employed in erecting the Building.”

When the Pope received the drawings, he had them framed and hung in a private antechamber in the Quirinale. The dowager ruler Begum Samru (b. circa 1750 –d. 1836) rose from humble beginnings as a courtesan in Mughal Delhi to become the commander of a mercenary army, independent ruler of her territory, ally to English and Indian forces in north India, and an energetic patron of art and architecture. In this presentation, I analyze the set of five drawings that Begum Samru sent to her pope as diplomatic tools that allowed this Indian woman ruler to forge global connections . I argue that with the aid of her architect Reghellini, the begum (title for an Indian noblewoman) was able to enter distinguished spaces in far off places. Relying on recent scholarship on women’s patronage, I argue that architecture was an essential tool by which she gained global legibility and political regard from her male counterparts around the world. A close reading of these five drawings reveals much about Begum Samru ambitions: architectural, political, and religious.

PS36 Architecture, Planning, and the Law in the Early Modern Spanish World

Juan Luis Burke, University of Maryland College Park, USA and Manuel "Saga" Sánchez García, Dumbarton Oaks, USA, Co-chairs

Ideas and Reality: Professional and Enslaved in Colonial Havana

Dante Furioso

Princeton University, USA

Abstract

On October 9, 1841, Blas Lucumí was working on one of Havana's largest private homes for his master, don Domingo de Aldama. With a stone delivery delayed, Aldama ordered his enslaved workers to help construct his new railroad. Perhaps fearful of being sent to one of their master's dreaded sugar plantations, Blas and the other enslaved Africans refused to leave, demanding payment for their labor. Aldama called the nearby Spanish infantry, who attacked with rifles and bayonets, killing Blas and five others and seriously injuring six more. A deposition was taken later that day. Not only does it inadvertently describe the division of labor on the construction site, but it sketches the quotidian conflict constitutive of urbanization in the late colonial period in Cuba. This paper dialectically analyzes these events captured by the mechanisms of imperial law and order with rules governing the city's growth. Indeed, as Havana entered the nineteenth century, like many cities in the Spanish Atlantic, it began to break out of its old city walls. Accompanying Havana's *ensanche*, regulations for construction sought to reign in everything from the geometry of streets to lot size to building height to facade design, requiring the signature of a trained architect or master builder on each set of plans filed in the town hall. At the time, there were few licensed master builders and fewer architects, so the realities of production often contradicted the harmonies of *policía* sought through regulation. Furthermore, those who did practice inchoate professions (and those enslaved workers who were needed to build) moved between rural plantations and urban construction sites. This paper illustrates that laws regulating the overall shape of colonial cities must be read against instances describing actual workers to fully grasp the messy and spatially-unstable realities of producing built form.

PS36 Architecture, Planning, and the Law in the Early Modern Spanish World

Juan Luis Burke, University of Maryland College Park, USA and Manuel "Saga" Sánchez García, Dumbarton Oaks, USA, Co-chairs

Law and urban policies in Antonio de Mendoza's New Spain (1532-1555)

Carlos Plaza

University of Seville, Spain

Abstract

"En diez y seis años que vine a esta tierra, y todos los he gastado en mirar y proveer de entenderla"; the first viceroy of New Spain Antonio de Mendoza (1490-1552, viceroy 1535-50) indicated to his successor the importance of knowing the Mexican territory, at the same time that he intended to demonstrate how much his intense legislative and administrative policies for the construction of New Spain were based on the relationship with the socio-cultural organization of the pre-existing territory.

Chosen by Charles V for his interest in Moorish culture and familiarity with the policies developed in Granada after 1492, he designed a new state that was to include the culture and socio-territorial organization prior to the arrival of the Spaniards, which he himself was very interested in as a basis for the construction of a "mestizo" society and state. Among his policies, for example, he indicated how "En algunos pueblos se nombran alcaldes indios que son necesarios para la ejecución de las ordenanzas que están hechas tocante a indios".

Considered as an "urbanist Viceroy", the objective is the analysis of his policies from the emanated legislation and management policies, with special interest in his actions and "ordenanzas tocante a indios" on the pre-existing city and territory. The study will be carried out through the official documentation produced during his viceroyalty, crossing it with other cultural sources.

Mendoza is partly remembered as the viceroy who refused to apply the New Laws of the Indies of 1542, which theoretically favored the "naturales". Numerous official sources, however, indicate a great interest in Mesoamerican culture and respect for its ancient dynamics of self-government and socio-territorial structuring, so this research seeks to delve into his figure in the search for more complex readings based on his policies regarding the city and territory.

PS36 Architecture, Planning, and the Law in the Early Modern Spanish World

Juan Luis Burke, University of Maryland College Park, USA and Manuel "Saga" Sánchez García, Dumbarton Oaks, USA, Co-chairs

Natural's not in it: Cultivating casta in the late viceregal Alameda Central

Emily Mangione

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Abstract

My contribution to this session starts from an investigation into the curious prominence of Mexico City's Alameda Central as the setting for and protagonist in an anonymous, late eighteenth century casta painting with the legend De Albina y Español, produce Negro torna atrás. I argue that the Alameda Central, rather than serving simply as a passive backdrop for this scene of racecraft, instead operated as a key public venue for Spanish regimes reordering and laying claim to the territories and peoples of the Americas. In the Alameda Central, landscape architects and bureaucrats literally remade place in the image and as part of a framework of colonial power. My paper proposes an interdisciplinary reconsideration of the Alameda Central, working toward an understanding of the site through its distinctive representation in this painting as an example of the imbrication of aesthetic and spatial procedures of colonial hegemony and control in the early modern Spanish world. While institutional botanical gardens like Madrid's Real Jardín Botánico and its network of American satellites, including one in Mexico City, were indisputably and overtly central to the creation and maintenance of empire, the Alameda Central extended these logics to the public park, where the mediation, extraction, and accretion of the Other central to the instantiation of empire could become a mass cultural event. As a municipally managed public leisure space and prominent representational topos, the Alameda Central interpolates a complex constellation of bureaucratic imperatives and spatial practices involved in the production of gendered and racialized bodies, and it offers a unique opportunity to consider the uneven translation of Spanish colonial law and planning into popular practice.

PS36 Architecture, Planning, and the Law in the Early Modern Spanish World

Juan Luis Burke, University of Maryland College Park, USA and Manuel "Saga" Sánchez García, Dumbarton Oaks, USA, Co-chairs

Philippine “Arquitectura Mestiza” & Spanish Urbanization, 17th c. Visayas

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Abstract

In 1668, Jesuit missionary and chronicler Francisco Ignacio Alzina coined the term “Arquitectura Mestiza” in his *Historia de las Bisayas* to describe a new type of building that was arising in the Spanish settlements of the Philippines that combined Spanish stone and Philippine wooden construction techniques. However, in his extensive multi-volume account of the Visayas, he also wrote of the customs, memories, histories, and observations he had gathered in his 34 years of living and preaching in this region of the Philippines. Amongst his observations, he recorded a sensation of vanishing and an astonishing pace of social and cultural change, which was taking place not in the register of language (for it was he who was forgetting his Castilian, rather than the Visayans who were being converted into thinking in it), but in that of art and architecture.

In attending to Alzina’s lamentations—including, crucially, the halting of certain forms of prestige construction in the Visayas—we can recover an eye for what forms of practice and knowledge were considered precious and noteworthy, and how the value and the contribution of native building techniques continued to be considered visible or invisible in the late 17th century Philippines—and the degree to which this was made legible as 'indio' or 'moro' in a regional context that was then characterized as both.

The following paper pairs a focus on the vanishing traditions that Alzina was describing in the register of ornament and architecture; with attention to other documentation of trends in Spanish colonial urbanization in the Visayas around the time at which Alzina was writing, as well as the pace of missionary building activity in the region, and legislation regulating native space and building practices to consider what was driving the vanishing, and the pace and perception of transition.

PS37 Architectural Modernism in the Mexico-US borderlands

Kathryn O'Rourke, Trinity University, USA, Chair

Monuments to Civilization

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Abstract

After the Treaty of Guadalupe Hidalgo, two binational boundary commissions surveyed, mapped, and marked the US-Mexico boundary with stone and cast-iron obelisk-shaped monuments. By 1896 there were 258 monuments, dotting the borderlands with a unified set of architectural forms and sovereign claims.

In this paper I used the still-extant obelisks and photographic archive of their production to consider the monuments within a critical history of obelisk construction and the images within a regime of landscape imagery representing an American racial imperialism. I consider the obelisk form as it was used to mark the progress of civilizational narratives and the conquest of imperial states. I claim the monument-obelisks, together with their photographic archive, produces an architectural-media narrative of imperialism and domination over Mexico, Mexican citizens, Indigenous populations, and the landscape. I understand landscape as a social construction based on relations between subjects, both human and not. Or, as W.J.T. Mitchell writes, a “medium of exchange,” a “natural scene mediated by culture.”[1]

The figure of the landscape, as much of a construction as the monuments and photographs, relies on previously established systems of knowledge and political ideologies. For the survey teams, ideologies of imperial right and racial domination were foundational to framing, relating, surveying, constructing, and penetrating the landscape. In this paper, I show how early boundary monuments produced an image of imperialism and I analyze the relation between boundary monuments and their photographic representation, placing them within a long lineage of landscape imagery that “pictures the nation” through tropes of racial hierarchy and virginal emptiness.[2]

[1] W.J.T. Mitchell, “Imperial Landscape,” in *Landscape and Power* ed. W.J.T. Mitchell (Chicago: University of Chicago Press, 1994), 5.[2] Stephen Daniels, *Fields of Vision: Landscape Imagery and National Identity in England and the United States* (Princeton, NJ: Princeton University Press, 1993), 5.

PS37 Architectural Modernism in the Mexico-US borderlands

Kathryn O'Rourke, Trinity University, USA, Chair

Housing in the Borderland: for an Expanded History of Southern California Modernism

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University of San Diego, USA

Abstract

Between the end of the Bracero program in 1965, and the Immigration Reform and Control Act of 1986, San Diego County saw a significant increase in immigration from Mexico, at rates higher than anywhere else in the country. The urban growth that accompanied the overall population surge of those years also brought to San Diego a new architectural type: the optimistically-called “garden” apartment. Architectural historians have interpreted the low-rise, stucco-clad multifamily housing built around a courtyard with exterior corridors, ample parking, and sometimes a pool, as an expression of California’s “good life” modernism that combined the lifestyle aspirations of a younger, mostly white middle class not yet burdened by family responsibilities with the speculative appetites of developers and landowners.

In San Diego, with the border as backdrop, this narrative requires serious revisions: the majority of the apartments were built in decidedly working class communities far away from the urban core, such as El Cajon and Escondido, or in rural areas such as Ramona. Their location, relative affordability, and resemblance to roadside motels made them a crucial housing option for many immigrants who after 1965 were often undocumented workers. They rapidly became, and continue to be, home to extraordinarily diverse immigrant communities of blue-collar tenants.

The modernism of these buildings, I argue, resides not only in their architectural features, but also in the way the architecture fitted and sustained the spatial economies of the borderlands. Writing their history requires understanding them not only as discrete architectural objects but also as nodes in transnational flows that delivered wageworkers - and tenants - north of the border, transformed semi-rural communities into increasingly concentrated rental markets, and finally produced immigrant households that stretched far across the border, connecting San Diego apartments to thousands of hometowns throughout Mexico where “migradollars” helped build “remittance houses.”

PS37 Architectural Modernism in the Mexico-US borderlands

Kathryn O'Rourke, Trinity University, USA, Chair

Diverging Parallels: Matamoros and Brownsville as Case Study

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Abstract

Mid-twentieth-century modern architecture in the adjoining cities of Heróica Matamoros, Tamaulipas, and Brownsville, Texas, exemplifies the U.S.-Mexico border phenomenon that architect Rafael Longoria describes as “proximity and disparity.” Modern buildings exhibit conceptual design parallels. Yet they consistently diverge in terms of patronage, urban location, and materiality. Examining these circumstances demonstrates how economic and cultural difference stemming from nationally codified attitudes and practices distinguish Matamoros’s modern buildings from those of Brownsville. A comparative analysis of sites in the two cities supports this conclusion. National, regional, and international architectural periodicals, local newspapers, and communication with local individuals constitute the major sources of information. Modern architecture in Matamoros and Brownsville demonstrates that architects primarily responded to national cultural networks rather than their personal, transnational experiences, even when U.S. and Mexican architects, and their buildings, adhered to the same modernist narratives. Comparing the mid-twentieth-century modern architecture of Matamoros and Brownsville affirms, rather than challenges, historiographic frameworks constructed along national boundaries. What distinguishes the Texas-Mexico borderlands within the geographies of modern architecture is the visible disparity that the border condition imposes, notwithstanding each side’s spatial proximity.

PS37 Architectural Modernism in the Mexico-US borderlands

Kathryn O'Rourke, Trinity University, USA, Chair

Miniatures and Facsimiles at Ramírez Vázquez's Border Museums

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University of Texas at Austin, USA

Abstract

Writing about his country's northern borderlands, Carlos Monsiváis, the trenchant chronicler of urban Mexico, opined in 1978: "The main difficulty I have in defining Mexican culture along the border is in separating the real culture from that fabricated by our country's political bureaucracy." Rejecting the metropolitan tendency to perceive the people living along the Mexico-U.S. boundary (*fronterizos*) and the cross-border cultures they created as corrupted and suspect, Monsiváis instead pointed to the mystifying manufacture there of a monopolistic national culture by elites based in the capital. This process of fabrication is examined via two case studies. The first, Museo de Arte e Historia in Ciudad Juárez, was built by the state in the early 1960s as part of an "urban beautification" campaign. The museum is noted for its late modernist design, a truncated cone roof that wraps around its main hall, as well as its display of facsimiles of artefacts housed in Mexico City institutions. The second, Mexitlán in Tijuana, is a private theme park-like museum built in the early 1990s, also with curving design elements, that displayed miniatures of Mexican architecture—though none from the borderlands. Both projects were overseen by Pedro Ramírez Vázquez, a Mexico City-based architect closely aligned with the state. Ramírez Vázquez wrote that he expected the Museo would present a "synthetic image" of the nation to *fronterizos*, awakening interest among them in "penetrating the interior" of the country rather than the U.S. Museo and Mexitlán tend to be narrated as objects of North American touristic consumption, however, this talk focuses on Mexican cultural politics. It argues that elites' fiction of a unilateral relationship between an "original" culture centered in Mexico City and its "copies" (encompassing artefacts *and* citizens) structured *fronterizos'* (as well as Mexican immigrants') relations to the state and citizenship.

PS37 Architectural Modernism in the Mexico-US borderlands

Kathryn O'Rourke, Trinity University, USA, Chair

Modern Icons and Dissident Land Use on Ioligam Du'ag

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Abstract

This paper will examine the modern architecture of the Kitt Peak National Optical Astronomical Observatory located on Ioligam Du'ag, a sacred mountain on the Tohono O'odham Nation—a Nation whose people's traditional homelands span the US-Mexico border. The paper will first trace how the Observatory—and the public lands surrounding it—passed from Tohono O'odham hands to the hands of the federal government. During the twentieth century in the US-Mexico borderlands agencies like the Department of the Interior and the National Science Foundation produced an image of wasteland in need of improvement through surveying projects and allotment policies. They then set about improving it through Cold War modernization projects tied to scientific and military activity, such as testing sites, laboratories, and observatories. However, Indigenous governments and community members cannily maneuvered within the confines of Cold War politics and development policies, maintaining dissident forms of land use as a means to undermine settler jurisdiction and its attempts to make public lands American. Across the second half of the twentieth century enduring reciprocity and dissident forms of land use were amplified by movements for Indigenous sovereignty locally and across the nation, culminating in a stand for land rights and the preservation of sacred places on Ioligam Du'ag. After establishing the settler colonial techniques of the Observatory, the paper will analyze how Tohono O'odham activists and tribal government successfully blocked the expansion of the Observatory in the late 1990s and early 2000s by reframing US historic preservation laws to protect a sacred landscape. In doing so they undermined a settler colonial territorialization of the borderlands and reinscribed O'odham self-determination, sense of place, and material practices on the mountain.

PS38 Lessons in Critical Reconstruction: Preservation versus the “Cult of Imitations”

John Maciuika, Baruch College, USA, Chair

Reconstruction as a tool for ‘Ideological Preservation’ in Turkey

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Abstract

Heritage places are material expressions that represent collective identities of local, national, or transnational communities. They can unify communities associated with them, but they often become sites of contestation due to their meanings or associations for competing or conflicting identities. Therefore, they can be targets for demolition due to their symbolic importance for local, national, or transnational communities during political and armed conflicts. Reconstruction as a preservation approach is one way of dealing with the demolition of symbolic heritage places to provide collective healing after traumatic events. Reconstruction, however, is also a manipulative approach for multi-layered and multi-cultural heritage places since it can select, highlight, and recreate a particular past from a vast array of pasts and prioritise national identity over competing identities in the service of dominant ideology. For the case of Turkey, reconstruction is defined as a type of preservation approach by conservation legislation. If a historic building is lost due to human-made or natural causes, its reconstruction is possible either if the building is listed as a heritage place or it bears the qualities of a heritage place to be listed. Even though reconstruction as a preservation approach initially intended to prevent the deliberate demolition of heritage places particularly for economic benefits, in time, however, it has become an ideological tool aiming to recreate an idealised Ottoman past over multi-layered and multi-cultural cities in the service of neo-Ottomanist heritage policies. This presentation discusses the political uses and abuses of reconstructions in Turkey through the cases in Istanbul, Bursa, and Edirne. It asserts that the decisions of what to reconstruct is as important as how to reconstruct in multi-cultural and multi-layered cities and opens a debate on the probable implication of ‘ideological preservation’ in post-disaster and post-conflict areas in the service of dominant ideologies.

PS38 Lessons in Critical Reconstruction: Preservation versus the “Cult of Imitations”

John Maciuika, Baruch College, USA, Chair

From the Yellow Crane Tower to the Great Bao'en Pagoda: Ideological Transition in Reconstructing Historical Monuments in Contemporary China

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University of Virginia, USA

Abstract

This research explores the complexities surrounding the reconstruction of historical monuments in China, with a particular focus on the Great Bao'en Pagoda in Nanjing and the Yellow Crane Tower in Wuhan. The reconstructions of these iconic structures have sparked debates and controversies due to their differing approaches in preserving and representing China's cultural heritage.

The reconstruction of the Great Bao'en Pagoda in 2015 deviates from China's traditional approach of replicating ancient monuments, opting instead to utilize contemporary materials such as glass and steel to recreate its original porcelain appearance. In contrast, the Yellow Crane Tower's reconstruction in 1985 sought to faithfully replicate the ancient tower, thereby embodying the historical narrative associated with the structure.

This research employs historical and theoretical analyses to delve into the preservation planning and architectural history perspectives surrounding these reconstructions. By examining the ideological changes and cultural dynamics at play, it sheds light on the evolving attitudes and motivations of various stakeholders involved in reconstructing historical relics in China. Furthermore, this study explores how Eurocentric heritage preservation concepts and deeply ingrained cultural genes influence perceptions and approaches to monument reconstruction in China.

The investigation also probes the role of authenticity and age value in defining the outcomes of these reconstruction projects. It scrutinizes whether they serve as acts of preservation or new constructions and how different forces shape the construction of history and collective memory related to these monuments. The interplay between identity-building, unified nationalism narrative shaping, and the national context of China's contemporary era adds a significant dimension to the analysis.

By comparing the approaches taken in reconstructing the two monuments, this research aims to elucidate these projects' distinctive features and consequences. Ultimately, it seeks to comprehensively understand the ideological transitions in contemporary historical monument reconstructions in China.

PS38 Lessons in Critical Reconstruction: Preservation versus the “Cult of Imitations”

John Maciuika, Baruch College, USA, Chair

Synchronous Preservation: Recording the Ukraine in real time

Cristina Garduno Freeman, Vicki Leibowitz

UNSW, Australia

Abstract

Synchronous Preservation argues for the recognition of a mode of preservation within war-torn Ukraine that is already underway. The paper examines the digital platform *Polycam: Backup Ukraine Database* which allows for everyday users to record, upload and share three-dimensional scans of places, sites and objects that they deem significant within their immediate environment. The veracity of each capture is determined by its GPS coordinates within the Ukraine. This evolving archive exists as a democratised account of the sites, spaces and objects at risk in the Ukraine creating a constellation of high, local, formal and idiosyncratic personal entries. Through this portal, a broad and unsanctioned account of Ukrainian heritage is revealed.

Examined through the lens of Critical Heritage Studies, in particular the work of Australian academics Tracey Ireland, Steve Brown and John Scofield, this paper argues for the role of virtual heritage as a strategy for recoding and sustaining heritage space. The archive, which draws together digital records of well-regarded heritage sites and everyday sites such as an abandoned bus stop, records of ‘*Russian warfare junk*’ and personal trinkets such as ‘*Dnipro Cat*’, becomes a means of assessing notions of significance and (in)significance in real time. This in turn, provides a mechanism for re-evaluating what spaces, architectures and artefacts of the war-torn country are considered worthy of recording or recreating and why. Furthermore, the role of this archive as a digital account is further tested by the possible materialisation of these artefacts. These downloadable files can be 3d printed and reproduced globally resulting in a process which tests the specificity of place, scale, material and context in the materialisation, preservation and recreation of heritage.

PS38 Lessons in Critical Reconstruction: Preservation versus the “Cult of Imitations”

John Maciuika, Baruch College, USA, Chair

The New Suzhou Walls and the Limits of Universal Preservation

Andrew Johnston

University of Virginia, USA

Abstract

International heritage practice is a construct of Western nations, and its assumptions are increasingly under challenge on multiple fronts, including through heritage practices in China and other non-Western nations. Chinese heritage practice appropriates Western values while morphing and construing these into tools that promote their chosen interests. This interplay of external appearances and internal goals creates a dynamic proving ground of heritage practices that provides insight both into China and into pressures in international heritage practice. This paper critically examines one case study of Chinese practice illuminating the challenges and contradictions around key issues in international heritage while arguing for the benefit of dialogue among those who engage with heritage, whether in theoretical frames of critical heritage studies or in the context of on-the-ground practice in national contexts.

The Suzhou walls, destroyed following the communist revolution, were rebuilt in the 21st century. Examining this rebuilding through themes of authenticity and restoration reveals how “universal” preservation principles based in European practice often clash with Chinese heritage practices. Particularly challenging are definitions of authenticity and views on practices of conservation in China, where the objective is not originality and material authenticity but instead on an array of intentions that range from the aesthetic to the political. Focusing on the debates of competing UNESCO conventions and ‘counter-conventions’ such as the China Principles and The Qufu Declaration, we begin to see how China practices and uses heritage on the world stage in ways that work with Chinese cultural understandings while promoting state/party objectives.

This case study empowers the international move away from a focus on materiality and towards valuing heritage as a discourse and system of values while explicating the false duality of the tangible and the intangible. As well, the case study illustrates the value in dialogue, local initiative, and stakeholder empowerment.

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