Dissonant architectural heritage in the postcolonial age. On the changing perceptions of “colonial” architecture in recent decades

Venue:
Fundaçao Calouste Gulbenkian
(building: Headquarters/Sede – see map for orientation)
Av. de Berna, 45A
1067-001 Lisboa
Tel: +351217823000

Program:
Johan Lagae, Mercedes Volait & Madalena Cunha Matos

Local organizer
Madalena Cunha Matos

Contact persons
Madalena Cunha Matos       Johan Lagae
Mobile phone: +351 964196723  Mobile phone : +32 486 862948
E-mail: mcunhamatos@fa.utl.pt     E-mail : johan.lagae@ugent.be
Important remarks & deadline for presenters

As we want to stimulate lively discussions and have a true workshop, we have decided to ask applicants to submit a paper BEFORE the actual event, so that all participants can read the papers beforehand. This formula of pre-circulating papers should allow us to have more profound and engaged discussions. It does however require a discipline of both the presenters (who should submit in time) and the participants (who should do the effort of reading the papers).

Papers should be of 7 to 10 pages in length (15,000 signs, spaces included, or 3000 words). While papers should be well argued and interpretative rather than descriptive in order to trigger discussion.

We do not demand that papers be in a stage in which they could be sent out for publication. Yet, it is our intention to invite authors of stimulating papers presented at the workshop to consider developing their text into an article for a theme issue of the ABE journal.

Full papers should be submitted by February 1st and will be pre-circulated among the participants of the annual workshop on February 8th at the latest. Please submit papers in pdf-format to johan.lagae@ugent.be. Use Times New Roman point 12.

Presenters will also have to stick to a 15, max. 20 minutes presentation of the paper as to have ample time for discussion (we have scheduled a 30 minutes period for each paper, planning 20 minutes presentations and 10 minutes for urgent questions after a paper). Each session is followed by a discussion, triggered by two respondents.
Program

MONDAY, FEBRUARY 18TH

MORNING

10h00 – 12h00: Core Group Meeting (for Core Group members only)
Venue: Fundação Calouste Gulbenkian, Av. de Berna, 45A, 1067-001 Lisboa

AFTERNOON _ official start of the workshop for all COST members, but open for all participants interested in our action
Venue: Fundação Calouste Gulbenkian, Av. de Berna, 45A, 1067-001 Lisboa

14h00 – 14h40: Welcome & introduction by Mercedes Volait & Johan Lagae: “where do we stand & where do we want to go?”
14h40 – 15h10: Presentation WG1 – future plans, in particular regarding output (theme issues of the ABE journal)
15h10 – 15h40: Presentation WG2 - future plans, in particular regarding output (anthology)

Coffee break (20 minutes)

16h00 – 16h30: Presentation WG3 – future plans, in particular regarding output (theme issues of the ABE journal)
16h30 – 17h15: Presentation WG 4 – future plans & training school

17h15 – 17h30: Practical info for the following days

EVENING

18h30 – 19h45: Keynote Lecture
Venue: The National Library (tbc)

Prof. Diogo Ramado Curto, Faculty of Social and Human Sciences, New University of Lisbon, Title tbc

20h15: Conference dinner
Venue: tbc
**TUESDAY, FEBRUARY 19TH**

MORNING SESSION (beware, we start at 9h00!!)
Venue: Fundação Calouste Gulbenkian, Av. de Berna, 45A, 1067-001 Lisboa

**Session one: the “Tel Aviv”-case**
Organizers: Lior Barshak & Tzafrir Fainholtz
Chair: Johan Lagae
Respondents: Tom Avermaete, respondent 2 (tbc)

**9h00 – 9h10:** Introduction by Lior Barshak & Tzafrir Fainholtz
**9h10 – 9h40:** Luca Zevi, *The three seasons of Tel Aviv*
**9h40 – 10h10:** Tzafrir Fainholtz, *Le Corbusier and the Zionist movement. Networking, press, propaganda, and the publicizing of Palestine’s modern architecture in the 1930’s and 1940’s*
**10h10 – 10h40:** Lior Barshack, *Tel Aviv and contested humanism*

Coffee break of 20 minutes

**11h00 – 11h30:** Gianluigi Freda, *The Heritage of a Constant Move: the Lightness of Tel Aviv and the Modern Aspiration in Dov Karmi’s Work*
**11h30 – 12h00:** Alon Harel, *Between Politics and Aesthetics: The Misguided Critique of Bauhaus Architecture in Tel Aviv*
**12h00-13h00:** Respondents & round up discussion

**Lunch break**
Lunch at the restaurant of the Gulbenkian

**AFTERNOON SESSION**
Venue: Fundação Calouste Gulbenkian, Av. de Berna, 45A, 1067-001 Lisboa

**Session two: “Memory”**
Chair: Iain Jackson
Respondents: Kathleen James-Chakaborty, respondent 2 (tbc)

**14h00 – 15h20:** Film projection ‘Asmara. Eritrea’ with an introduction by filmmaker Caterina Borelli
**15h20 - 15h45:** Discussion

Coffee break

**16h00 – 16h25:** Madalena Cunha Matos, *Parallel universes: buildings as constants between historiography and remembrance*
**16h25 – 16h50:** Abderrahim Kassou, *Casablanca, Modern heritage and urban challenges*
**16h50 – 17h15:** Johan Lagae, *Curating a postcolonial ‘open air architectural museum’. Reflections on confronting architectural history, memory work and artistic practice in Lubumbashi, DR Congo*

**17h15 – 18h00:** Respondents & round up discussion

**EVENING**

**20h00** Conference dinner
Venue: tbc
WEDNESDAY, FEBRUARY 20TH

MORNING SESSION (beware, we start at 9h00!!!)
Venue: Fundação Calouste Gulbenkian, Av. de Berna, 45A, 1067-001 Lisboa

Session three: “(Dissonant) History”
Chair: Ezio Godoli
Respondents: Claudine Piaton, Alex Bremner

9h00 – 9h10: Introduction
9h10 – 9h40: Leila el-Wakil, Behind the fable: Hassan Fathy’s oeuvre. Towards an “appropriate” history

Coffee break of 20 minutes

11h00 – 11h30: Ola Uduku, Presenting dissonant, spatial history: Freedom Square Lagos. New Spaces for Commercialised Recreation
11h30 – 12h00: Sanja Rodes, Representing the Colonial Era in the South Pacific Museum
12h00-13h00: Respondents & round up discussion

Lunch break
Lunch at the restaurant of the Gulbenkian

AFTERNOON SESSION
Venue: Fundação Calouste Gulbenkian, Av. de Berna, 45A, 1067-001 Lisboa

Session four: “Re-appropriation”
Chair: tbc
Respondents: Tania Sengupta, Stuart King

14h00 – 14h10: Introduction
14h10 – 14h40: Vassilis Colonas, International style versus Italian colonial architecture. Post-war Greek architecture for Tourism in the Dodecanese
14h40 – 15h10: Caroline Herbelin, Reappropriations of the "French" style in Vietnam, Past and Present
15h10 – 15h40: Pauline K.M. Van Roosmalen, Confronting built heritage: the appropriation of colonial architecture and planning in Indonesia

Coffee break of 20 minutes

16h00 – 16h30: Mercedes Volait, Changing the narrative : the reclaiming of "Belle Epoque" architecture in Egypt in the last decades
16h30 – 17h00: Rachel Lee, An Architectural Link Between Masala Dosas and War
17h00 – 17h30: Respondents & round up discussion

17h30 – 18h00: Final words by the chair & co-chair

Departure and/or Conference dinner
The conference venue is close to the airport (see map in annex with practical information) so that it should be possible to fly out from 20h30 (depending in the closing time of the check-in of your respective flights. Beware that it will be rush hour)
Dissonant architectural heritage in the postcolonial age. On the changing perceptions of “colonial” architecture in recent decades

ABSTRACTS
Session one: the “Tel Aviv”-case

1/ Luca Zevi, *The three seasons of Tel Aviv*

*The First Season*: Tel Aviv was expected to express the epoch-making shift of the Jewish people from the ‘exceptionality’ of its polycentric geographical dispersion, dominated by the spiritual dimension, to the ‘normality’ of a territorial concentration within which it was going, at long last, to lead the normal life of a nation, like all other peoples on Earth. The choice fell on the ‘garden city,’ viewed as the most suitable both from a social and from an environmental standpoint, and the design was entrusted to Patrick Geddes, the great British urban planner. As for the architectural language used, inspiration was drawn from personalities and places where the categorical imperative was a certain detachment from past tradition, something the Jewish settlers saw as equally important. For instance, it was decided to send the most promising young designers to complete their training under the supervision of masters of the modern movement, most notably Walter Gropius, founder of the Bauhaus school.

*The Second Season*: Israel’s victory in the ‘Six-Day War’ of 1967 sparked off a major economic recovery that made itself felt in Tel Aviv with renewed investments into real estate. Tel Aviv’s uninterrupted expansion, starting from 1948, led to an increasing sprawl into neighboring settlements—Petah Tikva, Herzliya, Rishon le-Tzion, Ramat ha-Sharon and Yahoud—and to the formation of a metropolitan area encompassing the whole central swathe of the State’s territory, with a population of over 2.5 million. This process of growth led to a veritable boom, starting in the Nineties, when Greater Tel Aviv meets all the requirements to be considered as a ‘world city,’ one of the vital hubs of the post-industrial globalized economy, characterized by a typically post-modern physical environment and social and cultural lifestyle: the last Eastern bulwark of the globalized Western world.

*The Third Season*: Tel Aviv could therefore lever, in the next future, its role in the network of globalized cities to function as a hinge between the West and a few large cities in the Arab world by establishing forms of cooperation aimed at economic and cultural development, to satisfy people’s daily needs. Tel Aviv could moreover become a testing ground for new, post-Socialist forms of welfare; a prototype of a contemporary, very low energy consumption, reduced pollution city; a breeding ground for post-petrol mobility systems; an unprecedented mixture of architecture and nature.


This paper will examine the connections, which existed between Le Corbusier and Jewish architects, journalists, and political activist who were involved with the Zionist movement in the 1930's and 1940's, and will present how these connections reflects the instrumentation of modern architecture by the Zionist movement as a tool for settlement and propaganda. From its early beginning, the Zionist movement strived for the resettlement of the Jews in Palestine where they will build a modern society. This aspiration led Zionist architects and planners to adopt modernist architecture, and to publish their work in local architectural journals such as Gazith and Habinyan, and abroad in magazines such as the Crown-colonist
and l'Architecture-d'aujourd’hui. The publications were supported by the Zionist organizations, and publicized the movement's unique planning projects, such as the Kibbutz, and the architecture of Tel-Aviv.
In the 1930's the desire to be in contact with the European modernist architecture milieu led Jewish architects to travel to work and study in Europe. In the 1930's some of them worked in Le Corbusier's office and became involved with the European architectural press. In 1938, through the influence of a Zionist political activist, Le Corbusier himself became interested in the Jewish resettlement project and wrote an unpublished article on the subject. Based on new archive material and on contemporary publications the paper will present how the building of an architectural professional network which involved le Corbusier, was conceived as a tool for the promotion of the Zionist project abroad. It will further more reveal some of the mechanisms which were used in the building of Israel's modernist identity.

3/ Lior Barshack, Tel Aviv and contested humanism

My work on the question of patrimonialization in general -- and of the white city of Tel Aviv in particular -- is not motivated by specifically architectural concerns. Rather, it springs from several debates in social and political philosophy. My presentation will be divided into three parts. In the first part I will summarize a response to postmodernist criticisms of patrimonialization in general, and specifically of the patrimonialization of modern architecture. Indeed, I argue that there is an intimate link between postmodernist rejection of patrimonialization and its rejection of modernism, a link that may surprise those many advocates of modernism that were not always committed to the cause of patrimonialization. More particularly, I attempt to defend - from several postmodernist objections - the claim of modernist architecture to be inherently part of the tradition of humanist architecture. Here I draw on the work of several architectural theorists and historians such as Giedion, Norberg-Schulz, Rowe and Vesely, but mainly on the work of social and political theorists such Habermas, Arendt and Lefebvre. My central claim is that the power of (humanist) architecture to construct and affirm a spatio-temporal realm for mundane exploitation by the living depends on the presence/preservation of former stages in the (dialectical) development of humanist architecture. An additional claim that I make is that the different values of the architecture of the past (such as ‘historical value’ and ‘commemorative value,’ in Riegl’s terms) depend ultimately on its aesthetic value. In the second part, I attempt to link the case of Tel Aviv – in particular, the combination of modernist architecture with ‘non-modernist’ town planning – to the foregoing account of humanism. In the final part I derive from the theoretical introduction critiques of current conservation practices in Tel Aviv.

4/ Gianluigi Freda, The Heritage of a Constant Move: the Lightness of Tel Aviv and the Modern Aspiration in Dov Karmi’s Work

The Modernity of Tel Aviv is built on continuous merge between different cultures and social necessity. The phenomenon can be presented by exploring entire modern structure of the city and by focusing on personal stories of local architects. Additionally, this approach gives a close look at different shades of Modernity and helps to identify its roots and origins. Having a natural intent of the state to build a new society through a modern aesthetics, local architects brought their personal architectural insight to the image of the city. Whether they had studied in Bauhaus or worked with Erich Mendelsohn, each architect has formed his or her own way of professional expression at new land and new culture. For this reason the
Modern Architecture of Tel Aviv has never been attached to world’s noble influence in its
dogmatic way, and thus allowed to avoid the modernist monumentality, which is profoundly
present at other modern cities.
Tel Aviv is not, as usually perceived, a 'Bauhaus City', it is not an austere derivation of
International Style. It is not comparable neither with the Italian foundation cities, nor with the
accepted architecture overseas. Tel Aviv’s original aesthetics is signified by individual
adventure of each architect who was urged to adapt principal architectural concepts to
immediate society needs by providing quick, economical and sophisticated housing solutions.
Dov Karmi is one of the pioneering architects who begun to define the landscape of the city.
He studied Architecture in Ghent at Belgium and established his office Tel Aviv already in
early 30’s. Karmi’s prominent style and refined code has contributed a great deal to a living
soul of the city. His balanced architecture is one of the most expressive examples of a vibrant
modernism comforted by his deep aesthetic and technical sensitivity and by his attention to
the relationship between every single building and the city.

5/ Alon Harel, Between Politics and Aesthetics: The Misguided Critique of Bauhaus
Architecture in Tel Aviv

In this paper I will examine a recent book which argues against the architecture in Tel Aviv
on the grounds that it is "eurocentric". I shall argue that the criteria for judging the quality of
architecture should be founded on aesthetic considerations rather than political ones. I shall
also challenge the concept of eurocentricism and its relevance to the evaluation of the success
or failure of an architectural enterprise.

Session two: “Memory”

Film projection & discussion ‘Asmara, Eritrea’, 2007 (in the presence and with an
introduction of the director: Caterina Borelli, independent filmmaker)

‘What is identity in a post-colonial nation? In this film, Asmarinos from different walks of
life guide us through their city. Through their narrations – tracing back from colonialism to
the present – the city itself becomes the main character, and the embodiment of Eritrea’s
history. As the film progresses, it is the chorus of all the different experiences, rather than
false notions of race and religion, that emerges as the collective place of identity, in which
lies the concept of “nation”’

Introduction taken from the website on the film, see http://www.anonime.net/asmara/

‘Asmara, Eritrea should serve as a model in documenting African cities. Through interviews
with local residents, the filmmaker is able to imbue the built environment with life, to evoke
the feel of the street and the interrelationship of neighborhoods. In particular, the film excels
at unpacking a particularly complex 20th century history, which awakens viewers to complex
gopolitical forces sparring over the horn of Africa even as it traces the development of a
gracious and liveable city’

Zoe S. Strother, Riggio Professor of African Art, Columbia University
1/ Madalena Cunha Matos, *Parallel universes: buildings as constants between historiography and remembrance*

Historians and laypersons have always shared objects of knowledge and of personal familiarity: their common ground is constituted by the built environment. By some upheaval events in history, their common ground acquires an extraordinary divergence. Then, in the different realms of the small group of historians and the huge group of laypersons, buildings simultaneously keep the status of constant attributes while gaining an unusual place as significance carriers. In any sort of post colonialism, buildings embody what was lost in the former colonies and can be represented by images. In the photographic age, these acquire a verisimilitude that can cause emotional longings and produce a memory, remade by the addition of this additional stratum. Other than these images had, even in the era of mass-media, a limited circulation and impact; the image was still an object, even if thin, transportable and reproducible. In the era of the internet, however, the image is multiplied ad-infinitem and activated by the user-maker.

Portugal’s revolution of 1974 and the subsequent debacle of the Portuguese 500 years’ empire occurred at a particular moment in history which was different from the end of the other European colonialist empires. These portentous events antedated by a few years the advent of the www. As such, the independence of the Portuguese ex-colonies in Africa did not preclude the emergence of both institutional and spontaneous presences in the web. Sites and blogs allow individuals to personalize and offer information about the lands where many of these authors once lived. By the temporal proximity of the loss of the colonies, numerous ex-colonizers or ex-military in the colonial wars are still alive; and are keen on having their experience recognized. The material which they upload has a large percentage of graphic contents. On the other hand, architectural and urban historians, who only very recently take an interest in colonial matters, completely disregard these web productions.

The connection between these separate worlds is made by the buildings. These are the bodies of knowledge, to be acknowledged, analyzed and judged upon; and eventually acted upon, protected and transformed to suit the new needs. The paper sets out to ascertain this separateness and identify the different roles played by buildings - in the formation of architectural and urban canons, for one part, and in the long mourning and healing process of loss, for another.

2/ Abderrahim Kassou, *Casablanca, Modern heritage and urban challenges*

Casablanca is the city of migration, a generous and welcoming city, a city belonging to all. At the same time, Casablanca is where all the challenges facing the construction of a modern Morocco take place, especially in the public realm. In that context, the architectural heritage is one of the key players in the construction of a new relationship with public space geared towards a full citizenship. In that process, civil society has a large role to play. Working on heritage, and specifically on modern heritage has brought us to work on history, memory, relationship with spaces in a society where education is weak, and cultural education almost non-existent. *Casamémoire*, of which I am the former president, is a non-profit organization founded 15 years ago. It is involved in modern architectural preservation in Casablanca through developing several activities in relation to this particular heritage that aim to raise awareness, as well as to face demolition threats. The presentation will present a number of our activities
such as the heritage days and the abattoirs project. Through these, I will discuss the heritage and memory preservation process in Casablanca.

3/ Johan Lagae, Curating a postcolonial ‘open air architectural museum’. Reflections on confronting architectural history, memory work and artistic practice in Lubumbashi, DRCongo

A few years ago, Marc Pabois, visiting the Congolese city of Lubumbashi, DRCongo as a representative of the Département du Patrimoine of the French Ministry of Culture, described the city as an ‘open air architectural museum’. His visit, that was initiated by the then director of the French Cultural Center in Lubumbashi, triggered a larger project that resulted in the compilation of an inventory of the built colonial legacy in what was, after all, a former Belgian colonial city, as well as a modest architectural guide. In this paper, I will provide a critical reflection on that enterprise -albeit that I was partly involved in it- and discuss other ways in which architectural historians working on former colonial cities can engage with the intricacies of ‘shared built heritage’, to use the somewhat problematic notion introduced by ICOMOS to deal with colonial built legacy. More in particular I will present the ways in which my own research as an architectural/urban historian working on Lubumbashi since 2000 has been informed by the work on Lushois urban memory conducted by both local and foreign scholars (in particular the Africanist Bogumil Jewsiewicki), as well as by collaborating with local artists, in particular writer Patrick Mudekereza and photographer Sammy Baloji, who run the Lubumbashi based cultural association Picha [the Swahili word for image]. As I have already developed this topic to some extent elsewhere, I will focus here mainly on my involvement in the 2nd biennale on contemporary African photography and video art organized by Picha in 2010 and the current preparation of an architectural workshop I was invited to mount as part of the next edition Picha Rencontres 2013. I will demonstrate how such collaborations have forced me to reflect on the potential role of doing research on the architecture and urban planning of a (post)colonial city like Lubumbashi and to what extent it is or can be of use for local re-appropriation. I will argue that the genre of the architectural guide could in fact provide a useful format for mounting a collaborative project that seeks to re-situate the built production of this ‘open air architectural museum’ both in (post)colonial history and memory, but also discuss some of the difficulties and pitfalls intrinsically bound up in such an endeavor.

Session three: “(Dissonant) History”

1/ Leila el-Wakil, Behind the fable: Hassan Fathy’s oeuvre. Towards an “appropriate” history

If only one name of a contemporary Egyptian architect comes to mind, it is that of Hassan Fathy, internationally famous since the release of Gourna, A Tale of Two Villages (Cairo, 1969), published in English in the USA under the title Architecture for the Poor: An Experiment in Rural Egypt (University of Chicago Press, 1973). Devised over many years, written and rewritten, published at the time of the wakening in the West to questions of
ecology and vernacular architecture, the work met with considerable success and propelled Fathy, the champion of a new cause, to the pinnacle of fame. The primary sources related to the built and intellectual œuvres of Fathy are simply gigantic. However, it is architects rather than historians who have written the abundant literature on Fathy. This architectural approach thus went without an exploration of the sources in their entirety and most of these works and articles on Fathy uproot him from his epoch and environment. Fathy has been represented as a genius who cropped up from a spontaneous generation, an inventor of a system of architecture on the margin of the battered footpaths of Western and Eastern modernity, a proselyte “guru” ending his days as an anchorite, alone with his cats and his elderly domestic Oum Samir who served him everyday an identical menu composed of chicken, rice, and an orange, at n° 4 of Darb el Labbana Road, beneath the citadel. Fathy himself wasn’t displeased by this this fable, which he contributed to construct by creating impasses on certain facets of his career and of his life. However, reducing Fathy to this living legend of him as the thinker and builder of New Gourna, which he himself qualified as a failure – what his detractors repeat in chorus without hesitation –, prevents from considering the actual life and evolution of the architect. His career, which spanned the century, is polymorphous.


In recent years, there has been a renewed focus by architectural historiography on the experience of European settlements in China around 1900. The city of Tientsin / Tianjin is of particular significance as the site of the largest number of concessions (Italy, Austria-Hungary, Russia, Germany, France, Belgium, Great Britain, Japan) released by the Chinese Empire between 1861 and 1900. About a thousand Western buildings today constitutes an important part of Tianjin’s architectural heritage. The Italian and Austro-Hungarian concessions of Tientsin were formed after the two countries –for various reasons not involved in the colonial process– participated in suppressing the Boxer Rebellion (1900-1901). The Austro-Hungarian concession bordered directly with the Italian concession and was otherwise limited by the confluence of Hai Ho and Pei Ho rivers. The settlement was governed by a consul, counted about 40,000 inhabitants and saw the presence of a small garrison. In 1907 most of the public institutions (consulate, barracks, prison, school, theatre, hospital) had already been built. However, the Austro-Hungarian concession had to fit into an environment already characterized by other powers (e.g. United Kingdom, Germany) and in a highly populated part of the city, which led to a constant use of forced expropriations and to creation of a building contractor that operated on site. The Austro-Hungarian presence ended in 1917, when China declared war on the Central Powers and annexed the concession. The Treaties of St. Germain and Trianon ratified the exclusion of the successor states of the area. The case of the Austro-Hungarian concession has not yet been investigated from an architectural historical point of view and in general it has been little studied. The public and private buildings built by Italian architects and engineers along the Hai Ho river on the border with the Austro-Hungarian settlement, still contribute to the qualification of the urban landscape. While WWI and other events forced several nations to abandon the international settlement (1917 Austria-Hungary, Germany; later Russia, Belgium), the Italian presence was characterized by longer life (till 1947). This long time provides the opportunity to observe the radical change in the architectural language and to reinterpret it in the making
process. While the financial support by the ANMI (National Association for the Assistance of Italian Missionary) –already investigated in studies of E. Godoli– represented the continuity, the advent of Fascism (1922) and the 1929 Stock Market Crash radically altered the relationship between the Italian government and its representatives in Tientsin. Recent research in public and private archives allows to highlight the role of new actors –such as finance (Società Commerciale d’Oriente, Banca Commerciale), companies (Breda, Fiat), or professionals (architects and engineers)– and to rewrite the outcomes. The singular case of the European concessions in China expressed a different way of interaction with the local reality than what happened in the traditional colonies. For Austria-Hungary and Italy –very far from the ambitions of the great colonial powers– the concessions were exclusively bridgeheads to establish profitable trade links; being trade centres more than bases for political action, the national presence in the settlements (the international settlement in Tianjin counted at least 7 different Western powers) was architecturally expressed in an even stronger use of recognizable styles.

In this paper, we will discuss several issues related to this particular case study:
1) The role of the two countries, Austria-Hungary and Italy up to that time not present in Asia, in commercial and building activities in the international settlement of Tientsin.
2) The way of building development within the two concessions: while in the Italian concession operated the ANMI (an organism that has its headquarters in Italy), Austria-Hungary relied on a building contractor created on site, the "Ho-Tung Baugesellschaft".
3) How national self-expression was made concrete: only through the use of architectural styles, or even through the creation of urban and social spaces imitating the home country?


Writing in 1956, Tunisian-Italian Jewish critic Albert Memmi noted in his The Colonizer and the Colonized that the greatest affliction of the colonized and oppressed was “being removed from history.” Yet Memmi explains how the colonized compensated for their ascribed timelessness: “the same passion which made him admire and absorb Europe shall make him assert his differences, after all, are within him and correctly constitute his true self.” My paper examines those very negotiations of inscribing the complex, multidimensional colonized self in a new historical narrative. Against the backdrop of this growing anticolonial rhetoric, I investigate the ways in which Tunisians grappled with modernist visual discourses to ultimately formulate their own spatial and architectural vocabulary. Like many other emergent, decolonizing nations of the 1950s, Tunisia had to contend with not merely with the problem of modernity and the recent urban spatial incursions of the French protectorate authorities, but also had to grapple with the palimpsest of spatial imprints left by the Phoenicians, Romans, Vandals, Byzantines, Arabs, and Ottomans as well. For architects of the 1950s and 1960s designing the new nation’s future built environment, this burden of self-representation necessitated a reevaluation of Tunisia’s historically dense and complicated past. My case studies will look at two sides to the construction of a national narrative: both erasure and preservation of two types of housing projects. The first case study will look at Tunisian President Habib Bourguiba’s efforts to level and obliterate the gourbivilles, or self-built habitat projects dating to the 1930s and 1940s. The second case study will examine the preservation project of Sidi Bou Said, initiated by the Association de Sauvegarde de la Médina (formed in 1967). Understanding what socio-spatial impact these respective, yet simultaneous efforts at razing and refurbishing homes had on Tunisians will shed light on the
profoundly dissonant and fraught desires of the new nation, in contriving a past and future of a different sort of selfhood.


In 2011, Freedom Square, was opened on Lagos Island, being the first significant open space, in decades for public use in central Lagos. This space, is historic in its location, and has been innovatively transformed to its current function, with a commercially-driven user access strategy. Freedom Square, located on the grounds of the old Lagos Prison, that had been built by the occupying British Colonial Government. Originally functioning as accommodation for native prisoners from the late 19th century, the last residents were moved from the site in the 1960s, and it has since remained the property of the Nigerian, and then the Lagos State Government.

The newly created park has been careful to keep traces of physical parts of the original prison within its grounds, which sit between the ambitious post-modern leisure park spaces created by the architect. An edited historical narrative of the Location's history has also been developed which serves as an educational purpose for the visitors to Freedom Square.

However, due to the need for the park to meet with its maintenance and running costs, entrance to this leisure-cum-Lagos history space, is not free to enter, and there are associated costs with refreshments purchase on site. There are already tensions between likely park visitors and officers over the park entrance costs. Currently the venue has evening performances, and is attended by the middle classes who can afford the entrance fees and to spend an evening watching weekend musical performances. A contemporary art gallery has also been added to the complex.

This paper questions what actual historical integrity the new park has, and as importantly how is this history conveyed to the non-'middle class' Lagosians and residents, who arguably most need to engage with the city's history. At a more fundamental level it also questions the validity of commercially driven interventions in being central drivers in successful heritage redevelopment and building re-use projects, particularly if such interventions are to engage with the democratic access to collective historical memories through curated physical remains and constructed, (and possibly contested) histories.

5/ Sanja Rodes, *Representing the Colonial Era in the South Pacific Museum*

The paper considers the representation of the nineteenth and twentieth-century colonial histories of Australia, New Zealand and New Caledonia through the lens of the contemporary culture-history museum. Focusing on the museum as a loaded meeting point of nineteenth and twenty-first-century modes of globalisation, the paper will address three examples: the National Museum of Australia in Canberra, designed by architects Ashton Raggatt McDougall and Robert Peck von Hartel Trethowan and opened in 2001; the Jean-Marie Tjibao Cultural Centre in Noumea, New Caledonia, designed by Fondazione Renzo Piano and opened in 1998; and the Museum of New Zealand Te Papa Tongarewa in Wellington, designed by Jasmax Architects and opened in 1998. Tracking new museological positions and tactics, each of these post-colonial projects participates in the museum’s return as a significant contemporary building type—with the adherent demands of interactivity, performativity, iconicity and economic stimulation. To the extent that these can be construed as symptoms of globalization, these museums are obliged, at a local level, to reconcile the
general with the particular (read local, national, or cultural-ethnic) and thus balance the need for objective presentation of the colonial project and its difficulties with the global demand for universal access to knowledge of all kinds. While stressing the difference in the colonial globalization of nineteenth and twentieth-century Britain and France and the post-colonial globalization of the new museum, this paper attends to the specific case of these South Pacific Museums to reflect on the tensions of the local vs. the global in two moments, on represented in the other. The paper will not address the re-appropriation of the colonial legacy traced in works of architecture, but a re-appropriation of those legacies by means of architecture and the contemporary, historical-cultural museum type.

Session four: “Re-appropriation”

1/ Vassilis Colonas, International style versus Italian colonial architecture. Post-war Greek architecture for Tourism in the Dodecanese.

With the fall of Italian fascism and the capitulation of the Italians in 1943, the islands of the Dodecanese came under German occupation until the final surrender of Germany in May 1945. In 1947, after two years under British rule, the islands were handed over to Greece. The two periods of architectural creativity which correspond to the periods in office of the governors Mario Lago (1924-1936) and De Vecchi (1936-1941) can still be made out, illustrating the different perspectives of the ‘protector’ and the ‘conqueror’ which characterize the whole range of Italian colonial architecture and its attitude at different places and times to the local architectural tradition.

The fascination of the ‘other’ was felt particularly keenly in the areas of modernization and leisure. Rhodes, and later Cos, were among the first sites to attract the new tourists visiting Greece in the post-war years, while the domestic film industry was drawn back to them time and again as a fantasy background, almost an exotic setting, for Greek films. Soon, however, during the Greek ‘architectural spring’ of the years 1957-1967, the urban landscape of the islands was to acquire new and powerful points landmarks: the Grand Hotel and the Miramare Bungalows on Rhodes, the Xenia Hotel on Cos – all works by important Greek architects of the period (P. Vasilieiadis, N. Valsamakis, C. Sfaellos) etc. The post-war modernism adopted in these designs essentially put an end to attempts to integrate new buildings into ‘the spirit of the place’, to interpret the local tradition, etc. – preoccupations so dear to the Italian architects and their Greek colleagues (D. Pikionis). The unashamedly modern style of these buildings would be reinforced in the 70’s by the huge tourist complexes engendered by the development of island tourism following the Spanish example of Costa Brava and Costa del Sol (Hilton, Capsis, Rhodos Bay). The major tourist destinations of Greece were soon to acquire a uniform aspect.

Was this new style a reaction to the picturesque architecture of the Italian rule, or was it a passport, a symbol of the islands’ new image projected world wide by The National Greek Tourism Organisation (EOT). Was the international style adopted as a “national” style of Greece in order to proclaim the change of regime, or was it just conformed to Post-War Greece and Marshall Plan urban policies?
2/ Caroline Herbelin, *Re-appropriations of the "French" style in Vietnam, Past and Present*

The history of the re-appropriations of European architecture in Vietnam is particularly illuminating if considered over the long term. Contrary to what is generally believed, the use of European motifs in local architecture was not introduced with colonization. Even before the conquest, these motifs were already commonly employed, notably in the luxurious residences of Chinese merchants installed in Vietnam. The colonial period then gave rise to further borrowings, which varied not only by region, but above all according to the social class of those who did the adopting. The colonial situation allowed for not only aesthetic re-appropriations, but also for more complex reinterpretations, in both form and function, which in turn led to new architectural forms. The question of the so-called "French" style continues to be at the heart of contemporary Vietnamese architecture. Discussions surrounding this issue fill the pages of specialized journals, where architects interrogate, debate, and critique the incorporation of Western motifs, even as these motifs are all the rage in the general populace. This so-called "French" (kiến trúc kiểu Pháp) style has reappeared in hundreds of manifestations in still extant colonial buildings. It has been expressed through various declensions of colonial decor, which simultaneously introduce pell-mell other Western references. This paper begins by providing a brief historical context, after which it focuses in particular on the divergent ways in which Vietnamese architects and the population have viewed the "French" style. This paper then explores the contrasting relationships to the past, and to architectural identity, embodied in these different forms.

3/ Pauline K.M. Van Roosmalen, *Confronting built heritage: the appropriation of colonial architecture and planning in Indonesia*

Due to the multifaceted socio-political context in which colonial architecture and town plans were realised, a confrontation with this architecture and planning evokes various associations, ranging from anguish and embarrassment to appreciation and even admiration. In Indonesia, a former Dutch colony, the handling of the tangible remains of its colonial past vividly demonstrates the multifarious aspects that are intrinsically related to the inevitably ambiguous appreciation and appropriation of a substantial segment of Indonesia’s built heritage.

From the early 1950s until the early 1970s, as the government of the new and independent Republic of Indonesia primarily focussed on nation building, the overall attitude towards the colonial built heritage was pragmatic and somewhat nonchalant. Apart from ostentatious manifestations of colonial rule such as commemorative and war memorials, most buildings and urban fabrics were left untouched. During the next two decades, when Indonesia’s economy boomed and a middle class emerged, this lenient attitude was increasingly replaced by indifference on the one hand and concern on the other. While investors and real estate developers were continuously on the lookout for strategic, preferably centrally located locations to execute new, often commercial and large-scale building projects – which almost by definition meant the cities’ colonial centre – citizens and scholars disputed the irrevocable changes these building projects caused. What was remarkable about the protests was that they concerned all (built) heritage in Indonesia: colonial and non-colonial alike.

While Asia’s economic crisis of 1997 temporarily changed Indonesia’s economic situation, the political arena changed fundamentally after the president stepped down in 1998 after having been in power for 32 consecutive years. In the aftermath of these developments the reason why and the way in which Indonesians appreciated and looked at colonial built heritage changed once again. Although architectural significance and economic value
continued important arguments for the preservation of buildings and town plans, the social
and cultural relevance of buildings and neighbourhoods gradually also became important
arguments in the rat-race for their continued existence. The realisation that built heritage was
a tactile evidence of the past and as such is a perfect agent to learn about that past, was an
approach that appealed – and appeals – to professionals and non-professionals.
Regarding the latter it is relevant to note that the growing awareness and appreciation of
colonial built heritage occurs in Indonesia as well as the Netherlands; since circa 2005 Dutch
professionals and non-professionals have started to acknowledge the relevance of overseas
architecture and town plans designed by Dutch trained architects and planners. Indonesia’s
and the Netherlands’ consequential recognition of colonial built heritage as ‘mutual heritage’
and the Netherlands’ corresponding foreign cultural policy with regard to this specific
heritage have resulted in interesting bi-lateral projects that reflect Indonesia’s and the
Netherlands’ appropriation of their colonial built heritage.
In my paper I will describe the changing attitude towards colonial built heritage in Indonesia
between 1950 and 2012 and the agents that drove this development. I will illustrate this
development with brief descriptions of initiatives to save and/or restore buildings and
neighbourhoods. As many initiatives succeed but also plenty fail, I will also analyse the
actors behind the latter category. The result will be a paper that analyses how colonial
architecture and town plans in Indonesia were gradually appropriated by Indonesia and the
Netherlands, and what this appropriation signifies in terms of appreciation and preservation.

4/ Mercedes Volait, Changing the narrative: the reclaiming of "Belle Epoque"
architecture in Egypt in the last decades
This paper will look at the array of mechanisms and agencies, including legal opportunities,
advocacy and media lobbying, that have led to the inclusion of "colonial" architecture in the
discourse and practice of Egyptian heritage, through its labeling as "Belle Epoque"
architecture, in the last decades. It will argue that, together with social and economic forces,
narrative dynamics have played a crucial role in the process, confirming the impact of story-
telling and branding in post-modern societies.

See following page
An Architectural Link Between Masala Dosas and War

On a recent visit to Bangalore’s Indian Institute of Science (IISc), I stumbled upon another of Otto Koenigsberger’s buildings. Although the glass louvers in the squat entrance tower had been removed and the openings partially filled in, I recognized the proportions from a loose, uncaptioned photograph in Koenigsberger’s archive.

Ironically, on my first trip to the IISc, I had visited the bookshop in this single-storey building. Later, I had walked to the other end of the building, down its narrow central corridor, past a pensioners’ housing association, a travel agency, low-ceilinged offices and a room full of sewing machines, to eat lunch in the lively student cafeteria.

Having now identified the incongruous structure as Koenigsberger’s work, I had to determine its original function. Could it have been part of the old Chemical Engineering Faculty I had been looking for? Nirmala Das, the helpful manager of the IISc’s Archive Department did not know, and could not find out. “Perhaps it was the Foreign Language Section, madam?” the bookshop owner suggested. Perhaps.

Back in Berlin, I examined the few existing archival snapshots, hoping to find a clue. In an older photo, Photoshop’s shadows correction tool revealed rows of long cylinders stacked up outside the building—the kind of cylinders used for storing gas. What could they be? After consulting other archival material and a privately circulated book on the history of the IISc,¹ I came to an unsettling

conclusion: the building was originally a hydrogen production plant commissioned by the (British) Government of India during the Second World War. The opening through which military hydrogen was packed onto trucks is now filled with the staff of Prakruthi Vegetarian Restaurant piling masala dosas onto plates.

Through this and other examples of re-appropriation gathered in Bangalore in my search for Koenigsberger’s shrinking architectural heritage, I will address the implications of such transformations in the context of a rapidly growing city where an etch-a-sketch approach to urban development is erasing the metropolitan past, and history seems to be unusually malleable.

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2 At the “request” of the Air Headquarters of the Royal Air Force, the Hydrogen Plant was built in 1944 to enable the large-scale production of hydrogen, and, once it was fully operational, the plant was capable of producing 20,000 cubic feet of hydrogen gas per month. What exactly this hydrogen was used for is not known, but it may have been added to petrol to improve its octane content, making it suitable for use as aeroplane fuel.
Dissonant architectural heritage in the postcolonial age. On the changing perceptions of “colonial” architecture in recent decades

PRACTICAL INFORMATION

Venue:
Fundação Calouste Gulbenkian
(building: Headquarters/Sede – see map for orientation)
Av. de Berna, 45A
1067-001 Lisboa
Tel: +351217823000

Contact persons
Madalena Cunha Matos                Johan Lagae
Mobile phone: +351 964196723         Mobile phone : +32 486 862948
E-mail: mcunhamatos@fa.utl.pt         E-mail : johan.lagae@ugent.be
## ACCOMMODATION - Lisbon, Portugal

### STAYING NEAR THE WORKSHOP VENUE
(Fundação Calouste Gulbenkian, see map)

<table>
<thead>
<tr>
<th>Hotel</th>
<th>Address and contact</th>
<th>Approx. price per person for 3 nights</th>
<th>Transports nearby</th>
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</thead>
<tbody>
<tr>
<td>Hotel Açores Lisboa</td>
<td>Address: Av. Columbano Bordalo Pinheiro nº1, 1070-060</td>
<td>€ 200 (inc. breakfast)</td>
<td>Metro: Praça de Espanha (blue line)</td>
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<tr>
<td>Turim Iberia Hotel</td>
<td>Address: Av. 5 de Outubro, 160 1050-062 Website: <a href="http://www.turim-hotels.com/web_custom/hotel_detail.php?cd_hotel=14">http://www.turim-hotels.com/web_custom/hotel_detail.php?cd_hotel=14</a></td>
<td>€ 150</td>
<td>Metro: Campo Pequeno (yellow line)</td>
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<td>Bus: Campo pequeno (207, 727, 736, 738, 744, 749, 754, 756, 783, 798), Av. Berna – Rego (726)</td>
</tr>
<tr>
<td>SANA Executive Hotel</td>
<td>Address: Av. Conde de Valbom, 56, 1050-069 Website: <a href="http://www.executive.sanahotels.com">www.executive.sanahotels.com</a></td>
<td>€ 144</td>
<td>Metro: São Sebastião (blue and red lines), Saldanha (yellow and red lines)</td>
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<td>Bus: Av. Visconde Valmor (726), Av. Marquês de Tomar (713, 716, 726, 742), São Sebastião (205, 726, 746)</td>
</tr>
<tr>
<td>SANA Reno Hotel</td>
<td>Address: Av. Duque D'Ávila, 195/7 1050-082 Website: <a href="http://www.reno.sanahotels.com">www.reno.sanahotels.com</a></td>
<td>€ 171</td>
<td>Metro: São Sebastião (blue and red lines), Saldanha (yellow and red lines)</td>
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</tr>
<tr>
<td>Hotel Principe Lisboa</td>
<td>Address: Av. Duque de Ávila Nº 201, 1050-082 Website: <a href="http://www.hotelprincipelisboa.com">www.hotelprincipelisboa.com</a></td>
<td>€ 134</td>
<td>Metro: São Sebastião (blue and red lines), Saldanha (yellow and red lines)</td>
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<td>Bus: Av. Marquês de Tomar (713, 716, 726, 742), São Sebastião (205, 726, 746)</td>
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<tr>
<td>Hotel</td>
<td>Address and contact</td>
<td>Approx. price per person for 3 nights</td>
<td>Transports nearby</td>
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<tr>
<td><strong>Hotel Vincci Baixa</strong></td>
<td>Address: Rua do Comércio nº 32 e 38 Website: <a href="http://www.olissippohotels.com">www.olissippohotels.com</a></td>
<td>€237 (without breakfast)</td>
<td>Metro: Terreiro do Paço (blue line), Baixa-Chiado (green and blue lines) Bus: Largo da Madalena (737), Praça</td>
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<tr>
<td><strong>Hotel Alif Avenidas</strong></td>
<td>Address: Av. Duque de Ávila, 189, 1050-082 Website: <a href="http://www.alifhotels.com/Hotel-Avenidas-Lisbon.aspx?lang=en">http://www.alifhotels.com/Hotel-Avenidas-Lisbon.aspx?lang=en</a></td>
<td>€147 (without breakfast)</td>
<td>Metro: São Sebastião (blue and red lines), Saldanha (yellow and red lines) Bus: Av. Marquês de Tomar (713, 716, 726,742), São Sebastião (205, 726,746)</td>
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<tr>
<td><strong>Real Palácio</strong></td>
<td>Address: Rua Tomas Ribeiro, 115, 1050-228 Website: <a href="http://www.realpalaciohotel.com/">http://www.realpalaciohotel.com/</a></td>
<td>€227</td>
<td>Metro: São Sebastião (blue and red lines), Parque (blue line) Bus: Igreja de São Sebastião (205,726,746)</td>
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<tr>
<td><strong>HF Fénix Garden</strong></td>
<td>Address: Rua Joaquim António De Aguiar, 3, Coracao de Jesus, 1050-010 Website: <a href="http://www.hfhotels.com/?s=3&amp;ss=21">http://www.hfhotels.com/?s=3&amp;ss=21</a></td>
<td>€165</td>
<td>Metro: Marquês de Pombal (blue and yellow lines) Bus: Marquês de Pombal (205,207,702,706,709,711,712,720,72,726,737,738,744,746)</td>
</tr>
<tr>
<td><strong>Ibis José Malhoa</strong></td>
<td>Address: Avenida José Malhoa 10 1070-158 Portugal Website: <a href="http://www.ibis.com/pt/hotel-1668-ibis-lisboa-jose-malhoa/index.shtml">http://www.ibis.com/pt/hotel-1668-ibis-lisboa-jose-malhoa/index.shtml</a></td>
<td>€100</td>
<td>Metro: Praça de Espanha (blue line) Bus: Praça de Espanha (205, 716, 726, 746,756), Av. Madame Curie (205, 716, 726,746), Av. José Malhoa (731)</td>
</tr>
</tbody>
</table>
**PUBLIC TRANSPORTATION IN LISBON**

**Metro (how underground / subway is called locally)**
Lisbon’s metro is the easiest way to travel in the city. All suggested hotels, the airport, the workshop venue and the historical part of the city have a metro station reachable at walking distance. There are 4 lines, flagged by a color (yellow, green, red and blue) and a symbol (sunflower, boat, seagull and compass). The direction of each line is given by its final station. All stations are equipped with a network map, as well as a map of the station and its exits. There is also interesting architecture and tilework in the stations, so is an attraction in itself (Álvaro Siza Vieira conceived Baixa-Chiado station and Santiago Calatrava designed “Gare do Oriente” - the train/bus/metro station at Oriente). You should be aware of pickpockets.

The metro network is open from 06:30 AM to 01:00 AM. Some entrances of a few stations close earlier however – simply search for an open one, because that does not mean the whole station is closed.

**Links:**

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| **Hotel Borges** (not the best hotel, but opens immediately into the buzz of Chiado’s libraries and cafes) | **Address:** R. Garrett, 108, 1200-205 Chiado, Website: [http://www.hotellborges.com/](http://www.hotellborges.com/) | **€180** | **Metro:** Baixa-Chiado (green and blue lines)  
**Bus:** Pç. Luís de Camões (202,758), Rua do Ouro (711,736,746,759,783)  
**Tram:** Chiado (28E) |
| **Inspira Santa Marta** (beautiful new hotel in the old urban fabric) | **Address:** R. de Santa Marta 48  
1150-297  
Website: [http://www.inspirahotels.com/](http://www.inspirahotels.com/) | **€297** | **Metro:** Marquês de Pombal (blue and yellow lines), Avenida (blue line)  
**Bus:** Marquês de Pombal (205,207,702,706,709,711,712,720,723,726,727,736,738,744,746), Rua Santa Marta (774), Av. Da Liberdade (205,207,709,711,732,736,746,783) |
| **Hotel Ibis Lisboa Liberdade** | **Address:** Rua Barata Salgueiro 53, 1250 043  
**Bus:** Rua Rodrigo da Fonseca (773), Rua de São Mamede (773), Av. Da Liberdade (205,207,709,711,732,736,746,783) |

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refurbishment in the Baixa Pombalina)  
http://www.vinccihotels.com/eng/Hotels/Portugal/Lisboa/Vincci-Baixa do comercio (205,206,207,208,210,706,711,714,728,732,735,736,774), Terreiro do Paço (206,210,706,711,728,735,746,759,774,781,782,783,794)  
Tram: Largo da Madalena (28E), Praça do comércio (15E,25E, 28E)
Carris (Buses, Trams & Funiculars, Aerobus)
An extensive network of buses, trams and funiculars exists in Lisbon. The bus stops are recognizable by a yellow sign, with the number identification of the buses that pass there. Each bus stop has a name - the actual address. In most stops you can find a network map, and other information (list of stops and timetable for each bus that stop there). A colour system is also used, but it is not as intuitive as the metro’s network. The vintage trams and funiculars are attractions in themselves (hop on number 28E tram for a broad visit to Lisbon’s ‘7 hills’, the oldest part of the city). Trams headed to Belém are known to have pickpockets reaching for tourists’ wallets – be careful!
There are buses around the clock, however around midnight some buses cease and a night service starts (buses 201,202,205,206,207,208,210). Search the website or look in the bus stops for each bus’ timetable.

A special bus to the airport is also available, called “Aerobus”, however that one is not provided by Carris (the public transport service). Tickets can be bought online, in some selling points or aboard and cost €3,50 (possible promotion; valid for transportations for 24h). It works from 7:00 AM to 11:00 PM. In many cases, the Aerobus is not the best option, since several Carris buses stop at the airport (see ahead), and there is also metro available – both options are cheaper and have broader time spans.


Fares
Each trip costs €1,40 and is valid throughout all Metro and Carris networks for 1 hour. A day pass can be acquired for €6,00. In both cases, you shall have to buy a “7 colinas/Viva viagem” (rechargable) ticket and then charge it with as many trips or the amount that you want. Note that the ticket costs an extra €0,50 but can recharged - don’t throw it away. You can receive the 50 cents back, plus any leftover amount, if you return the ticket at a personalized selling point, existing in most metro stations. Tickets are sold in any metro station (advised) and in some points near bus stations. You can also buy them directly to the bus or tram drivers, but those are more expensive.

How to plan your trip
You can ask for a network map at the tickets’ selling points or choose to use those on the metro stations/bus stops. However, if you have internet available beforehand a better option is to use the following website: http://www.transporlis.sapo.pt/ (English version available). All transport networks are integrated there and it can give you the fastest route or the ones requiring less walking distance or less transfers (automatically it has “less transfers” option chosen but you can “recalculate current route” and change it). It is also sensible to the hour you are planning to travel. Another option is to simulate your route either on metro or carris websites or through Google Maps.

Taxi
Taxis are available 24/7. Most are beige cars and have a sign on the top saying “TAXI”, as well a green light – if the green part is on it means that they are available. You can also call them using the numbers (00351) 21 793 27 56 or (00351) 21 494 25 27. Fees start at
€2,00 by day or €2,50 by night, but you can track your expense on the monitor all of them should have at visible place. A typical journey from the airport to somewhere around our venue should cost about €10,00. Notice that you will be charged more if you put something on the luggage compartment. The fee per kilometer would also rise if you get out of town.

### Main useful or touristic areas reachable by public transport

<table>
<thead>
<tr>
<th>VENUE</th>
<th>Transports</th>
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| **Gulbenkian (garden and museum)** | Metro: São Sebastião (blue and red lines), Praça de Espanha (blue line)  
Bus: Praça de Espanha (205, 716, 726, 746,756), Bairro Azul – Gulbenkian (205,726,746), Pç. de Espanha – Av. De Berna (726) |
| **Airport** (try to get a window seat on your flights) | Metro: Aeroporto (red line)  
Bus: Aeroporto (91,96,705, 708, 722, 731, 744, 750, 783 by day and 208 by late night) |
| **Terreiro do Paço, Cais das Colunas, Fundação José Saramago** (the river…) | Metro: Terreiro do Paço (blue line)  
Bus: Praça do comercio (205,206,207,208,210,706,711,714,728,732,735,736, 774), Terreiro do Paço (206,210,706,711,728,735,746,759,774,781,782,783,794)  
Tram: Praça do comércio (15E,25E, 28E) |
| **Baixa** (the old ‘Downtown’, Baixa Pombalina) | Metro: Baixa-Chiado (green and blue lines)  
Bus: Rua do Ouro (711,736,746,759,783), Rua da Prata (711,714,746,759,760,783), Largo da Madalena (737)  
Tram: Largo da Madalena (28E), Praça do comércio (15E,25E, 28E) |
| **Chiado** (the elegant shopping area of the 19th cent.) | Metro: Baixa-Chiado (green and blue lines)  
Bus: Pç. Luís de Camões (202,758), Rua do Ouro (711,736,746,759,783)  
Tram: Chiado (28E) |
| **Sé** (12th cent. cathedral) | Bus: Sé (737)  
Tram: Sé (12E, 28E) |
| **Castelo** (a must see if the weather is good) | Bus: Castelo (737)  
Tram: Castelo (12E, 28E) |
| **Belém, CCB** (a must see) | Bus: Belém-Jerónimos (201,714,727,728,729,751)  
Tram: Belém-Jerónimos (15E,)  
Train: Belém (catch it in Cais-do-Sodrê) |
| **Oriente** (the area of the Expo 98) | Metro: Oriente (red line)  
Bus: Rua do Caribe (728), Estação Oriente (208,210,400,705,708,725,728,744,750,759,782,794) |
Venue:
Fundação Calouste Gulbenkian
(building: Headquarters/Sede – see map above for orientation)
Av. de Berne, 45A
1067-001 Lisboa
Tel: +351217823000

You come in usually from the North (where the Avenue of Berne is, running NW-SE). It's where we located the larger red arrow. We also included the other entries to the Gulbenkian main building, either though the park, or through the park and Museum, or through the Centre of Modern Art and park... because people can come from anywhere in the area, and it's nicer walking thought the park than by the sidewalk around the complex.
Distance from Venue (Gulbenkian) to the airport
Map of hotels nearby the workshop venue (see also list).