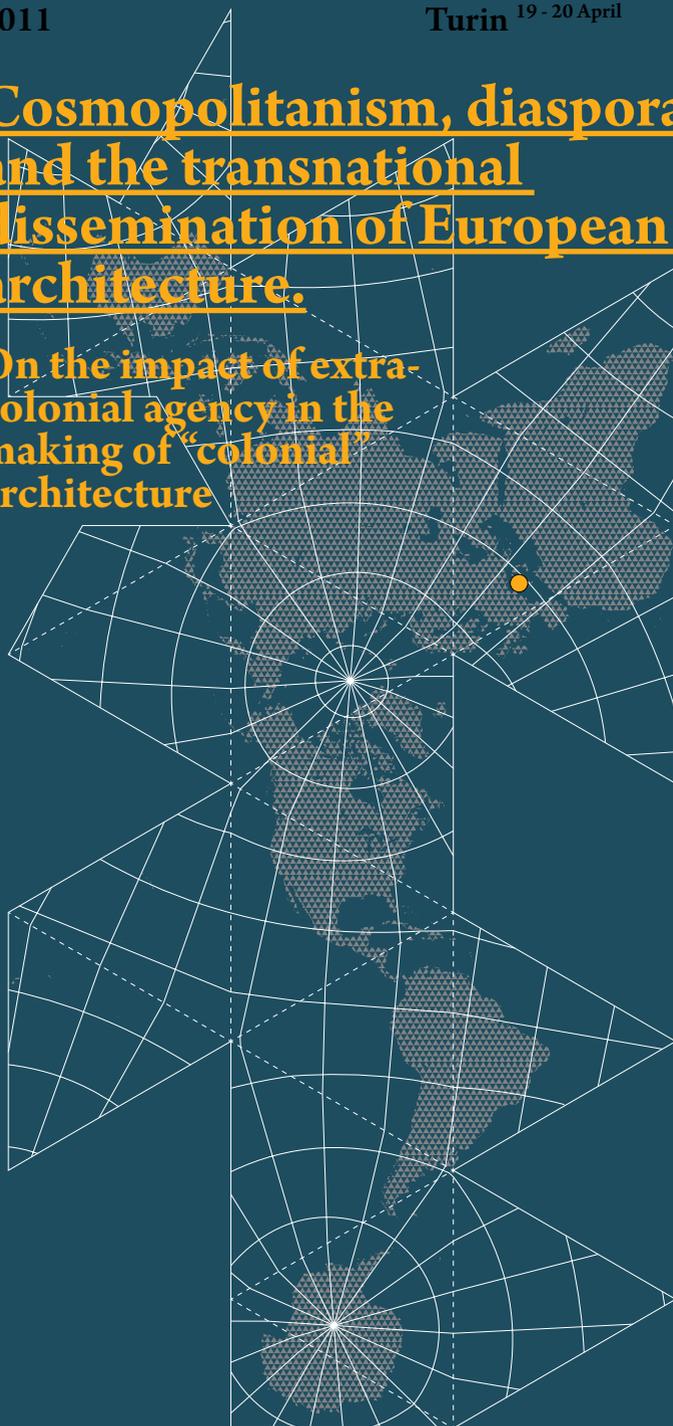


2011

Turin 19 - 20 April

# Cosmopolitanism, diasporas and the transnational dissemination of European architecture.

On the impact of extra-  
colonial agency in the  
making of "colonial"  
architecture



# **Cosmopolitanism, diasporas and the transnational dissemination of European architecture.**

## **On the impact of extra- colonial agency in the making of “colonial” architecture**

The first Annual Workshop of the Action focuses on the impact of extra-colonial agency in the making of “colonial” architecture. Through a series of case-studies, it will highlight mechanisms and vectors of the transnational transfer of knowledge, expertise and practice that are not necessarily linked to those engendered by the colonial enterprise. Presentations will be organized along three thematic sessions that, while sometimes interrelated, nevertheless bring to the fore particular forms of agency underlying such transfers. Each session will consist of three 20 minute-paper presentations and one work-in-progress presentation in which members can briefly present recently started research. As such, information on ongoing research will be easily and quickly communicated within the network, allowing for productive collaborations or information exchanges even at an early stage of research.

# Program

## Tuesday<sup>19.04</sup>

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- 14:00 - 17:00 **Session 1. Nomadic experts and émigré architects**  
**Andrew Leach**, *Neumann to Newman, Vienna to Wellington: Architecture and Change across Two Generations of Practice*  
**Robert Home**, *Planning and architectural consultants in the British Empire: 1900-1960*  
**Francesca B. Filippi**, *Working abroad and returning home: Annibale Rigotti in Turkey and Siam*  
**Alexandra Yerolympos**, *The itineraries of Constantin Doxiadis*
- 20:00 - ... Opening of the exhibition on P.L. Nervi, introduction by **Carl Olmo**

## Wednesday<sup>20.04</sup>

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- 09:00 - 12:30 **Session 2. Cosmopolitan encounters**  
**Leila el-Wakil**, *The networks of Hassan Fathy*  
**Iain Jackson & Ola Uduku**, *The influence of Professor Charles Reilly and the Liverpool School of Architecture abroad*  
**Vilma Fasoli**, *L'Ecole de la Polytecnico di Torino et la pratique des architectes italiens en dehors de l'Europe*  
**Zvi Efrat**, *The Work of Israeli Architects in Africa and Asia during the 60s-70s*

12:30 - 13:30

Lunch at University  
Menza

13:30 - 14:15

Introduction to session 3

14:15 - 14:30

Pause

14:30 - 18:00

**Session 3. Diasporic communities**

**Mercedes Volait**, *Cosmopolitan Heliopolis*

**Vittoria Capresi**, *A new town planning model for Libya: the colonial Italian rural centres, 1934-1940*

**Ezio Godoli**, *Colonies agricoles allemandes en Amérique latine*

**Vassilis Colonas**, *The building activity of Greek communities and the participation of Greek engineers/architects in the Urban modernization in the countries of Central Africa (1950-1970)*

**Sofie Boonen**, *Tracing European communities in the urban landscape of Lubumbashi, Democratic Republic Congo (1910-1939)*

## Nomadic experts and émigré architects.

Knowledge and expertise travel often via the medium of the professional individual. Le Corbusier, whose “wanderings were equaled only by those of Tintin” as Jean-Louis Cohen once aptly phrased it, is a case in point. The presentations in this session will focus on the sometimes complex and unexpected trajectories of individuals across the globe. They will discuss the logics underlying these trajectories, such as forced migrations or the globalization of the profession of architecture and urban planning, and discuss how such movements impacted the ideas and practices of the “nomadic expert” considered. The idea is to focus on those experts whose relevance goes beyond the individual case. Rather, we invite contributions that use a particular biography to reflect upon more general issues and questions related to the transnational transfer of expertise.

## Chair

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**Johan Lagae** (Ghent University, Belgium)

## Respondent

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**Regina Göckede** (Brandenburgische Technische Universität Cottbus, Germany)

## Speakers

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**Andrew Leach** (Griffith School of Environment, Australia), *Neumann to Newman, Vienna to Wellington: Architecture and Change across Two Generations of Practice*

**Robert Home** (Anglia Ruskin University, United Kingdom), *Planning and architectural consultants in the British Empire: 1900-1960*

**Francesca B. Filippi** (Politecnico di Torino, Italy), *Working abroad and returning home: Annibale Rigotti in Turkey and Siam*

**Alexandra Yerolympos** (Aristotle University of Thessaloniki, Greece), *The itineraries of Constantin Doxiadis*

## Abstracts

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### Neumann to Newman, Vienna to Wellington: Architecture and Change across Two Generations of Practice

*Andrew Leach*, Griffith School of Environment, Australia.

This paper will consider the various translations from Europe to New Zealand at stake in the life and work of two Vienna-trained architects, Alexander Neumann (1860-1945) and his son Friedrich Neumann (1900-1964, later Frederick Newman). The work of these two architects spans the development of late-nineteenth-century architecture for the middle-class and nascently modernist city through to the overtly modernist stance available to the social democratic programs of New Zealand's post-war housing and energy agencies. The paper will consider the scope of this work with a view to understanding the nature of the intellectual, technical and cultural migration it represents.

### Planning and architectural consultants in the British Empire: 1900-1960.

*Robert Home*, Anglia Ruskin University, United Kingdom

With the British Empire at its greatest extent from about 1900 until

about 1950, de-colonisation from both central and local colonial administrations drew upon the services of specialist consultants in a range of areas in urban development. Typically they were hired for regional visits of a few weeks or months, culminating in reports to the local administration where local expertise was lacking, sometimes on longer term contracts. Pre-eminent among these were H.V. Lanchester (India 1912-37 and elsewhere in Asia and East Africa), Lutyens in New Delhi, and Sir Patrick Abercrombie. Less well-known figures included Albert Thompson (South Africa and Nigeria 1920-32), Clifford Holliday (Palestine, Ceylon and Gibraltar 1922-47), while the period of Commonwealth Development and Welfare after 1940 brought a new generation of consultants, such as Maxwell Fry (West Africa and India 1943-54), RJ Gardner-Medwin (West Indies 1944-47) and Otto Koenigsberger (creator of the Development Planning Unit at University College London). Among non-architect town planning consultants one can mention Patrick Geddes (India and Israel 1914-30) and Charles Reade (Australia, Malaya and South Africa 1914-1933). Other professions were important in urban development, notably the tropical health specialist Simpson (India 1886-97, then widely in tropical Africa and Asia until 1929), the land surveyor Dowson (Middle East 1900-40), and civil engineers McLean (Sudan

and Palestine 1906-26) and Temple (India 1907-36). The paper will explore these consultants' place in British colonialism (particularly in the physical ordering of different racial groups) and the present state of academic research and archive sources.

**Working abroad and returning home: Annibale Rigotti in Turkey and Siam**

*Francesca B. Filippi,*  
Politecnico di Torino, Italy

Annibale Rigotti (Turin 1870-1968) was a man of modest family background and great ambition. He studied as an architect at Turin Fine Arts Academy where he cultivated internationalism both as a way of being modern and a professional perspective. Few months after his diploma he left for Constantinople in the wake of Raimondo D'Aronco, with whom he worked to the Ottoman National Exhibition project. Since his return to Turin in 1896, while working as a teacher in Drawing, he concentrated his efforts towards the international recognition of his projects. Nevertheless, after having played a protagonist role in 1902 International Exhibition of Modern Decorative Arts, Rigotti found hard to affirm himself in Turin, where he almost never had occasions to build in the first two decades of the 20th century. In 1907 he left Italy again in search of

better opportunities. This time he went to Siam, where he designed the new Throne Hall and other important buildings such as the Siam Commercial Bank. Back to Turin in 1909, he left once more for Bangkok in 1925.

In Rigotti's biography temporary emigration clearly emerges as a professional strategy. On the one hand it testified to the difficulties of being an architect graduated in the Academy and without any familiar connection in early 20th century Turin. On the other hand it casts new light on a way of being modern, and international, which was peculiar to a wide group of European professionals working abroad at the turn of 19th and 20 century.

**From Chandigarh to Islamabad.**  
**C. Doxiadis' diaries of travels to**  
**India and Pakistan**

*Alexandra Yerolympou & Athina Viotopoulou, Aristotle University of Thessaloniki, Greece*

The well-known Greek planner Constantinos Doxiadis travelled extensively to India and Pakistan in the years 1954-1956, examined the housing programs that were under construction and commented on the different urban layouts and building typologies that had been proposed by local and foreign architects. His reports were submitted to the United Nations and to the government of India. His 'diaries' –

as he calls them- cover hundreds of pages of notes and are richly illustrated with black and white photographs, croquis etc. They include a host of information as well as recurring comments on an impressive variety of issues related to planning ventures. Among them a long report on Chandigarh, with ample photographic documentation, contains his thoughts and reaction to the implementation in progress of this seminal planning achievement. Through the 'diaries' one can detect some evolving patterns in Doxiadis' planning theory as formulated in the early post-colonial era.

## Cosmopolitan encounters.

In architectural history, some schools have had a reputation for having been centers of knowledge and expertise attracting students from far and away, and thus constituting places for “cosmopolitan encounters” while also being instrumental in the transnational dissemination of ideas, models and practices. The Paris Ecole des Beaux Arts, or the Bauhaus belong to the most well known examples; the impact of the Architectural Association School in London on architectural practice in postwar Africa has been the subject of research in recent years. This session aims to bring to the fore some lesser known examples, discussing the role of educational institutions, of individual professors, of the curricula of particular departments in the “center” and/or of groups of students in relation to the larger theme of the Action. One case will discuss the networks of an individual architect, highlighting how such a figure can also become the focus point for cosmopolitan encounters that shape future practice.

## Chair

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**Ralph Bodenstein** (Deutsches Archäologisches Institut Kairo, Egypt)

## Respondent

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**Madalena Cunha Matos** (Universidade Técnica de Lisboa, Portugal)

## Speakers

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**Leila el-Wakil** (Université de Genève, Switzerland), *The networks of Hassan Fathy*

**Iain Jackson** (University of Liverpool, United Kingdom) & **Ola Uduku** (Edinburgh College of Art, United Kingdom), *The influence of Professor Charles Reilly and the Liverpool School of Architecture abroad*

**Vilma Fasoli** (Politecnico di Torino, Italy), *L'Ecole de la Polytecnico di Torino et la pratique des architectes italiens en dehors de l'Europe*

**Zvi Efrat** (School of Architecture at the Bezalel Academy of Arts and Design, Jerusalem, Israel), *The Work of Israeli Architects in Africa and Asia during the 1960s and 70s*

## Abstracts

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### Le(s) réseau(x) de Hassan Fathy

Leila el-Wakil, Université de Genève, Switzerland

Longtemps célébré comme le champion du retour à la tradition vernaculaire, Hassan Fathy (1900-1989) a construit lui-même sa légende, celle d'un héros d'une contre-culture en porte-à-faux avec son temps et son pays. Or, la légende de l'anachorète, réfugié dans son appartement des terrasses de Darb el Labbana, ne résiste pas à l'examen. Le refuge du vieil homme est un centre et en aucun cas une périphérie ; il nous manque un livre d'or pour retracer une par une les innombrables visites faites par les architectes du monde entier à l'heure du thé, selon une sorte de protocole de cour, qui consistait à gravir les trois étages de la maison ottomane pour faire ses respects à cette légende vivante et l'entendre raconter l'architecture, la philosophie, la vie. L'étude des archives de Hassan Fathy, conservées à l'Université américaine du Caire dévoile le parcours d'un homme parfaitement inséré dans la société de son temps. Les nombreux échanges épistolaires qu'il entretient inlassablement font état de l'important réseau de relations qui est le sien tant en Egypte qu'hors de l'Egypte. Nous examinerons donc dans cet exposé Hassan Fathy sous l'angle de son inscription dans le monde so-

cial et professionnel de son temps. Nous passerons en revue le réseau de l'École des Beaux-Arts (1937-1957), le réseau des égyptologues rencontrés à Louxor lors du chantier de Nouveau Gourna (1946-1952), le réseau professionnel international de sa période grecque chez Constantinos Doxiadis (1957-1961), le réseau politique égyptien, le large réseau intellectuel et professionnel d'après *Construire avec le peuple* (1971).

### **The influence of Professor Charles Reilly and the Liverpool School of Architecture abroad**

*Iain Jackson & Ola Uduku*, University of Liverpool & Edinburgh College of Art, United Kingdom

The Liverpool School of Architecture, under the leadership of Prof. Charles Reilly (1874-1948) played a pivotal role in the export of British neo-classical, and later modernist architecture. Reilly's pedagogy sought to equip his students with brash, provocative and monumental architectural solutions that could be deployed throughout the Empire and beyond. Prior to his conversion to modernism he fostered a "neo-classical-moderne" approach, pretentiously known as the 'Liverpool Style', and students from the UK confidently obtained influential positions in architecture and planning throughout the world, their buildings frequently conveying an imperialist message. In addi-

tion, students from abroad (Egypt, Sri Lanka, India, South Africa, Australia, New Zealand and many other countries) studied at the school before returning 'fully equipped' having studied a strictly European historical approach to design. Later, the adoption of modernism at Liverpool contributed to the development of 'tropical architecture', and a generation of students graduated who were more sympathetic to non-European contexts.

The development and significance of the school can be succinctly expressed through the work of eleven key graduates, who will be discussed in this paper:

William Holford, Frederick Williamson, Harold Clayforth Mason, Maurice Lyon, Robert Gardner-Medwin, Srinivasarao Lakshminarasappa, Robert Pearce Steel Hubbard, Aly Labib Gabr, Albert Clifford Holliday, Philip Capes Harris, Maxwell Fry.

## Diasporic communities.

19th and 20th century have seen a wide spread phenomenon of migration of large groups of people, all across the globe, for a variety of reasons. Often the urban realm has been the place per excellence attracting such flows of people from far and away, thus creating complex and heterogeneous urban societies. Inhabitant groups of various origins have often tried to mark their presence and collective identity through the practice of building. The presentations in this session will focus on particular cases dealing with the way in which “diasporic communities” have inscribed themselves in the urban landscape through architecture. Combining architectural history with social history and the history of migration, this session seeks at highlighting a particular mechanism of the transfer of cultural ideals, models and practices that often occurred in “colonial cities”, yet were not necessarily linked directly to the colonial enterprise.

## Chair

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**Tom Avermaete** (TU Delft, the Netherlands)

## Respondents

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**Eliana Perotti** (ETH Zürich, Switzerland) & **Claudine Piaton** (INHA, Paris)

## Speakers

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**Mercedes Volait** (INHA, France), *Cosmopolitan Heliopolis*

**Vittoria Capresi** (Vienna University of Technology, Austria), *A new town planning model for Libya: the colonial Italian rural centres, 1934-1940*

**Ezio Godoli** (Università di Firenze, Italy), *Colonies agricoles allemandes en Amérique latine*

**Vassilis Colonas** (University of Thessaloniki, Greece), *The building activity of Greek communities and the participation of Greek engineers/architects in the Urban modernization in the countries of Central Africa (1950-1970)*

**Sofie Boonen** (Ghent University, Belgium), *Tracing European communities in the urban landscape of Lubumbashi, Democratic Republic Congo (1910-1939)*

## Abstract

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### A new town planning model for Libya: the colonial Italian rural centres, 1934-1940

*Vittoria Capresi*, Vienna University of Technology, Austria

Besides the colonial buildings realised in the main cities, the most interesting phenomenon regarding Italian colonial planning in Libya concerns the construction of 28 new towns for Italian families who were transferred to the colony for the agricultural development of the land. These rural centres decisively marked and transformed the territory, imposing a new territorial pattern and management system. On the other hand, Italian architects developed a particular hybrid stylistic mix between “Mediterranean” and Italian forms, complemented by a tepid but still imaginative rationalism. This short presentation will analyse and discuss the most-used town planning solutions and stylistic choices, exploring the mutual influences between imported and local forms.





# Venue

## **Valentino Castle**

School of Architecture  
viale Mattioli, 39

## **Turin**

## **Politecnico**

Main Campus  
corso Duca degli Abruzzi, 42  
Turin

# Colofon

## Program:

**Johan Lagae**

## Local organizer:

**Vilma Fasoli**

## Graphic design:

**Studio SuperSakSo, Ghent/Berlin**  
**[Sam Lanckriet & Mathias Rosseel]**

The first Annual Workshop of the Action focuses on the impact of extra-colonial agency in the making of "colonial" architecture. Through a series of case-studies, it will highlight mechanisms and vectors of the transnational transfer of knowledge, expertise and practice that are not necessarily linked to those engendered by the colonial enterprise. Presentations will be organized along three thematic sessions that, while sometimes interrelated, nevertheless bring to the fore particular forms of agency underlying such transfers. Each session will consist of three 20 minute-paper presentations and one work-in-progress presentation in which members can briefly present recently started research. As such, information on ongoing research will be easily and quickly communicated within the network, allowing for productive collaborations or information exchanges even at an early stage of research.

### **Session 1. Nomadic experts and émigré architects**

Chaired by Johan Lagae (Ghent University, Belgium)  
Respondent: Regina Göckede (Brandenburgische Technische Universität Cottbus, Germany)

### **Session 2. Cosmopolitan encounters**

Chaired by Ralph Bodenstein (Deutsches Archäologisches Institut Kairo, Egypt)  
Respondent: Madalena Cunha Matos (Universidade Técnica de Lisboa, Portugal)

### **Session 3. Diasporic communities** **The architecture of European diplomacy beyond the Mediterranean in the age of Empire**

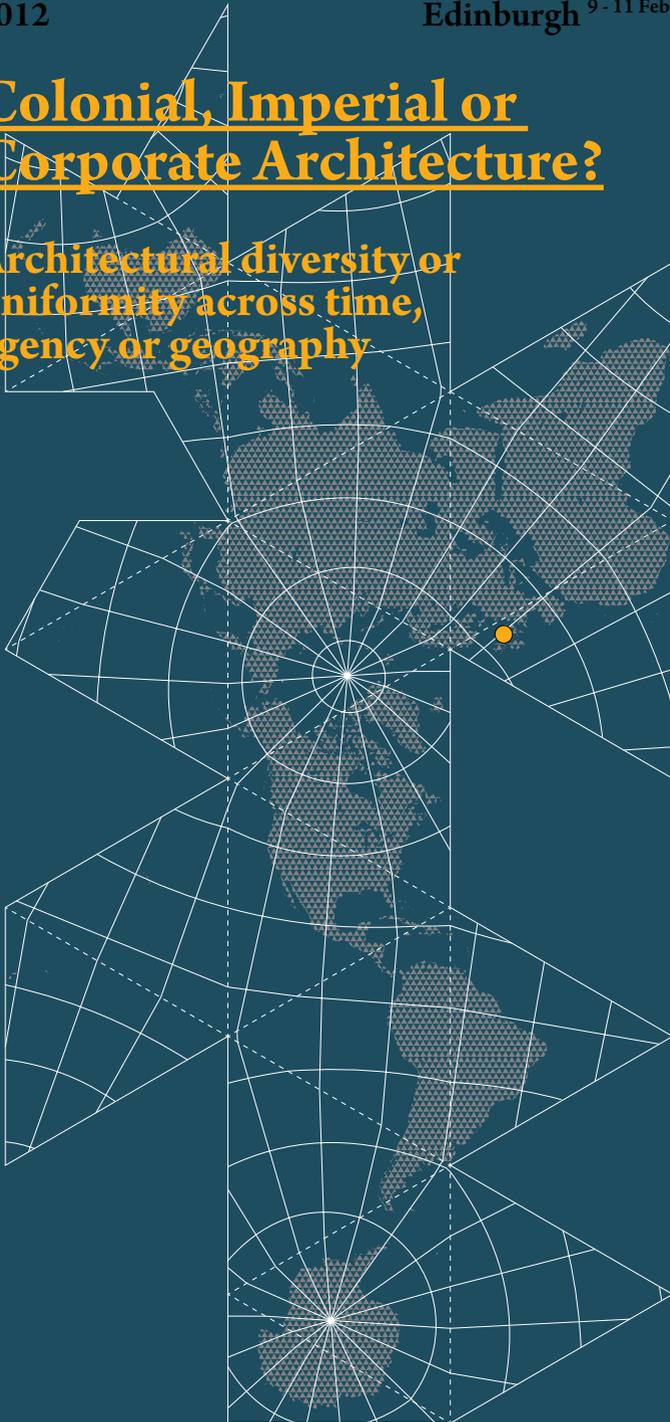
Chaired by Tom Avermaete (TU Delft, the Netherlands)  
Respondents: Eliana Perotti (ETH Zürich, Switzerland) & Claudine Piaton (INHA, Paris)

2012

Edinburgh 9 - 11 February

# Colonial, Imperial or Corporate Architecture?

Architectural diversity or  
uniformity across time,  
agency or geography



# Colonial, Imperial or Corporate Architecture?

## **Architectural diversity or uniformity across time, agency or geography**

Our COST-Action aims to produce a broader understanding of the worldwide spread of European architecture across empires during the 19th and 20th century by focusing on its vectors, connections, semantics and materiality in a large range of geographic and linguistic contexts engaging both Western and non-Western environments. It posits that the bilateral colonial channel (e.g. French architecture in Algeria or British architecture in India) represented but one aspect of a larger multifaceted history. By combining architectural history with area studies' knowledge, the intention is to map and analyze more complex dissemination patterns and border-crossing relationships.

The theme of the 2012 Annual Workshop aims explicitly at broadening the perspective on architecture outside Europe beyond the built production that came into being under colonialism. It posits that some mechanisms should be understood first and foremost as belonging to other kinds of global mechanisms and transfer modes, linked to, for instance, religion or economy. Topics to be addressed are: the architecture of religious or missionary congregations not linked to a particular colonial enterprise; the building production of manufacturing, construction or commercial enterprises that operated in a wide geographical territory (Schindler, Franki, Hennebique, Tata, Sunlight, ... ); typologies

that “travelled” across borders and contexts (mass housing, workers’ housing, bank buildings, airports, embassies, ...).

The time frame is, as always in our action, limited to the 19th and 20th century.

# Program

## Wednesday <sup>08.02</sup>

Blonde Restaurant

18:30 - ... Diner

## Thursday <sup>09.02</sup>

< 12:00: 19 George Square

> 13:30: Hunter Lecture Theatre

09:00 - 10:30 Core Group Meeting  
 10:30 - 12:00 Internal discussion on the ABE-Journal  
 13:30 - 14:15 **Mercedes Volait & Johan Lagae**, “Welcome + Where do we stand?”  
 14:15 - 15:15 Presentation of the activities of WG1, WG2 and WG3 by their chairs (15 min each) + **Sofie Boonen**, report on STSM in Paris, January 2012  
 15:15 - 16:30 Session of WG4: **Pauline Van Roosmalen**, “Towards a database project on European Colonial Built Heritage. A short presentation”  
**Juliette Hueber** et. al., “Introducing a Reference Management Tool as a Collaborative Device for the scholarly community of COST Action IS0904 European Architecture Beyond Europe” + discussion  
 17:00 - 18:30 Keynote Lecture Prof. **Miles Glendinning**, University of Edinburgh – “The Hundred Years War: a century of mass-housing ‘campaigns’ across the world”  
 19:00 - ... Diner

## Friday <sup>10.02</sup>

< 12:00: 19 George Square

> 14:00: University Library

### Session 1. Corporate architecture? The built production of corporate players

09:00 - 09:30 **Diego Caltana**, “The Porr Betonbau-Unternehmung: ways to develop an Austrian corporate company abroad (1926-1979)”  
 09:30 - 10:00 **Claudine Piaton**, “The ‘domaine commun’ of the Suez Canal Company”  
 10:00 - 10:30 **Christel Frapier**, “Settlement abroad of French constructors and dissemination of technical knowledge during the XXth century”  
 11:00 - 11:30 **Tom Avermaete**, “Excavating the Company Town: The Architecture of Small Mining Cities in Morocco”  
 11:30 - 12:00 **Ezio Godoli & Anna Nuzzaci**, “The architecture of the Associazione Nazionale per soccorrere i Missionari Italiani in Asia and Africa”

### Session 2. Corporate actors in a postcolonial world

14:00 - 14:30 **Kim De Raedt**, “School building and the Development Concept in Post-colonial Africa. Mapping Transnational Networks of Architectural Expertise and Practice”

14:30 - 15:00	<b>Rachel Lee</b> , “Building a shared vision: Otto Koenigsberger and the Tata Group in India”	and their attitude towards the local”
15:00 - 15:30	<b>Kathleen James-Chakraborty</b> , “Marg: European Architecture as seen from an independent India”	
16:00 - 18:00	Discussion of Training School 2013 + Abe Journal: future issues	
18:30 - 20:00	Keynote Lecture Prof. <b>Carola Hein</b> , Bryn Mawr College - “Architectures of Oil: Global aims and local forms”	
20:00 - ...	Diner	

## Saturday <sup>11.02</sup>

Lecture Theatre

### Session 3. International, national, or regional? Style, type & ideology in the Mediterranean during the colonial/imperial era

09:00 - 09:30	<b>Eliana Perotti</b> , “The Mediterranean architectural formula: building block for the colonial city”
09:30 - 10:00	<b>Assia Sama Bouadjadja</b> , “The colonial space of Setif (Algeria): an architectural rhetoric”
10:00 - 10:30	<b>Leila El-Wakil</b> , “Spécificités de l’Art Déco méditerranéen: des modèles internationaux aux variations locales”
10:00 - 10:30	<b>Vassilis Colonas</b> , “Neoclassicism versus Eclecticism. Architectural styles in Modern Greek State and in Ottoman Empire

### Session 4. Imperial Architecture? Style, type & ideology in the British empire

12:30 - 13:00	<b>Robert Home</b> , “British cantonment and township rules and the shaping of colonial urban landscapes”
13:00 - 13:30	<b>Tania Sengupta</b> , “The architecture of governance: office buildings in early-nineteenth century provincial administrative towns of colonial India”
13:30 - 14:00	<b>Iain Jackson &amp; Ola Uduka</b> , “British Architecture Overseas: revisiting pre and post WW2 influences in the Middle East and Africa via the corporate building type”
14:00 - 14:30	<b>Stuart King</b> , “Tropical Aspiration: Queensland Colonial Architecture and the Networks of Place”
15:00 - 16:30	Wrap-up session: synthesis and perspectives

## Introducing a Reference Management Tool .

### **As a Collaborative Device for the scholarly community of COST Action IS0904 European Architecture Beyond Europe**

COST Action IS0904 European Architecture Beyond Europe involves a wide community of scholars focused on three content related working groups: WG1 Actors and Networks of Expertise; WG2 The Printed Media and the Construction of a Canon; WG3 Documenting Transnational Architecture. The scholars members of these groups have developed extensive bibliographies and collections of documents on their common thematic area. WG 4 Conceptualizing an Infrastructure for Collaborative Research is tasked with providing support through digital means for collaboration between the members of the Action.

WG4 as an initial step in setting up the collaborative facilities has carried out a comparative study of available reference management tools. Its purpose was that of establishing facilities through which members of the Action are able to share their bibliographic resources.

WG4 decided to adopt Mendeley as such reference management tool. Mendeley serves as and for: Reference manager enabling the generation of citations and bibliographies in Microsoft Word, OpenOffice, and LaTeX; Reading and annotating documents using sticky notes and highlights; Adding and Organizing by importing and organizing PDFs from the user computer, EndNote™, Papers or Zotero; Collaboration by connecting with colleagues and securely sharing papers, notes and annotations; Networking and discovery of papers, people and public groups.

This decision of WG4 was implemented through an structured schedule whose main milestones are: (1) definition of a network in the Mendeley server for IS0904 (2) preparation of training and supporting documents for the members of the Action (3) announcing to the members of WG 1, 2 and 3 that they should upload in a well specified frame of time 5 references

to the shared space (4) provision of support to the Action members in carrying out this task and following up its completion.

This presentation will report on the results of the process of introducing such reference management tool as an initial infrastructure in the work of COST IS0904.

Juliette Hueber, Thierry Lochard,  
René Pelfresene, Pauline Van Roos-  
malen, Antonio Mendes Da Silva,  
Dov Winer

#### References:

European Architecture Beyond  
Europe:

<http://www.architecturebeyond.eu/>

#### Overview of Mendeley:

<http://www.mendeley.com/features/>

#### Comparisons of Reference Manage- ment tools:

[http://en.wikipedia.org/wiki/Com-  
parison\\_of\\_reference\\_management\\_  
software](http://en.wikipedia.org/wiki/Comparison_of_reference_management_software)

[http://www.library.ucsf.edu/help/cit-  
emgmt/more](http://www.library.ucsf.edu/help/cit-emgmt/more)

[http://blogs.ubc.ca/dean/2011/05/a-  
comparison-of-refworks-zotero-men-  
deley-2011/](http://blogs.ubc.ca/dean/2011/05/a-comparison-of-refworks-zotero-mendeley-2011/)

[http://blogs.plos.org/mfenner/refer-  
ence-manager-overview/](http://blogs.plos.org/mfenner/reference-manager-overview/)

# Corporate architecture.

## The built production of corporate players

### Chair

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Johan Lagae

### Respondants

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Ralph Bodenstein  
& Carola Hein

### Speakers

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**Diego Caltana**, *The Porr Betonbau-Unternehmung: ways to develop an Austrian corporate company abroad (1926-1979)*

**Claudine Piaton**, *The 'domaine commun' of the Suez Canal Company*

**Christel Frapier**, *Settlement abroad of French constructors and dissemination of technical knowledge during the XXth century*

**Tom Avermaete**, *Excavating the Company Town: The Architecture of Small Mining Cities in Morocco*

**Ezio Godoli & Anna Nuzzaci**, *The architecture of the Associazione Nazionale per soccorrere i Missionari Italiani in Asia and Africa*

## Abstracts

### **The Porr Betonbau-Unternehmung: ways to develop an Austrian corporate company abroad (1926-1979)**

*Diego Caltana*

This paper aims at introducing in an international research platform the remarkable case-study of the Porr Betonbau-Unternehmung, an Austrian building contractor operating since 1926 in Middle-East (Egypt, Iran). It represents a particularly interesting case-study because (1) it began its activities abroad as a result of the disappearance of the abundant domestic market following the collapse of the Habsburg monarchy; (2) it operated abroad without a basic structure of well-established political or economic relationships, since Austria-Hungary, as one of the few European countries not involved in the colonial adventure, had no significant commercial interests with the countries in which Porr later started its own business; (3) it provides an example of how a company was confronted with the local situation, for instance in the recruitment of labour.

The Allgemeine österreichische Baugesellschaft was founded in 1869 and established itself in short time as one of the busiest construction companies in Vienna; over time the business expanded to the rest of the Habsburg empire. After

the collapse of the monarchy an internal restructuring had to be carried out, which led to specialization in concrete structures (in 1927 the A. Porr Betonbau-Unternehmung, a subsidiary of the Allgemeine österreichische Baugesellschaft, was merged with that to form the Allgemeine Baugesellschaft – A. Porr Aktiengesellschaft).

In the expansion of the markets abroad the “Neuauusland” was favoured (i.e. countries that were part of Austria-Hungary); the opening to the Egyptian market in 1926 was due to the personal relations of director Ottokar Stern, who was probably in contact with the Jewish community of Cairo. The activity in Egypt, not supported by a strong enough network of contacts and even after errors by the company, was closed in 1930. In 1958, when the Porr had specialized in the realization of large-scale projects, the opening to the Persia / Iran took place. This market –that was especially lucrative for Porr (it carried out, among other things, two dams and railway infrastructure)– was part of the particular climate of facilities granted to Western companies in countries with regimes supported politically and economically by the United States (Porr worked in Iran mostly with U.S. companies).

## **The ‘domaine commun’ of the Suez Canal Company**

*Claudine Piaton*

By 1866, the Suez Canal Company, a joint stock company holding the concession for digging and operating the Suez Canal, was imposed to share part of its land concession with the sovereign state of Egypt, to create the so-called “Domaine commun”. In 1884, after a long period of negotiation and resistance, the Company was forced to yield to the demands of the state which has just fallen into the hands of the new British rulers. This paper will present the early genesis of this domain that represents an original form of land management in a pre-colonial era as well as its impact on the long-term construction of the city of Port Said.

## **Settlement abroad of French constructors and dissemination of technical knowledge during the XXth century**

*Christel Frapier*

The paper proposes to come back on the research done for my thesis, along my post-doctoral studies and during my recent experience within the European program Arching (InVisu). Dealing with various geographical areas (Eastern Europe, Maghreb, and some other parts of

the world) and different periods (beginning of the XXth c., Interwar, Cold War), the research focuses on French engineers or contractors and the strategies used to settle abroad and gain architectural commissions. We would like to show how these engineers and contractors, having to face complex geopolitical situations, did succeed in setting up networks, in competing (concrete versus metallic construction and vice versa) and finally in conquering new markets. The study of the socio-professional relations of the different agents in the field of construction brings new insight in the history of art and architecture. Retracing those professional trajectories leads to map their realizations but also to trace their travels, professional meetings, conferences, teaching practices etc., all over the world. This method allows to break off national boundaries and to contribute to a transnational understanding of art and architecture.

## **Excavating the Company Town: The Architecture of Small Mining Cities in Morocco**

*Tom Avermaete*

An important part of Morocco’s modernization during the twentieth century is linked to the mining of the country’s large wealth of raw materials such as coal, lead, zinc and phosphates. Mining companies did not only extract, but also de-

veloped -in close cooperation with French and Spanish colonial administrations- settlements for their specialized labor force. This lecture probes into the urban and architectural models that were elaborated for these company towns. It will argue that the small mining cities in Morocco can be looked upon as 'acculturated pragmatics.' Pragmatics, because they did not start from principles and schemes of professionals that were trained at the Beaux-Arts but rather from plain engineering logics. Acculturated, because in the various projects there are various attempts to tune these engineering logics to international ideas about architecture and urbanism, as well as to local climate and to dwelling culture.

**The architecture of the Associazione Nazionale per soccorrere i Missionari Italiani (ANMI) in Asia and Africa**

*Ezio Godoli & Anna Nuzzaci*

The ANMI, founded by Ernesto Schiaparelli in 1886, is a secular association made up of intellectuals, professionals and industrials, Catholics and Nationalists, united by the ideal of promoting the rapprochement between the State and the Church, interrupted after the choice of Rome as capital. Through the assistance to missionaries, the ANMI pursues the aim of supporting, with the construction of schools, hospi-

tals, clinics and churches, the Italian communities abroad, compensating the absence of initiatives of the Italian Government. Initially financed by members' donations, in 1900 the ANMI obtains from the Italian Government the permission to administer the funds provided by China as compensation for damage to Italian missions by the uprising of the Boxers. This capital, invested in the construction of buildings (Grand Hotel, hospital and school for the Chinese mission, etc.) in the lands of Tianjin's Italian concession, allows to the ANMI to expand the construction of schools, hospitals and other buildings for the Italian communities, in the Middle East and North Africa, funded in part by the Ministry of Foreign Affairs. Under the leadership of Schiaparelli, the Anmi becomes the most important promoter of building initiatives for the Italian communities in the Mediterranean area. After his death (1928), the fascist government exercises a more direct control on the ANMI through Pietro Parini, from 1929 general director of Italians abroad in Ministry of Foreign Affairs. Special commissioner, vice-president and finally ANMI's president, from 1933 to 1944 Parini transforms the association into a fascist politic's instrument in favour of the Italian communities abroad, using its coverage specially in the countries where was forbidden to the Italian government the immovable property.

# Corporate actors in a postcolonial world.

## Chair

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Tzafrir Fainholz

## Discussants

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Madalena Cunha Matos  
& Pauline Van Roosmalen

## Speakers

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**Kim De Raedt**, *School building and the Development Concept in Postcolonial Africa. Mapping Transnational Networks of Architectural Expertise and Practice*

**Rachel Lee**, *Building a shared vision: Otto Koenigsberger and the Tata Group in India*

**Kathleen James-Chakraborty**, *Marg: European Architecture as seen from an independent India*

## Abstracts

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### **School building and the Development Concept in Postcolonial Africa. Mapping Transnational Networks of Architectural Expertise and Practice**

*Kim De Raedt*

After decades of endorsing a “self-sufficiency” policy for their colonial territories, Great Britain and France respectively established the Colonial Welfare Development Acts (1940) and the Fonds d’Investissement pour le Développement Economique et Social (1946) as colonial development financing bodies. Indeed, it was the metropolises’ conviction that raising the standards of living in the colonies would reinvigorate as well as continue the legitimacy of the empire by making the colonies more productive and ideologically stable in the tumult of the postwar years. In this context of fundamental restructuring, health and education became central elements of the development project in African countries, leading in particular to a remarkable number of school building projects authored by architects like, amongst others, Fry & Drew, Norman & Dawbarn and James Cubitt. Often designed along modernist lines, these complexes became icons of the colony’s modernization, even if they remain ambivalent on “whose modernity” was really at stake.

After the wave of independences in the early sixties, Africans took over the colonial state apparatus along with the development project, which would, however, from then on no longer be sustained by colonial resources. Forced to look for new financial sources, foreign building and planning expertise came to African countries on the wings of development aid from the 1960s onwards. In those early Cold War years, Unesco, EDF, FAC, US AID and the World Bank, among many others, assigned school building experts to design low cost primary and secondary school infrastructures as well as modernist Teacher Training Colleges. On the one hand representing and materializing these countries’ aspirations for progress and development, while at the same time supporting the expansion (or continuation) of the donor’s ideological territory, these buildings gained a much contested status.

In this paper, I will elaborate on the way different theories of ‘development’ in the 1960s resulted in diverse approaches of development agencies concerning the planning of educational buildings. Confronting the role of the more institutional development agencies involved in school building in post-independence Africa with the concrete architectural production of a number of designers and planners working as consultants for those agencies, I will demonstrate how the ideological

and economical background of different organizations (be they bi- or multilateral) strongly determined the vectors of architectural expertise going into as well as out of the newly independent nations.

First, I shall illustrate how this manifests more concretely in specific types of knowledge transfer and architectural production by elaborating on the contrast between ideas of standardization, rationalization and prefabrication for primary and secondary school buildings on the one hand, and ‘unique architectural solutions’ allegedly required for Teacher Training Colleges and Universities on the other hand. Moreover, looking both at francophone and anglophone countries, I will explain how the different attitudes of ex-colonial powers regarding post-colonial foreign policy strongly influenced the shape and content of such development projects. Then, by comparing such bilateral aid (FAC, US AID, ...) with multilateral development logics (World Bank, Unesco, ...), I will clarify how a variety of ideological and economical logics often generated many different claims on technical knowledge in the same country.

Ultimately we aim to map out the diverse transnational networks of expertise which came into being through mechanisms of development aid, while at the same highlighting the nodes where these networks connected or overlapped.

Finally, bearing on a number of concepts from social sciences, we will attempt to explain how, by the early seventies, early planning attitudes were rejected and some major shifts took place in the transfer of educational planning expertise and architectural practice in African countries.

### **Building a shared vision: Otto Koenigsberger and the Tata Group in India**

*Rachel Lee*

Although Otto Koenigsberger (1908-1999) began working in India eight years before the country won independence, he was not part of the British Raj’s colonial enterprise.

In fact, as Chief Architect of the semi-autonomous Princely Mysore State and later as Federal Director of Housing, Koenigsberger worked on building the independent Indian nation from within. In addition to his governmental duties, Koenigsberger was a consultant to the Tata Group—a privately owned industrial enterprise committed to nationalism and philanthropy. In this paper I will argue that the Tata Group—founders of, amongst other things, India’s first indigenous steel plant at Jamshedpur (1908) and first academic research institute, the Indian Institute of Science, in Bangalore (1911)—

and Koenigsberger developed ambitious architectural and town planning schemes that Nehru's government later adopted as national policy. I will illustrate that Tata projects such as the workers' housing colony at the Swadeshi Textile Mills (1943), the Jamshedpur Development Plan (1944-45) and the Mithapur Plan (1948), as well as faculty buildings at the Indian Institute of Science, enabled Koenigsberger to realise his architectural and planning goals more fully than those he undertook as a government architect.

Moreover, I will demonstrate that Koenigsberger's notion of a locally rooted, research-based "scientific architecture," and his commitment to much of CIAM's urbanism manifesto, overlapped with the Tata Group's philosophy of advancing India through industrialisation and education. Accordingly, this common ground allowed Western architectural and planning concepts to be transferred to the Indian context and subsequently transformed.

Expanding the focus of the paper, I will shed light on the networks of India's cultural elite, to which the Tatas and Koenigsberger belonged, arguing that their shared vision for India's future led to the publication of the Tata-funded and Koenigsberger-cofounded MARG magazine (1946), with the aim of disseminating modernist architecture and planning ideas in India.

## **Marg: European Architecture as seen from an independent India**

*Kathleen James-Chakraborty*

In 1949 the Athens Charter, the seminal urban planning document drawn up sixteen years earlier during the fourth meeting of CIAM, was finally published in English. It appeared, not in the United Kingdom or the United States, but in an early issue of *Marg*, India's most important magazine devoted to the arts.

Founded in 1946 on the eve of independence, *Marg* surveyed classical and contemporary Indian art, architecture, crafts, dance, and photography but also reported on contemporary foreign art and architecture, especially that of the United States and Europe. Frank Lloyd Wright and Richard Neutra appear in its pages alongside Le Corbusier and Otto Koenigsberger, a German architect resident in India from 1939 until 1953, when he moved to London.

This paper will focus on the way in which Le Corbusier and the planning position for which he stood were presented in *Marg* between 1949 and 1961, that is before and during his involvement in designing the new Punjabi state capital of Chandigarh. It will also discuss the defense of modern architecture as the only appropriate style for an independent India published in the

16 magazine's inaugural issue in 1946 and chronicle Le Corbusier's response to India as published in *Marg*.

*Marg*'s enthusiastic support of modern European and American architecture is a prominent example of the way in which during this period urban postcolonial intellectuals supported modern architecture in order to distinguish themselves from the former colonial power, who was seen as having less adventurous taste. In the case of *Marg*, this occurred within the context of comprehensive and proud coverage of the subcontinent's indigenous art, which, however, in the case of architecture (unlike other media, such as dance), the editors viewed as a no longer living tradition upon which contemporaries should draw.

## International, national, or regional.

Style, type & ideology in the  
Mediterranean during the  
colonial/imperial era

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### Chair

Vilma Fasoli

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### Discussants

Mercedes Volait & Johan Lagae

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### Speakers

*Eliana Perotti, The Mediterranean architectural formula: building block for the colonial city*

*Assia Sama Bouadjadja, The colonial space of Setif (Algeria): an architectural rhetoric*

*Leila El-Wakil, Spécificités de l'Art Déco méditerranéen: des modèles internationaux aux variations locales*

*Vassilis Colonas, Neoclassicism versus Eclecticism. Architectural styles in Modern Greek State and in Ottoman Empire and their attitude towards the local*

## Abstracts

### The Mediterranean architectural formula: building block for the colonial city

*Eliana Perotti*

A search for a formal architectural prototype – particularly in relation to residential architecture – that would not be rooted in court traditions, but would nevertheless still be based on a national tradition, started as early as the 1920s in Italy and drew architects' attention both to the residential architecture of ancient Ostia and also to the anonymous regional architecture of southern Italy. In the years that followed, the idea of a Mediterranean and national style of architecture with deep roots going back as far as Roman antiquity was to develop into an ideological formula providing the justification for Italian Modernism – which held up “Latin”, spiritual sources for rational architecture, termed *mediterraneità*, against the accusation that it was attempting to emulate “Nordic”, materialist models.

The architectural debate over *mediterraneità* was only fully articulated during the 1930s, and became particularly urgent in relation to the issue of an Italian form of colonial architecture. One need only think of the nationalistically motivated and functionalistically justified position taken by Carlo Enrico Rava in pre-

senting a Mediterranean architectural option in the journal *Domus* in 1931; or of Luigi Piccinato, who in 1933 answered the question of what the conceptual basis for a colonial residential building should be with a response couched in terms of the universality of Mediterranean architectural forms.

In the colonial context, the term *mediterraneità*, as Mia Fuller defines it, has to be interpreted on analogy with Edward Said's concept of Orientalism – i.e., as a concept primarily serving to define power geographically and which, since its development in the late 19th century, has undergone historical changes corresponding to political events. With the occupation of Libya (in 1911), which made the Mediterranean the focus of Italian colonial interests, the idea of *mediterraneità* becomes the medium of a hegemonistic and at the same time integrative cultural project that defines the Mediterranean area as a culturally connected region colonized in Roman antiquity, to which only a few developmental peculiarities in the intervening period need be conceded. Inside the specifically colonial urban culture the flexibility of Mediterranean architectural formulations allows the construction of an heterogeneous townscape, asserting a claim to appear both modern and at the same time historically shaped – Italian, Mediterranean, and Oriental. In this context, the architectural recourse to *mediterraneità*

neità, in the spirit of Art Deco, proto-rationalism, rationalism or mere functionalism, becomes a reformulation of local, vernacular architectural forms, corresponding to the goals of a cultural-policy strategy on the part of the colonial government that was moving from the style du vainqueur to the style du protecteur. The Mediterranean formula, in its syncretistic attitude and pragmatic quality, arises to be the basic building block of the Italian, but not only, colonial city. Contemporary phenomena of systematic adoption of a Mediterranean architectural language, as to be found in French colonies or in California, seem to operate with an analogous formal repertoire but quite a different ideological background. These are some aspects of a comparative query that still remains to be seen and promises to get interesting.

### **The colonial space of Setif (Algeria): an architectural rhetoric**

*Assia Sama Bouadjadja*

Setif is an eastern town of Algeria that has been created ex-nihilo following a French royal decree on February 11th, 1847. Its colonial space, it will be argued in this paper, presents configurations that demonstrate divergent attitudes during the French occupation of Algeria from 1830 to 1962. Discriminatory and segregationist, the first attitude is manifested both by the dis-

tinction between European and indigenous districts, and the great disparity between their respective configurations. More subtle, formalist and ceremonial, the second attitude seeks to emulate Arabo-Muslim architectural language, known under the label of “Arabist style”. This style which marked the Algerian territory since 1900, was limited to the reproduction of models related to Moorish culture. Fundamental and humanist, nourished by the spirit of liberty and equality, that has mobilized the European intellectual sphere since the Enlightenment, the third attitude, although acting in colonized territories, was engaged to project its humanist ideal in space by being more attentive to indigenous peoples, more humble and more respectful.

In this paper, we will present three operations on the ground, which respectively represent these three nuanced attitudes:

- The operation HBM (Habitation à bon marché), medium income houses, proposed to the European population, compared with that of the estate of low income houses, proposed to the native populations. Both of them were realized by the same promoter, Charles Levy, in the 1920s.
- Three projects in the 1930s, designed by Marcel Henri Christofle, municipal architect and chief architect of Algerian Historic Monuments.
- The operation of Bizare (1970),

20 which constitutes, in our opinion, a reply of Roland Simounet's attitude, previously translated through the project "Djenane El Hassan" of Algiers in the 1950s.

### **Spécificités de l'Art Déco méditerranéen: des modèles internationaux aux variations locales**

*Leila El-Wakil*

L'analyse des différentes manifestations Art Déco des pays du Proche et Moyen-Orient arabe montre de grands écarts formels et stylistiques. Aux transferts des modèles internationaux s'ajoutent des interprétations locales. A quoi ou à qui imputer ces variations? incompréhension des modèles européens? Inaptitude technique ou richesse inventive? Le propos, s'agissant d'un style qui fait largement appel aux arts appliqués, est de questionner la rencontre des traditions décoratives locales avec les poncifs internationaux.

### **Neoclassicism versus Eclecticism. Architectural styles in Modern Greek State and in Ottoman Empire and their attitude towards the local**

*Vassilis Colonas*

As the new nation states broke free of the great European empires (Ottoman, Austro-Hungarian) architects turned to the mediaeval tradi-

tions of their respective countries to assert a new identity in contrast to the public image of the previous regimes.

Within this general trend Greece pursued her own distinctive path. Greece had its own historical heritage, more glorious than the mediaeval past of Byzantium, from which architects could draw their main inspiration: classical antiquity and the artistic models of the golden century of Athenian democracy. The country's reconnection with classical antiquity was achieved – before any conscious attempt to seek a national character in architecture – via the neoclassical models brought from Munich by king Othon and the Bavarian architects. Neoclassical architecture had returned to its birthplace. Greece identified with the neoclassical style and through the architecture of the Greek Communities still subject to the Ottoman Empire it spread the style to every corner of the Greek inhabited East.

This late neo-classicism emphasizes Communities' shared ideological identity and distinguishes them quite markedly from eclecticism, the architectural style opted by the Ottoman Imperial administration. By adopting patterns and models from contemporary Greek architecture, these buildings offered the numerous Greek communities on the one hand a link with the national center, the cradle of neo-classicism,

and on the other a form of self assertion and status in the multi-ethnic world of the major urban centers of the Ottoman Empire.

With the recovery of the New Territories in 1912-13, Greece came into contact with its own mediaeval past. The architectural continuity of the urban and rural space – so abruptly and arbitrarily interrupted by the imposition of neoclassicism in the newly-established Greek state – was restored. The contact with the post-Byzantine tradition, still very much alive in Macedonia and Epirus, and reinforced through the memories and folk culture of the refugees, provided new outlets for the architects in redefining the identity of Greek architecture and liberating it, once and for all, from the compulsion to revive historical styles.

# Imperial Architecture.

Style, type & ideology  
in the British empire

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## Chair

Pauline Van Roosmalen

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## Discussants

Alex Bremner  
& Alexandra Yerolympos

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## Speakers

**Robert Home**, *British cantonment and township rules and the shaping of colonial urban landscapes*

**Tania Sengupta**, *The architecture of governance: office buildings in early-nineteenth century provincial administrative towns of colonial India*

**Iain Jackson & Ola Uduku**, *British Architecture Overseas: revisiting pre and post WW2 influences in the Middle East and Africa via the corporate building type*

**Stuart King**, *Tropical Aspiration: Queensland Colonial Architecture and the Networks of Place*

## Abstracts

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### British cantonment and township rules and the shaping of colonial urban landscapes

*Robert Home*

British colonial urban landscapes in the tropics were shaped by rules drawn from two main sources: rules for military camps and cantonments, and local government, public health and building regulations from Britain. A strong influence was sanitary measures to reduce the high death rates from tropical disease of white troops and officials, based upon the limited medical knowledge of the time, and these resulted in policies of residential segregation and attention to ventilation and quality of air. This paper examines the so-called 'Cantonment Rules' in India and the 'Township Rules' in East and West Africa for their effect upon urban and building forms in those colonies. The influence of Lugard's 'dual mandate' ideology is explored, particularly upon movement control, land use zoning and exclusion of indigenous populations. The influence upon building forms is also examined of the various rules governing space standards and site coverage standards for buildings, especially worker housing and lodging-houses.

### The architecture of governance: office buildings in early-nineteenth century provincial administrative towns of colonial India

*Tania Sengupta*

This paper looks at the development of governmental architecture during the early period of the English East India Company's revenue administration in Bengal, British India. It traces how, as the different demands for revenue administration gradually emerged, the designs of provincial office architecture evolved in response to them. Spanning a transition from trade-based defensive 'Factory' architecture of the Company to governance based 'cutcherry' (office) buildings that were now meant to administer large tracts of revenue land, the paper analyses how the latter was in many ways rooted in the former, and yet grew to be fundamentally distinct in many ways. It also reveals the intricate relationship between residential and office typologies during this early phase of colonial governance in Bengal.

**British Architecture Overseas: revisiting pre and post WW2 influences in the Middle East and Africa via the corporate building type**

*Iain Jackson & Ola Uduka*

This paper compares two periods of British-school dominance in influencing the architectural style in former overseas 'colonies'. It compares the Liverpool Architecture school tradition and its spread and influence in Egypt and Persia in the pre WW2 era through former students trained in the Liverpool Style with that of the modern movement architectural style spread across British West Africa via former students of the AA school of Architecture in the post WW2 era. In addition it seeks to contrast the established and familiar agendas of 'tropical architecture' (namely its concern with low-cost housing, better planning, and social infrastructure for all), with the architecture of the business of Empire and beyond: namely that commissioned by oil companies in the Middle East, the establishment of banks and trading offices in West Africa, medical research laboratories in the West Indies and the development of international airport terminals.

**Tropical Aspiration: Queensland Colonial Architecture and the Networks of Place**

*Stuart King*

In 1859, the British Colony of Queensland was separated from New South Wales, constituted with the immediate provision for responsible government and hence thrust into a competitive international economic environment. For Queensland, representative of a new territory in Australia's tropical north, this necessarily entailed a strategic positioning of the colony as central to imperial networks of production, trade and communication, enabling it to assume a role of regional pre-eminence within the larger group of Australian colonies, at the time independent entities not federated until 1901. At the same time, the Queensland Colonial Government sought economic and political alliances within imperial networks operating in the Asia Pacific region and beyond. Such considerations impacted major representative works in the colonial capital, Brisbane, such as the Queensland Houses of Parliament (1865-67) – crucial to representing the regional aspirations of the Queensland Colonial Government – through to the production of remote frontier buildings that provided the essential infrastructure for settlement, governance and economic development, all effected through the Office of the Queensland Colonial Architect.

Whilst a tropical geography was fundamental to Queensland's economic identity in the 1860s, it also undergirded early local architectural discourses that were likewise formulated within inter-colonial networks crossing borders. Queensland architecture was therefore simultaneously situated in relation to the immediate exigencies of place and within a wider field of 'tropical architecture' that encompassed a questioning of typologies, planning, construction, ventilation and sanitation, as well as attendant debates on style and acclimatisation.

This paper argues that an understanding of the geographic, economic and cultural positioning of the Colony of Queensland within the networks of empire is crucial to interpreting the development of the region's architecture and its wider impact through independent, inter-colonial networks. These relationships are often overlooked in anachronistic nationalist frames of reference used to discuss Queensland's nineteenth century colonial architecture.



# Venue

## **Room G/29**

19 George Square  
University of **Edinburgh**

## **Hunter Lecture Theatre**

Edinburgh College of Art  
University of Edinburgh  
Lauriston Place Campus

## **Lecture Theatre 175**

Old College University of  
Edinburgh

## **Meeting suite**

Edinburgh University Library  
George Square

## Contact person:

### **Ola Uduku**

School of Architecture, ESALA  
University of Edinburgh  
Lauriston Place  
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# Colofon

## Program:

**Johan Lagae**

## Local organizers:

**Ola Uduku & Alex Bremner**

## Graphic design

**Studio SuperSakSo, Ghent/Berlin**  
[**Sam Lanckriet & Mathias Rosseel**]

Our COST-Action aims to produce a broader understanding of the world-wide spread of European architecture across empires during the 19th and 20th century by focusing on its vectors, connections, semantics and materiality in a large range of geographic and linguistic contexts engaging both Western and non-Western environments. It posits that the bilateral colonial channel (e.g. French architecture in Algeria or British architecture in India) represented but one aspect of a larger multifaceted history. By combining architectural history with area studies' knowledge, the intention is to map and analyze more complex dissemination patterns and border-crossing relationships.

The theme of the 2012 Annual Workshop aims explicitly at broadening the perspective on architecture outside Europe beyond the built production that came into being under colonialism. It posits that some mechanisms should be understood first and foremost as belonging to other kinds of global mechanisms and transfer modes, linked to, for instance, religion or economy. Topics to be addressed are: the architecture of religious or missionary congregations not linked to a particular colonial enterprise; the building production of manufacturing, construction or commercial enterprises that operated in a wide geographical territory (Schindler, Franki, Hennebique, Tata, Sunlight, ...); typologies that "travelled" across borders and contexts (mass housing, workers' housing, bank buildings, airports, embassies, ...).

The time frame is, as always in our action, limited to the 19th and 20th century.

### Session 1. Corporate architecture? The built production of corporate players

Chaired by Johan Lagae  
Discussants: Ralph Bodenstein  
& Carola Hein

### Session 2. Corporate actors in a post-colonial world

Chaired by Tzafirir Fainholz  
Discussants: Madalena Cunha Matos  
& Pauline Van Roosmalen

### Session 3. International, national, or regional? Style, type & ideology in the Mediterranean during the colonial/imperial era

Chaired by Vilma Fasoli  
Discussants : Mercedes Volait  
& Johan Lagae

### Session 4. Imperial Architecture? Style, type & ideology in the British empire

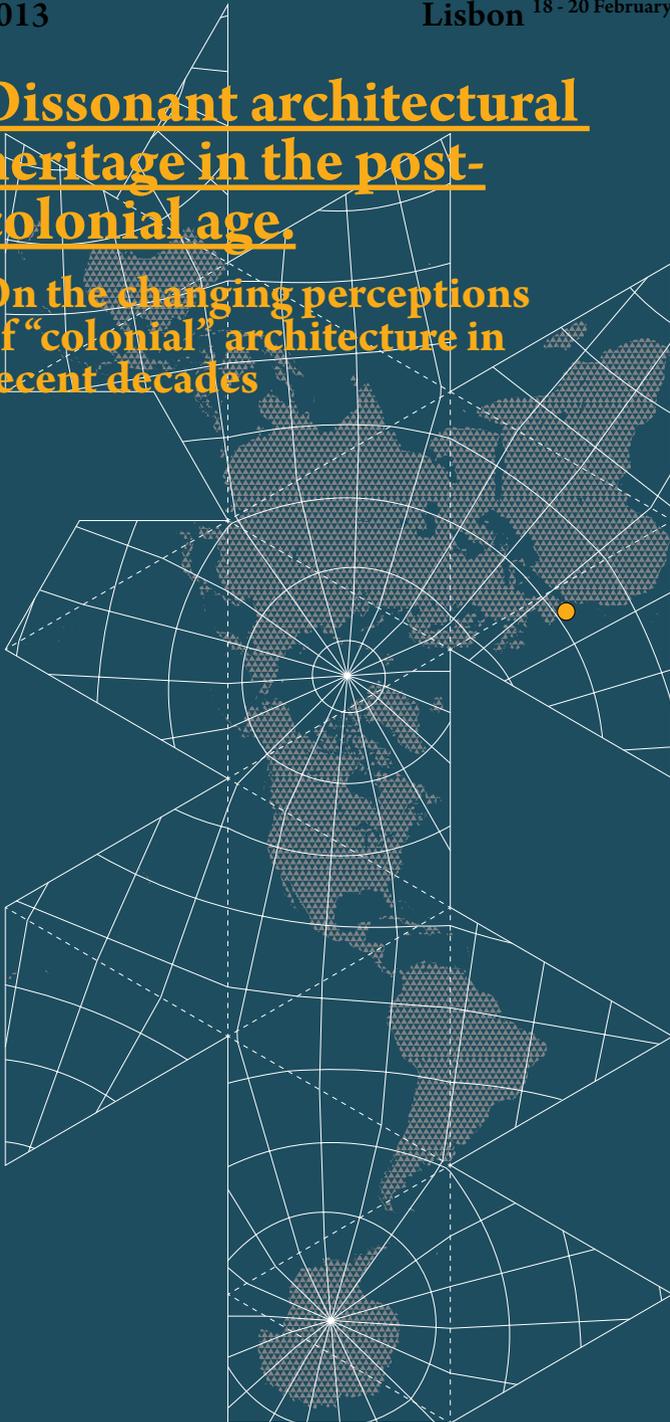
Chaired by Pauline Van Roosmalen  
Discussants: Alex Bremner  
& Alexandra Yerolympos

2013

Lisbon 18 - 20 February

# Dissonant architectural heritage in the post-colonial age,

On the changing perceptions of “colonial” architecture in recent decades



# Dissonant architectural heritage in the post-colonial age.

## On the changing perceptions of “colonial” architecture in recent decades

Our COST Action aims to produce a broader understanding of the worldwide spread of European architecture across empires during the 19th and 20th century by focusing on its vectors, connections, semantics and materiality in a large range of geographic and linguistic contexts engaging both Western and non-Western environments. It posits that the bilateral colonial channel (e.g. French architecture in Algeria or British architecture in India) represented but one aspect of a larger multifaceted history. By combining architectural history with area studies' knowledge, the intention is to map and analyze more complex dissemination patterns and border-crossing relationships.

In this 3rd Annual Workshop, taking place in 2013 we wish to focus on the heritage questions raised by European architecture produced beyond Europe in the 19th and 20th century. What is the current relevance of such built legacy and how can we, as architectural historians and scholars, position ourselves and our work on this topic within the ongoing debates on what Icomos has coined as “shared built heritage”? To what extent can the historical knowledge and documentation that we produce be useful for developing policies and actions regarding the future of this legacy and how can we negotiate with a variety of stakeholders deal-

ing with that legacy: municipal administrations, local scholars, inhabitants and users, heritage and conservation associations, etc.? As a large part of this built legacy was produced under colonial rule, how do we deal with the particular historical context of these buildings? How do we address the often "dissonant" histories and memories linked to them?

In order to discuss such issues, we propose to structure the workshop in four sessions, each of which will contain four papers. Each session will be chaired by at least one of the members of the Action, and will have a maximum of two respondents.

The first session will be organized by two of our COST Action members from Israel, Lior Barshak & Tzafrir Fainholtz, and will consist of a number of divergent critical views on the built legacy of the so-called "white city" of Tel Aviv. As a particular case study, this session will form a perfect starting point to introduce a number of critical perspectives that will be further developed in the following sessions.

The second session will deal with the notion of memory. Over the last decade memory studies have developed into a particular and quickly growing discipline. To what extent can insights developed in this field be of use for our own work as architectural historians? How can we engage in "memory work", that involves engaging with the intangible aspects related to buildings and urban form? Should we engage in collecting oral histories on the built environment and what is gained by paying attention to the continuous inscription of new meanings on sites and constructions over time? What does it mean for our way of looking at a built environment that, as heritage, is often being "(re)invented"? And how does the physical legacy and our work as architectural historians relate to forgetting, which forms an intrinsic part of the process of remembering?

The third session is devoted to the notion of **history**. To what extent do we include “dissonant histories” in our narratives on certain buildings or urban sites? What can the historical perspective bring to the development of policies and practices related to **the** built heritage ? What kind of challenges does architectural **history** work on former colonial **places** entail? What kind of histories do we engage with (social, economic and cultural) and how can we bring a spatial perspective to area studies dealing with the non-European regions we are looking at? How can we engage with the politics of (colonial) architecture without reducing architecture to (colonial) politics?

The fourth and final session looks at **the re-appropriation** and transformation of the **colonial legacy**. How do buildings get re-used and re-**inscribed** with new uses **over** time? **What kind of tools do we have at our disposal to document such re-appropriations?** What do such transformations imply for developing heritage **policies**? How does one, in a context of ongoing **change**, define what is authentic and what is not? To what extent do such questions in former colonized territories demand answers that are different from those in the former métropole?



# Program

**Sunday** <sup>17.04</sup>

Populi Restaurant

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20:30 - ... Diner

**Monday** <sup>18.02</sup>

Fundação Calouste Gulbenkian

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10:00 - 12:00 Core Group Meeting  
 14:00 - 14:40 Welcome & introduction by **Mercedes Volait** & **Johan Lagae**: “where do we stand & where do we want to go?”  
 14:40 - 15:10 Presentation WG1 – future plans, in particular regarding output (theme issues of the ABE journal)  
 15:10 - 15:40 Presentation WG2 - future plans, in particular regarding output (anthology)  
 16:00 - 16:30 Presentation WG3 – future plans, in particular regarding output (theme issues of the ABE journal)  
 16:30 - 17:15 Presentation WG 4 – future plans & training school  
 16:30 - 17:15 Practical info for the following days  
 18:30 - 19:45 Keynote Lecture: Prof. **Diogo Ramado Curto**, Faculty of Social and Human Sciences, New University of Lisbon, “Colonial Cities. Between Development and Political Control”  
 20:15 - ... Conference dinner

**Tuesday** <sup>19.02</sup>

Fundação Calouste Gulbenkian

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**Session 1. The Tel Aviv-case**

09:00 - 09:10 Introduction by Lior Barshak & Tzafrir Fainholtz  
 09:10 - 09:40 **Luca Zevi**, The three seasons of Tel Aviv  
 09:40 - 10:10 **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  
 10:10 - 10:40 **Lior Barshack**, Tel Aviv and contested humanism  
 11:10 - 11:30 **Gianluigi Freda**, The Heritage of a Constant Move: the Lightness of Tel Aviv and the Modern Aspiration in Dov Karmi’s Work  
 11:30 - 12:00 **Alon Harel**, Between Politics and Aesthetics: The Misguided Critique of Bauhaus Architecture in Tel Aviv  
 12:00 - 13:00 Respondents & round up discussion

**Session 2. Memory**

14:00 - 15:20 Film projection ‘Asmara. Eritrea’ with an introduction by filmmaker **Caterina Borelli**  
 15:20 - 15:45 Discussion  
 16:00 - 16:25 **Madalena Cunha Matos**, Parallel universes: buildings as constants between historiography and remembrance

16:25 - 16:50	<b>Abderrahim Kassou</b> , Casablanca, Modern heritage and urban challenges
16:50 - 17:15	<b>Johan Lagae</b> , Curating a postcolonial 'open air architectural museum'. Reflections on confronting architectural history, memory work and artistic practice in Lubumbashi, DR Congo
17:15 - 18:00	Respondents & round up discussion
20:00 - ...	Conference dinner

## Wednesday <sup>20.02</sup>

Fundação Calouste Gulbenkian

### Session 3. (Dissonant) History

09:00 - 09:10	Introduction
09:10 - 09:40	<b>Leila el-Wakil</b> , Behind the fable: Hassan Fathy's oeuvre. Towards an "appropriate" history
09:40 - 10:10	<b>Vilma Fasoli &amp; Diego Caltana</b> , The Italian and Austro-Hungarian settlements in Tientsin / Tianjin: published and unpublished documents for rewriting two episodes of colonialism (1901-1947)
10:10 - 10:40	<b>Nancy Demerdash</b> , Architecture after Independence: Decolonization, Modernity and the Search for Selfhood in Housing Projects of Tunisia, 1956-1970

11:00 - 11:30	<b>Ola Uduku</b> , Presenting dissonant, spatial history: Freedom Square Lagos. New Spaces for Commercialised Recreation
11:30 - 12:00	<b>Sanja Rodes</b> , Representing the Colonial Era in the South Pacific Museum
12:00 - 13:00	Respondents & round up discussion

### Session 4. Re-appropriation

14:00 - 14:10	Introduction
14:10 - 14:40	<b>Vassilis Colonas</b> , International style versus Italian colonial architecture. Post-war Greek architecture for Tourism in the Dodecanese
14:40 - 15:10	<b>Caroline Herbelin</b> , Reappropriations of the "French" style in Vietnam, Past and Present
15:10 - 15:40	<b>Pauline K.M. Van Roosmalen</b> , Confronting built heritage: the appropriation of colonial architecture and planning in Indonesia
16:00 - 16:30	<b>Mercedes Volait</b> , Changing the narrative : the reclaiming of "Belle Epoque" architecture in Egypt in the last decades
16:30 - 17:00	<b>Rachel Lee</b> , An Architectural Link Between Masala Dosas and War
17:00 - 17:30	Respondents & round up discussion
17:30 - 18:00	Final words by the chair & co-chair
20:00 - ...	Conference dinner

# The Tel Aviv- case

## Organizers

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Lior Barshak & Tzafrir Fainholtz

## Chair

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Johan Lagae

## Respondents

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Tom Avermaete & Haim Yacobi

## Speakers

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

**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*

**Lior Barshack**, *Tel Aviv and contested humanism*

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

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

## Abstracts

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### The three seasons of Tel Aviv

*Luca Zevi*

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.

**Le Corbusier and the Zionist movement. Networking, press, propaganda, and the publicizing of Palestine's modern architecture in the 1930's and 1940's**

*Tzafir Fainholtz*

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.

**Tel Aviv and contested humanism**

*Lior Barshack*

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 as 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.

## **The Heritage of a Constant Move: the Lightness of Tel Aviv and the Modern Aspiration in Dov Karmi's Work**

*Gianluigi Freda*

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 at Ghent University in 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.

**Between Politics and Aesthetics:  
The Misguided Critique of Bauhaus Architecture in Tel Aviv**

*Alon Harel*

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.

# Memory

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## Chair

Iain Jackson

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## Respondents

Kathleen James-Chakaborty  
& Maria Manuel Oliveira

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## Film

'Asmara. Eritrea' by Caterina  
Borelli

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## Speakers

Caterina Borelli, *'Asmara. Eritrea'*

Madalena Cunha Matos, *Parallel universes: buildings as constants between historiography and remembrance*

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

Johan Lagae, *Curating a postcolonial 'open air architectural museum'. Reflections on confronting architectural history, memory work and artistic practice in Lubumbashi, DR Congo*

## Abstracts

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### 'Asmara, Eritrea', 2007

*Caterina Borelli*

'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 geopolitical 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].

### Parallel universes: buildings as constants between historiography and remembrance

*Madalena Cunha Matos*

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-infinitum 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.

## **Casablanca, Modern heritage and urban challenges**

*Abderrahim Kassou*

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.

**Curating a postcolonial 'open air architectural museum'. Reflections on confronting architectural history, memory work and artistic practice in Lubumbashi, DR Congo**

*Johan Lagae*

A few years ago, Marc Pabois, visiting the Congolese city of Lubumbashi, RD Congo 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.

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 Bogu-

mil 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.

# (Dissonant) History

## Chair

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Ezio Godoli

## Respondents

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Claudine Piaton & Alex Bremner

## Speakers

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**Leila el-Wakil**, *Behind the fable: Hassan Fathy's oeuvre. Towards an "appropriate" history*

**Vilma Fasoli & Diego Caltana**, *The Italian and Austro-Hungarian settlements in Tientsin / Tianjin: published and unpublished documents for rewriting two episodes of colonialism (1901-1947)*

**Nancy Demerdash**, *Architecture after Independence: Decolonization, Modernity and the Search for Selfhood in Housing Projects of Tunisia, 1956-1970*

**Ola Uduku**, *Presenting dissonant, spatial history: Freedom Square Lagos. New Spaces for Commercialised Recreation*

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

## Abstracts

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### **Behind the fable: Hassan Fathy's oeuvre. Towards an "appropriate" history**

*Leila el-Wakil*

If only one name of a contemporary Egyptian architect comes to mind, it is that of Hassan Fathy, internationally famous since the release of Gourni, 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 oeuvres 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 West-

ern 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 impassions 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 Gourni, 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.

### **The Italian and Austro-Hungarian settlements in Tientsin / Tianjin: published and unpublished documents for rewriting two episodes of colonialism (1901-1947)**

*Vilma Fasoli & Diego Caltana*

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-Hun-

garian 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?

### **Architecture after Independence: Decolonization, Modernity and the Search for Selfhood in Housing Projects of Tunisia, 1956-1970**

*Nancy Demerdash*

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 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 ar-

chitects 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 goubivilles, 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.

**Presenting dissonant, spatial history: Freedom Square Lagos. New Spaces for Commercialised Recreation**

*Ola Uduku*

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 this history is 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 reuse 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.

### **Representing the Colonial Era in the South Pacific Museum**

*Sanja Rodes*

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 Cul-

tural 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 Jasmx 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.

# Re-appropriation

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## Chair

Thierry Lochard

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## Respondents

Tania Sengupta & Stuart King

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## Speakers

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

**Caroline Herbelin**, *Reappropriations of the "French" style in Vietnam, Past and Present*

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

**Mercedes Volait**, *Changing the narrative : the reclaiming of "Belle Epoque" architecture in Egypt in the last decades*

**Rachel Lee**, *An Architectural Link Between Masala Dosas and War*

**International style versus Italian colonial architecture. Post-war Greek architecture for Tourism in the Dodecanese.**

*Vassilis Colonas*

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. Vasileiadis, 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?

## **Re-appropriations of the “French” style in Vietnam, Past and Present**

*Caroline Herbelin*

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 re-interpretations, 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 build-

ings. 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.

## **Confronting built heritage: the appropriation of colonial architecture and planning in Indonesia**

*Pauline K.M. Van Roosmalen*

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 outlook 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 architectur-

al 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 illus-

trate 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.

**Changing the narrative : the re-claiming of “Belle Epoque” architecture in Egypt in the last decades**

*Mercedes Volait*

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.

**An Architectural Link Between Masala Dosas and War**

*Rachel Lee*

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? Nirma-la 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, 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.





# Venue

**Fundação Calouste Gulbenkian**  
(building: Headquarters/Sede,  
Room 2 – see map for orientation)  
Av. de Berna, 45A  
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# Colofon

Program:  
**Johan Lagae, Mercedes Volait  
& Madalena Cunha Matos**

Local organizer:  
**Madalena Cunha Matos**

Graphic design:  
**Studio SuperSakSo, Ghent/Berlin  
[Sam Lanckriet & Mathias Rosseel]**

Our COST Action aims to produce a broader understanding of the world-wide spread of European architecture across empires during the 19th and 20th century by focusing on its vectors, connections, semantics and materiality in a large range of geographic and linguistic contexts engaging both Western and non-Western environments. It posits that the bilateral colonial channel (e.g. French architecture in Algeria or British architecture in India) represented but one aspect of a larger multifaceted history. By combining architectural history with area studies' knowledge, the intention is to map and analyze more complex dissemination patterns and border-crossing relationships.

In this **3rd Annual Workshop, taking place** in 2013 we wish to focus on the heritage questions raised by European architecture produced beyond Europe in the 19th and 20th century. What is the current relevance of such built legacy and how can we, as architectural historians and scholars, position ourselves and our work on this topic within the ongoing debates on what Icomos has coined as "shared built heritage"? To what extent can the historical knowledge and documentation that we produce be useful for developing policies and actions regarding the future of this legacy and how can we negotiate with a variety of stakeholders dealing with that legacy: municipal administrations, local scholars, inhabitants and users, heritage and conservation associations, etc.? As a large part of this built legacy was produced under colonial rule, how do we deal with the particular historical context of these buildings? How do we address the often "dissonant" histories and memories linked to them?

### Session 1. The "Tel Aviv"-case

Organized by Lior Barshak & Tzafrir Fainholtz, chaired by Johan Lagae  
Respondents: Tom Avermaete & Haim Yacobi

### Session 2. "Memory"

Chaired by Iain Jackson  
Respondents: Kathleen James-Chakaborty & Maria Manuel Oliveira

### Session 3. "(Dissonant) History"

Chaired by Ezio Godoli  
Respondents: Claudine Piaton & Alex Bremner

### Session 4. "Re-appropriation"

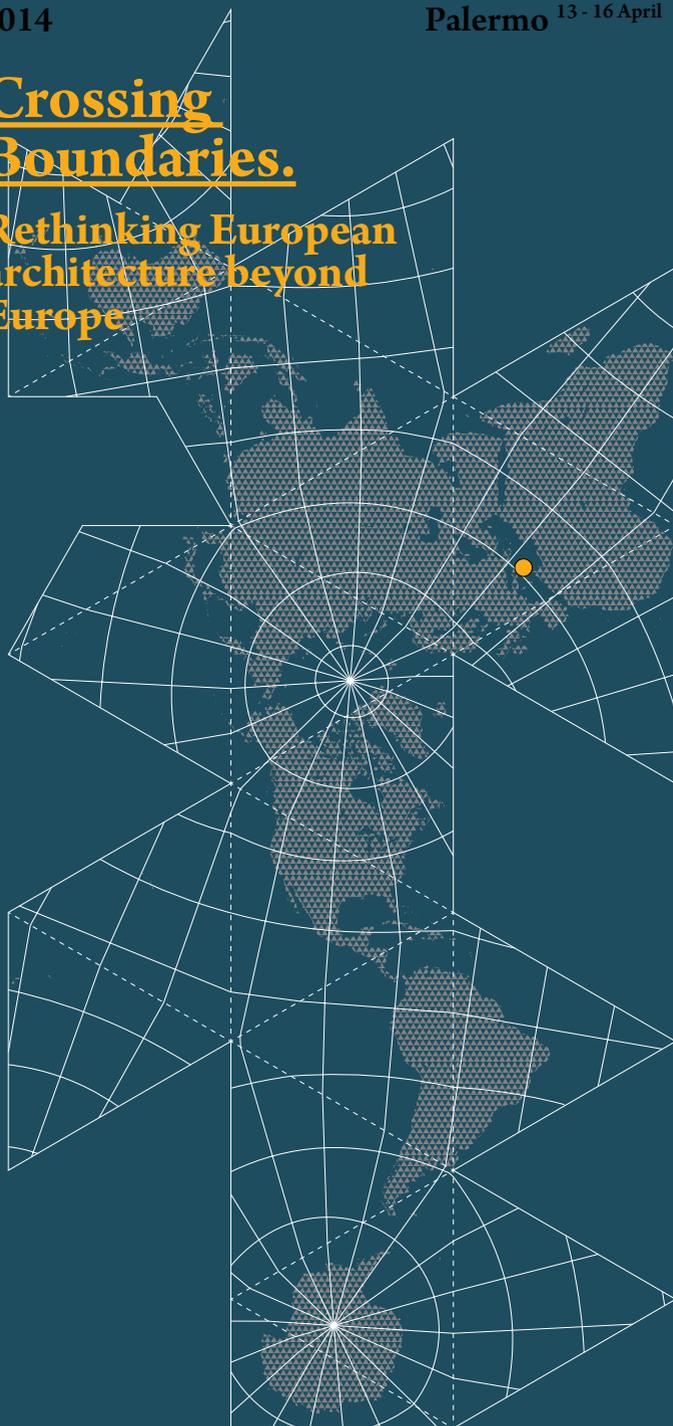
Chaired by Thierry Lochar  
Respondents: Tania Sengupta & Stuart King

2014

Palermo 13 - 16 April

# Crossing Boundaries.

Rethinking European  
architecture beyond  
Europe





# Crossing Boundaries.

## Rethinking European architecture beyond Europe

The International network “European Architecture beyond Europe: Sharing Research and Knowledge on Dissemination Processes, Historical Data and Material Legacy (19th-20th centuries)”, chaired by Mercedes Volait and Johan Lagae, and supported by EC funding through the COST Action IS0904 (2010-2014), is holding its final conference in Palermo (Rettorato dell’Università degli Studi di Palermo, Palazzo Chiaramonte Steri ), 13-16 April, 2014.

The conference includes a general session presenting the achievements and future prospects of the network, and 6 panels. The keynote speech will be delivered by Dr. Sibel Zandi-Sayek, The College of William and Mary, Williamsburg, Virginia, USA: *Remapping the Geographies of Industrial Enterprise: Ottoman-British Networks and the Architectural Canon.*

An invited lecture will be delivered by Dr. Lukasz Stanek, Manchester Architecture Research Centre, School of Environment & Development, University of Manchester, UK: *Architects from Socialist Countries in Ghana (1957-1967): Architecture and Mondialization.*

The official launch of the new dedicated electronic journal, ABE - European Architecture beyond Europe, will take place at the conference.

# Program

**Sunday** 13.04

Palazzo Chiaramonte Steri

- 13:30 - 14:00 Registration
- 14:00 - 17:00 Presentation of collaborative work achieved during the Action:  
*Mercedes Volait & Johan Lagae, General introduction.*  
*Claudine Piaton, Juliette Hueber, Thierry Lochard, Boussad Aiche, Researching 19th c. Algiers on site and in archives.*  
*Juliette Hueber, Antonio Mendes, Pauline van Roosmalen, Building digital platforms*  
*Rachel Lee, Going digital : a personal view.*  
*ABE journal* (official launch of the journal): presentation of structure, content and workflow by *Mercedes Volait, Johan Lagae, Kathleen James-Chakraborty, Alex Bremner, Juliette Huber, Eduard Kögel, Lukasz Stanek, Rachel Lee*  
*Johan Lagae, Juliette Hueber. Antonio Mendes, Publications: in preparation and projected.*  
*Ralph Bodenstein, Alex Bremner, Rachel Lee, Regina Göckede, Claudine Piaton, Ezio Godoli, Leila El-Wakil, Other spin offs.*  
*Antonio Mendes, Action's website: statistics and archiving*
- 17:30 - 18:00 Film screening
- 18:00 - 19:00 Keynote speech by  
**Dr. Sibel Zandi-Sayek:**  
*Remapping the Geographies of Industrial Enterprise: Ottoman-British Networks and the Architectural Canon*

**Monday** 14.04

Palazzo Chiaramonte Steri

- 08:30 - 09:00 Welcome speeches:  
 Prof. Prof. **Roberto Lagalla**, Magnifico Rettore dell'Università degli Studi di Palermo; Prof. **Marcella Aprile**, Direttore del Dipartimento di Architettura dell'Università degli Studi di Palermo; Dott.ssa **Maria Elena Volpes**, Soprintendente dei Beni Culturali e Ambientali di Palermo della Regione Siciliana
- 09:00 - 12:00 **Session 1. Methods and methodologies.** Writing the histories of European imperial/colonial architecture
- 12:00 - 13:00 Lunch  
 [androne del pianterreno, Palazzina Neoclassica: ex Regio Lotto, Complesso di Palazzo Chiaramonte]
- 13:00 - 16:00 **Session 2. Architectures of exile.** Visions and re-Visions of the global modern in the age of the refugee
- 16:30 - 18:00 **Session 3. Looking eastward, building identities.** The architecture of European diplomacy beyond the Mediterranean in the age of Empire
- 18:30 - 19:00 Film screening
- 19:00 - 20:00 Invited Lecture by  
 Dr. **Lukasz Stanek:**  
*Architects from Socialist Countries in Ghana (1957-1967): Architecture and Mondialization*

**Tuesday** <sup>15.04</sup>

Palazzo Chiaramonte Steri

- 08:00 - 18:00 **Architectural visits:**  
guided by Ettore Sessa, Eliana Mauro, Vincenza Maggiore, Livia Realmuto. Contact : Eliana Mauro (+ 39 334 6476419)  
[Departure : The bus will depart from Palazzo Chiaramonte, piazza Marina no. 61, at 8 :00 am]  
Sites to be visited : Monreale (including the Dome and the Cloister); the Cuba, the Zisa, the Palazzo dei Normanni, San Giovanni degli Eremiti, Church di San Cataldo, Church di Santa Maria dell'Ammiraglio, Casina Cinese in park of Real Favorita, Oratorio di Santa Cita.  
[Free entrance to the monuments for the participants in the conference, by courtesy of the Soprintendenza ai Beni Culturali e Ambientali di Palermo della Regione Siciliana]
- 18:30 - 20:30 **Evaluation meeting**  
[Chiesa di Sant'Antonio Abate - Complesso di Palazzo Chiaramonte, piazza Marina no. 61]

**Wednesday** <sup>16.04</sup>

Palazzo Chiaramonte Steri

- 09:00 - 12:00 **Session 4. Transnational studies and cultural transfers**
- 12:00 - 13:00 **Lunch**  
[androne del pianterreno, Palazzina Neoclassica: ex Regio Lotto, Complesso di Palazzo Chiaramonte]
- 13:00 - 16:00 **Session 5. Architecture as development aid.**  
Actors, networks and mechanisms in the design of institutional buildings in the postcolonial global South
- 16:30 - 19:00 **Session 6. Examining Tropical Architecture: in different international contexts.**

## Methods and methodologies.

### **Writing the histories of European imperial/colonial architecture**

This session seeks to explore and debate the ways in which we write (and have written) the history of ‘European architecture abroad’, particularly in the context of European imperial expansion. For some thirty years now the study of European imperial and colonial architecture has largely been refracted through the theoretical lens of post-structuralism—mainly appropriated from philosophy, literary and cultural studies—in the form of the ‘Orientalist’ critique of Edward Said and other forms of Foucauldian discourse analysis, nominally referred to as ‘post-colonial theory’. As powerful and seductive as these modes of analysis may be, and as useful in their opening new ways of seeing and interpreting forms of cultural production such as architecture, they have become formulaic, predictable, and even orthodox. They have also received trenchant and sustained criticism from the wider scholarly community in historical studies (especially outside art and architecture circles) for their inherent limitations.

This leaves us with the question of where the study of European imperial and colonial architecture might turn next. On the whole, other scholarly and cognate traditions, such as early modern and modern European history, have developed more diverse and wide-ranging approaches to the study of empire and culture, adapting insights from geography, envi-

ronmental studies, anthropology, and other disciplines; and have devoted significant attention to integral concepts such as networks and agency. Although not necessarily opposed to discourse analysis, these scholarly frameworks—including regional approaches (‘Atlantic’, ‘Pacific’, ‘Indian Ocean’, and ‘World/Global’ histories), network theory, and ‘connected’ histories—provide new and very different insights than those provided by post-colonial theory. However, just as architectural historians have not fully engaged with scholars in these fields, early modern historians have also been somewhat reluctant to engage fully with architecture and the built environment as agents and repositories of social practice and social change.

Can, indeed should, architectural history engage more with these alternative scholarly traditions and modes of analysis? What can we learn from them, and how might we apply them? How might architectural historians interact more productively with colleagues in history and historical social science disciplines to encourage more architecturally-informed analysis in those fields? Or, ought post-colonial theory remain the key concept and frame of reference that underpins our study of the colonial built environment? This session welcomes papers that address any aspects of these key questions, either by dealing specifically with methodological approaches that enhance, progress, and/or transform our understanding of European imperial and colonial architecture, or by exploring case studies that allow for these methodological concerns to be elaborated in specific contexts. Put simply: where are we, where are we going, and where do we want to be as scholars of the colonial built environment.

Alex Bremner & JoAnne Mancini

## Chairs

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**Alex Bremner** (Edinburgh School of Architecture and Landscape Architecture, Scotland) & **JoAnne Mancini** (National University of Ireland Maynooth, Ireland)

## Speakers

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**June Komisar** (Ryerson University, Canada), *Analyzing colonial architecture through the lens of creativity research.*

**Tim Livsey** (Birkbeck College, University of London, UK), *Rethinking the 'colonial modern'.*

**Michael Falser** (Chair of Global Art History, Heidelberg University, Germany), *Picturesque modernities: a transcultural enquiry into the formation of the "colonial style" in architecture between Europe and Asia. Methodological considerations.*

**Lara Eggleton** (University of Manchester and University of Leeds, UK), *A Profusion of Moorish Remains: Victorian encounters with Islamic architecture in the West.*

**Robert Home** (Anglia Ruskin University, Cambridge, UK), *British colonial architecture with or without architects? A methodological challenge.*

## Abstracts

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### Analyzing colonial architecture through the lens of creativity research

*June Komisar*, Ryerson University, Canada.

This paper seeks to explore how using creativity theory from cognitive psychology can broaden the understanding of architectural production in colonial settings when used in tandem with more traditional methods such as post-colonial theory. Creativity theory can help explain stylistic differences, innovations, hybridized forms and adaptations by both colonizer and colonized. It can also tease out how the sharing of knowledge and the cross-pollination of ideas among cultures is a feature of such settings.

The case study used here is the remote colonial town of Ouro Preto, once the capital of the state of Minas Gerais, Brazil, where, in the eighteenth-century, both Portuguese colonizers and African and Afro-Brazilian slaves contributed to architectural production. The city continued to grow in the nineteenth century while Ouro Preto was the region's capital, although that status was lost in 1897. Complicating the history, in the 1930s, to emphasize the city's historical importance, the architecture of Ouro Preto was edited and altered by the national cultural heritage group (SPHAN)

to highlight eighteenth century colonial artefacts and de-emphasize nineteenth-century production. In parallel, Brazilian, American and European historians began to write about the city using a variety of approaches.

The lens, methodology or perspective chosen to examine the past affects our understanding of a condition. Looking at the variety of interpretations of Ouro Preto – from art historians to cultural heritage groups – with different vantage points and theoretical or political approaches, can provide insight into Ouro Preto's architecture and culture, but can also enrich our understanding of the nature of cultural production and the creative process in the field of architecture as a whole.

### **Rethinking the 'colonial modern'**

*Tim Livsey*, Birkbeck College,  
University of London, UK.

This paper draws on research into Nigerian buildings to reassess the 'colonial modern' literature on architecture in colonial settings, with its roots in Said's Orientalism. It argues that 'colonial modern' scholarship has added a great deal to our understanding of the relationship between buildings and colonialism, but often overlooks two key areas.

First, 'colonial modern' analysis has often overlooked the way colonialism worked in different ways in different times and places, despite buildings providing important evidence of this very phenomenon. For example, in Nigeria the colonial state built halls for chiefly meetings in the 1920s, but hospitals and universities in the 1950s. Multinational companies' office buildings built in 1960s offer evidence of neo-colonial networks after independence, while buildings for the 1977 Second World Festival of Black Arts and Culture held formed part of post-colonial Nigeria's attempt to position itself as a regional power. Buildings thus form evidence of changing ideologies and practices of colonialism that 'colonial modern' analyses can miss.

Second, 'colonial modern' analysis has overlooked the agency of colonial subjects in colonial-era building projects, particularly through a scholarly focus buildings' planning and construction that neglects what came before and after. Colonial-era university buildings, for example, have been presented as intrusions into African societies that upheld colonial power but can also be seen as co-produced by African agendas and agency. Southern Nigerians had campaigned for improved educational facilities since the nineteenth century, and the chiefs of Ibadan welcomed the selection of their city as the home of a new university, actively cooperating in the procure-

ment of a site. Equally, the buildings constructed were widely welcomed by Nigerians as evidence of modernisation, and the press and politicians called for more such projects, not less. Buildings' contexts, reception and use thus offer important evidence to historians.

**Picturesque modernities: a transcultural enquiry into the formation of the “colonial style” in architecture between Europe and Asia. Methodological considerations**

*Michael Falser*, Chair of Global Art History, Heidelberg University, Germany.

The above mentioned project is embedded in the Chair of Global Art History at the Cluster of Excellence 'Asia and Europe in a Global Context' with its specific methodological approach of 'transculturality'. The research project itself is in its earliest phase (starting in January 2014) and the proposed paper intends to discuss its methodological preliminaries in front of a wider scientific audience in the above mentioned section. This project as a whole aims to overcome the territorial determinants of nation-states and evolve a multi-polar concept of space in global art history. It recognises colonies not as containers for European style imports and transformations but as highly innovative laboratories for architectural 'neo-

styles' (like the Indo-Saracenic or the Style Indochinois) that themselves were constitutive in the formation of 'regionalist styles' in the European metropolises. By conceptualising all picturesque forms of 'colonial styles' in Asian and European architecture as a transcultural, process/agency-based phenomenon and by testing it in the Euro-Asian colonial arena between 1850 and 1950 its major focus is on 'German-Chinese' settlements, French Indochina, British-India and the Dutch-Indies. The project aims to reframe the discipline of art history by reconfiguring the concept of 'style', one of its analytical core categories.

**A Profusion of Moorish Remains: Victorian encounters with Islamic architecture in the West**

*Lara Eggleton*, University of Manchester and University of Leeds, UK.

As the nineteenth century in Britain spurned a new generation of middle-class sightseers, the remains of Islamic monuments in Western Europe increasingly represented an accessible and exotic frontier, whilst colonial inroads to the Indian Subcontinent and its rich Mughal heritage were well established. The volumes of testimonies, texts, illustrations and photographs that captured the experience of these very different regions also helped to shape an early historical conception

of Islamic architecture in accordance with value-laden definitions of the decorative and the ornamental. While the views of British architects, designers and antiquarians have been extensively explored within studies of Victorian Orientalism, an anthropological reading of tourists' and sightseers' first-hand accounts (such as through the lens of transculturation) offers a fresh perspective on Western architectural historiography and the non-specialist encounters that helped to shape it.

This paper examines how Victorian encounters with remains of Islamic architecture and ornament in former Muslim occupied regions in Spain and Portugal, as well as those of Mughal India, impacted upon perceptions of cultural difference throughout the nineteenth century. Journals, handbooks and visual materials produced by men and women travellers reveal a diversity of perspectives that informed readings of Islamic architecture in relation to commercial and internationalising forces in Britain. But rather than a purely Orientalist or postcolonial discussion of these texts, this paper is concerned with their anthropological dimension, critically examining the precise nature of the encounter between traveller and monument. A series of examples will reveal a range of individual experiences of Islamic buildings and ruins, and their importance to an emerging global history of architecture.

### **British colonial architecture with or without architects? A methodological challenge**

*Robert Home*, Anglia Ruskin University.

The term 'colonial' carries these days negative associations, especially for the colonized: an unequal or asymmetric power relationship during the period of European expansionism. In architectural or planning history the colonial period is seen as expressing itself through grand designs for showcasing the imperial project and the controlling gaze of empire, and the architects and planners worked for the ruling power and its wealthy agents. To be relevant today, however, for the rapidly growing cities of the tropical or 'global South' requires an approach that interprets the forces, especially imposed power relationships, that shaped urban landscapes.

Colonial architectural history has usually focused on grand public buildings (secretariats, customs houses, legislatures, law-courts, post offices, railway termini etc.) and commercial buildings such as banks and hotels, with their architectural styles imported by architects from the metropolis, often in an explicitly 'imperial' style as formulated by Baker, Lutyens and others, sometimes absorbing local influences (as with the Indo-Saracenic style). Numerous examples have been presented in the current RIBA

exhibition at the Victoria & Albert Museum, London - 'Empire Builders: 1750-1950'

An alternative approach approaches colonial architecture and planning as experienced from below, drawing upon theories of postcolonialism and subaltern studies to explore perspectives of urban space framed by the colonialists' 'gaze of power' and negotiated from below. For this a rather different methodology is required, which this paper explores in relation to British colonial urban planning history.

Foucault's genealogical method offers one approach, through the evolution of practices, discourses and institutions, complex processes that need to be understood in their 'mundane and inglorious origins'. The origins of building types rather than design styles of individual architects. Such a genealogy of the rules of colonial urban management can deconstruct the various influences at work: the rules devised over the preceding three centuries to control workers in the Caribbean slave plantation system; the place of Benthamite Utilitarianism in developing local government laws and institutions for both England and the colonies; the military and health imperatives behind the cantonment regulations in British India that were applied in parts of Africa; concepts of trusteeship and indirect rule derived from Burke and promoted by Lugard; and legal ap-

proaches to land tenure facilitated colonial land-grabbing in the name of the crown. This paper examines the mundane aspects of building forms, with emphasis upon the control and exclusion of indigenous populations.

Another approach is through detailed local urban historical geography, addressing the complex particularities of ownership, occupation, and use of land. This recognizes the local effects of racial segregation, and the space and site coverage standards applied to buildings, especially worker housing. Such local histories of places and communities can also provide a platform for the 'voices of the poor' who experienced colonial urban planning from below, and especially women, who were closely involved in the practical realities of home life and families' survival struggles.

While architects (some of them RIBA members) may have designed the grand public buildings and master plans of the colonial project, it was more usually engineers, both civil and military, who, trained in 'practical architecture', usually provided standard designs for common military and civil buildings, eg barracks, hospitals, or housing, typically controlled by public works departments or the railways.

## Architectures of exile.

### **Visions and re-Visions of the global modern in the age of the refugee**

The emergence of what is today known as international architecture is to a large extent related to the global impact of exiled European architects, who, scattered throughout the world, contributed decisively to its theoretical debates, institutional formations and built manifestations from the early 1920s onwards.

The historiography of exiled modern architecture has long focused on cases of purportedly successful and unidirectional cultural transfer as represented in the master narratives of prominent US immigrants such as Walter Gropius and Mies van der Rohe. The dominant focus on individual biographies and histories of linear stylistic innovations has all too often overlooked the importance of discrepant discursive contexts (material and non-material alike), marginal geographical destinations, the effects of critical self-reflection, as well as the numerous tragedies of loss, disruption and failure under the conditions of forced dislocation. In the last two decades, there have been, however, several important studies that have contributed to a much more complex understanding and significantly extended knowledge (temporal as well as geographical) of the fragmented dynamics of architects' and urban planners' exilic dislocations (including re-migrations and transmigrations) and modern architecture and planning. In addition, new approaches have emerged,

informed by the fields of history as well as by scholars from related fields such as literary studies, anthropology, human geography and political history. Papers can address the many individual lives and works of 19th and 20th century exiled European architects with a view to their role in the transformation of international architecture, trace (discursive) modes of production and reception (including non-European resistance to Western cultural hegemony), test specific (historical) experiences for links with and relevance to current, or possibly earlier, exilic modes of planning and building, or investigate the research field's historiographical overlaps and collusions with related interpretive paradigms like diasporic, (trans-)migrant, (post-)colonial, transnational, cosmopolitan, global, or international architecture. We are particularly interested in comparative perspectives and theoretical-methodological approaches that consider temporal/geographical variants, discrepant political-ideological conditions, and institutional and personal networks. We also invite papers that explore exilic careers of non-European architects within Europe or analyse the architecture produced, commissioned or inhabited by exiles who were not architects.

Regina Göckede & Rachel Lee

## Chairs

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**Regina Göckede** (Brandenburgische Technische Universität, Cottbus, Germany) & **Rachel Lee** (TU Berlin, Germany)

## Speakers

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**Ron Fuchs** (Art History Department, University of Haifa, Israel): *Rudolf Wittkower and His "Architectural Principles": An Exiled Humanist Scholar in an Age of Anti-Humanism.*

**Anat Falbel** (University of Campinas, Institute of Philosophy and Humanities (UNICAMP/IFCH), Brazil) Brazil: *The national and the foreigner in Brazilian architecture historiography.*

**Bryleigh Morsink** (University of Applied Arts Vienna, Austria), *Henry Kulka and the tradition of Adolf Loos in the South Pacific.*

**Veronica Bremer** (Jacobs University, Bremen, Germany), *Emigré Experiences: Frederick Romberg and German Modernism in Australia.*

**Stefano Poli** (Politecnico di Milano, Department of Architecture and Urban Studies, Italy), *Eugenio Giacomo Faludi (Budapest 1896- Toronto 1981), Architect in Italy, Planner in Canada.*

**Eduard Kögel** (Berlin, Germany), *Walter Gropius and China.*

## Abstracts

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### Rudolf Wittkower and His "Architectural Principles": An Exiled Humanist Scholar in an Age of Anti-Humanism

Ron Fuchs, Art History Department, University of Haifa, Israel.

Rudolf Wittkower's *Architectural Principles in the Age of Humanism* (1949) is an extraordinary monument of architectural historiography. Although being a learned and seemingly esoteric discussion of Renaissance architectural theory, the book now holds for some a place among the constitutive architectural texts of the 20th century. Not only has it "remained a fundamental evaluation of Renaissance architectural aesthetics" for more than half a century, it also had an "unprecedented impact upon architectural production" (Payne, 1994) in Europe and the US in the second half of the century.

The discussion of Wittkower's work remained strictly in the abstract sphere of architectural form, architectural theory and historiography. This was, no doubt, thanks to Wittkower's purely academic discourse. However, part of the significance of Wittkower's book lies in the fact that it was written in exile from his home in Germany, with the Blitz at the background.

The theme of Reason vs. the Irrational is perhaps the ultimate theme of Wittkower's book. Wittkower is far from constructing the rationalist, "scientific" portrait of the Renaissance with which he is often credited. The ultimate inspiration for his historic construction - this paper suggests - is found primarily in the thought of Aby Warburg and in his preoccupation with the persistence of the irrational. Wittkower was using Warburg's library (itself an "exile" from Hamburg, Germany) for writing his book in London during WW2. The tragic narrative on the demise of Renaissance thinking that Wittkower draws in the last chapter of the book can be read as a lament for the Kantian humanism and enlightenment rationality that Jewish scholars such as Ernst Cassirer (another user of Warburg Library in Hamburg, and later an exile) tried to promote in their work. In the post-war climate of disillusionment with enlightenment, Wittkower's narrative preserved its relevance perhaps better than any of his exiled colleagues.

Whereas the perspective of an exile in the work of contemporary refugee Jewish art historians such as Panofsky, Kristeller, Auerbach and Edger Wind, has received scholarly attention, Wittkower strangely escaped such a treatment.

The paper will explore the way Wittkower's position as a refugee and exile could have shaped his in-

terpretation of the renaissance. It will point out its sources in pre-war Germany, and the enduring relevance of his construction for the post-war treatment of the subject.

### **Brazil, The national and the foreigner in Brazilian architecture historiography**

*Anat Falbel*, University of Campinas, Institute of Philosophy and Humanities (UNICAMP/IFCH), Brazil.

In 1971 George Steiner formulated modernity as the strategy of the permanent exile, defining its linguistic homelessness and erratic feature as extraterritoriality. In this context where each gesture of communication between human beings was understood as translation gesture, the studies on the contribution of the European émigrés to the development of an American urban culture, were benefited by a new approach emerged from humanities infiltrated by the French post modernist elaborations which considered the specificity of their production.

In Latin America, these studies are identified mainly from the 1980s onwards. In Brazil, the new theoretical apparatus endorsed the deconstruction of the modern architecture historiographical discourse until then sustained by the figural relation between colonial past

and architectural modernity, hence opening the path for the recognition of the role played by immigrant professionals in the forging of a modern cultural landscape. Without pursuing individual trajectories but using some particular biographical paths as narrative expedients to enlighten specific cultural dynamics I propose a methodological discussion concerning the analysis of the exiles production in Brazil through three main perspectives:

1. Simmel's elaborations concerning the place and the "objectivity" of the stranger, as well as Emmanuel Levinas' concept of alterity, both used as instruments in the analysis of the language of forms and contents resulting from the immigrant awareness of its own otherness, as well as the dialogue forged between the national and the foreigner.
2. Steiner's formulation of extraterritoriality, implying the understanding of the immigrant professionals as intermediaries between cultures. In this sense, their cultural achievements and enduring dialogues with the old continent disclose the dynamics of the cultural transference processes between Europe and America.
3. The concept of *landmannschaft* developed under contemporary spatial social representations, in particular Lyotard's formulation of language spaces revealing the chain of associations and the articulation of the foreigners in the spatial and cultural context of the city.

## Henry Kulka and the tradition of Adolf Loos in the South Pacific

*Bryleigh Morsink*, University of Applied Arts Vienna, Austria.

In recent decades, studies within Austrian scholarship have highlighted the omission of exiled cultural figures within the rewriting of historical narratives after the end of the Second World War, as part of a broader critique of Austria's 'victim thesis'. The Austrian trend of reclaiming architectural figures through publications, exhibitions and archives has generally worked within the modernist master narratives. These studies look at cultural figures exiled in North America, who received recognition and relative success in their adopted homes. This paper will examine the work of Henry Kulka (1900-1971) who was a student and then later partner of Adolf Loos. Working with Loos for over a decade, Kulka was arguably Loos's closest student and the most loyal follower of his architectural principles.

In 1938, Kulka escaped Nazi Austria by securing safe passage to New Zealand. He settled in Auckland with his family and remained in his adopted home until his death in 1971.

However, to this point mainstream Loos scholarship has marginalised Kulka's role in the development of Loosian architectural practice. By

critically examining this historiography, I seek to explore the historical connections, exchanges and confrontations that have been overlooked by master narratives through looking at Kulka's practice in the South Pacific as a pluralistic and heterogeneous development of the Loosian modernist tradition in the Small Island nation.

**Emigré Experiences: Frederick Romberg and German Modernism in Australia**

*Veronica Bremer, Jacobs University, Bremen, Germany.*

I will examine the architecture of émigré artist Frederick Romberg (1913-1992) through the lens of émigré photographer, Wolfgang Sievers (1913-2007). Romberg and Sievers fled the rise of Nazism in Germany and arrived in Australia in 1938; having brought with them the influence of the Bauhaus and German modernist traditions. The professional relationship between architect and photographer resulted in a multitude of photographs whose documentary nature of architectural form communicates not just the physical characteristics of buildings, but also the experience of exile; the constant artistic interaction, collaboration, and active promotion of similar modernist aesthetics. Romberg's deliberate use and dependence of Sievers' Bauhaus-trained photographic practice

to capture his architecture, and likewise, Sievers' selective photographic captures of Romberg's heavily Bauhaus architectural forms, provide insight as to what/whom the artist in exile depends on, engages with, and seeks once in a foreign landscape.

Focusing on Siever's photographs of Romberg's designs for Stanhill Flats, Newburn flats, and Glenuga Flats, the paper contends that documentary photographs further provide a historical reality of the past and architectural practice. The photographs put us, the viewers, in the setting Romberg found himself in at around the time his buildings were executed; they illuminate the emerging phenomenon of German modernism in Australia during the 1950s. These photographs, providing flat, almost 360-degree views of architectural forms throughout Romberg's artistic career, allow for an analysis of the modernist traditions that Romberg employed in his designs. This multidisciplinary approach of analyzing Romberg's architecture through the photographs of Wolfgang Sievers serves to better understand Australian migrant art and just as well, the migrant experience and migrant identity.

**Eugenio Giacomo Faludi (Budapest 1896- Toronto 1981), Architect in Italy, Planner in Canada.**

*Stefano Poli*, Politecnico di Milano, Department of Architecture and Urban Studies, Italy.

Faludi, of Jewish origin, was born in Budapest in 1891. In 1919 he moved first to Vienna and then to Fiume. In 1925 he moved to Rome and he enrolled at the Scuola Superiore di Architettura, where he graduated in architecture in 1927.

In Rome, during the Twenties, Faludi participated in the debate on planning on a regional scale as a member of the GUR (Gruppo Urbanisti Romani). Then, in Milan in the Thirties, he founded an eminent architectural studio which actively contributed to the dissemination of an innovative architectural language and non-traditional patterns of urban development.

Faludi was into contact with the most active architects and engineers of that time, until he was forced to flee to London in 1938 to escape the fascist regime and its racial laws. In London he devoted himself mainly to the publication of a series of studies on rapid manufacturing technologies and prefabrication. His studies on timber prefabrication drew him to Canada where he initially attempted to establish himself as an architect. This met with no success, but he did, however,

manage to secure a position as a town planner. In this role he contributed to the first Master Plan of the City of Toronto, and produced numerous plans for small and medium-sized Canadian cities. During the Fifties, he became a leading figure in urban planning in Canada. He held various conferences, and wrote a number of noteworthy articles.

This contribution will provide an examination of the relationship between Faludi's Canadian writings and projects, European and North American theories of regional and urban planning, and the master plans drawn up by Faludi in Italy during the Forties. It further aims to identify the background, inspiration, and originality of Faludi's work in Canada.

**Walter Gropius and China**

Eduard Kögel, Berlin, Germany.

Walter Gropius is well known as the director of the Bauhaus in Dessau, as an architect in Berlin and, after his emigration in 1938, as a teacher and architect in the USA. One of the heroes of the Modern Movement in the interwar period in Germany, in 1937 he emigrated from Berlin via London to teach at Harvard University in the USA.

Walter Gropius never visited China nor did he write any significant

texts about Chinese architecture or urban development. However, from the late 1930s he educated Chinese students at Harvard and in the late 1940s won a commission to design a campus-university in Shanghai. The Chinese students he taught at Harvard include Henry Huang, I.M. Pei, Wang Dahong, Chen Chi-Kwan and Chang Chao-Kang. All of them transferred knowledge from this modern master to China and Taiwan.

Henry Huang was the first to receive his master's degree and returned to his hometown Shanghai in 1941, where he founded a department for architectural education at St. John's University. As the basis for the curriculum he used the blueprint of Gropius' Harvard institute and some elements of Bauhaus education he had learned there. I.M. Pei remained in the USA after his graduation, becoming a project partner for Gropius' campus-university project in Shanghai. The project was stopped due to the civil war between Nationalist and Communist forces in China around 1949. The abovementioned university project came to Taiwan in the 1950s, by then under the supervision of the former Gropius-students I.M. Pei, Chen Chi-Kwan and Chang Chao-Kang.

My paper will focus on Gropius' influence on the young Chinese architects he educated and will examine how ideas of architectural modern-

ism emigrated to China and Taiwan. The focus on Gropius and his Chinese students will allow to reveal the transfer of ideas from one of the most influential figures in twentieth century architectural education into the Chinese architectural discourse of the post war years.

## Looking eastward, building identities.

### **The architecture of European diplomacy beyond the Mediterranean in the age of Empire**

Embassies are, by definition, representative institutions, but the share of their architectural shelters in this signifying function is a complex and still under studied issue. By transferring a fragment of the nation beyond its frontiers, embassies, consulates and other officially “foreign” architectures engage in a complex cultural dynamic of encounter, estrangement or integration. Symbolic, identitarian and political meanings may be variously inscribed in their architectural fabric; balances in social topography may be altered – all the more when such buildings were constructed or adapted by European powers in countries with a remarkable degree of geographical/ cultural distance. The stylistic heterogeneity resulting from the interactions and constraints inherent to diplomacy is all the more bewildering in such cases.

This session is meant to develop a critical and comparative reflection on a rather neglected aspect of architectural and urban history that informs the global spread of European forms and aesthetics through an unusual lens. It proposes to do so by concentrating on the geography that lies East of the Mediterranean and on places and structures located outside the direct colonial confrontation. We are interested in contributions looking at buildings related not only to the main Western European players, but indeed to Eastern and Central European agency. Empirical as well as conceptual and

theoretical research on European diplomatic structures in the Ottoman, Persian and non-colonial Asian geography, as well as in peripheral cities of the Russian empire, can be presented and discussed in this session.

We invite papers assessing the ways in which European diplomacy, international relations, and changing power balances shaped important parts of the built environment outside Europe, in a space/time framework characterized by expanding European penetration eastward and corresponding roughly to the long 19th century and beyond. We are particularly interested in contributions that address the architectural embodiment of encounters and representational strategies within innovative frameworks, exploring new ground beyond the conventional critique of Orientalism. Preeminence will be given to proposals reflecting on the appropriate methods and sources for this kind of transnational investigation, and addressing the history of diplomatic buildings as a constant reworking of images, styles, spaces and political messages, affecting each other in unpredictable ways.

Paolo Girardelli & Mercedes Volait

## Chairs

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**Paolo Girardelli** (Boğaziçi University, Turkey) & **Mercedes Volait** (CNRS/INHA, France)

## Speakers

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**Cristina Pallini** (Department of Architecture, Built Environment and Construction Engineering ABC, Politecnico di Milano, Italy) and **Armando Scaramuzzi**, *The project by Paolo Caccia Dominioni for the Italian Embassy in Ankara.*

**Vilma Fasoli** and **Michela Rosso** (Dipartimento di Architettura e Design, Politecnico di Torino, Italy), *Rome/Kabul/Rome: trans-cultural exchanges and the project of an embassy.*

**Emanuele Giorgi** & **Liu Kan, Li Lun** (Università degli studi di Pavia, Italy), *Cultural Transfer and Architecture: The Buildings of European Diplomacy in Modern Shanghai (1843-1949).*

## Abstracts

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### The project by Paolo Caccia Dominioni for the Italian Embassy in Ankara

*Cristina Pallini*, Department of Architecture, Built Environment and Construction Engineering ABC, Politecnico di Milano, Italy, and *Armando Scaramuzzi*.

In October 1938 the Italian Ministry of Foreign Affairs appointed Paolo Caccia Dominioni to direct construction of the Italian Embassy in Ankara, for which a preliminary project had been developed by Luigi Vietti Violi (1935), followed by a more detailed proposal by Florestano Di Fausto.

In those years Ankara was itself a huge building site: the new capital of Republican Turkey was then rising at the feet of the ancient citadel, following the two axes of Gazi Boulevard and Istasyon Avenue. According to the plan by the German architect Hermann Jansen (1928) an “embassy district” was to develop at the southern edge of Gazi Boulevard, just where the Italian Embassy had been planned. Paolo Caccia Dominioni (1896-1992), son of a diplomat from a noble family and an officer in the Italian army, had settled as an engineer in Cairo in 1924, where he had directed the building of the Italian Embassy designed by Di Fausto (1928-1930). Based on research carried out at the family archive (including plans,

drawings, photos, writings and a diary on the Italian Embassy works) this paper attempts to reconstruct the history of the project and its implementation, clarifying the role of Caccia Dominioni in the architectural configuration of the embassy complex. Caccia Dominioni reinterpreted Di Fausto's project, choosing a new location for the ambassador's residence. He then developed a new layout exploiting the topographic features of the site, so that the embassy - a complex of ten buildings - could feature a sort of "village", where each functional unit could acquire an autonomous architectural character.

**Rome/Kabul/Rome: trans-cultural exchanges and the project of an embassy**

*Vilma Fasoli and Michela Rosso, Dipartimento di Architettura e Design, Politecnico di Torino, Italy.*

As symbols of the State, as well as places devoted to the representation of sovereignty, embassies represent one aspect of that "conspicuous visibility" of Italians abroad that still deserves some overall attention. A cursory overview of the recent historiography shows the episodic nature of the architectural literature on the Italian embassies, often addressed from a lateral perspective, as one chapter of a history of the Italian architects, engineers and builders active outside their na-

tive country. Although the Italian unification undoubtedly marked a new departure in the way national governments shaped their foreign policy also by means of architectural projects abroad, it is especially during the Fascist regime that the national propaganda found its spatial materialization through the promotion of new embassy buildings, of which the one at Ankara is only one example. This paper proposes to explore the overlooked case of the Italian embassy at Kabul whose beginnings and subsequent history are necessarily intertwined with the historic phases of the Italian politics, from the end of the Great War, through the rise of Fascism until the post WWII years, marked by a new aspiration towards a moral and physical reconstruction of the country. The embassy's origins can be traced back to 1922, when Carlo Sforza, the Italian plenipotentiary diplomat at Istanbul, signed an agreement with the Afghan king Amanullah Khan, thus ensuring the Italian financial support to the Third Afghan War. The design for the present embassy building was commissioned to the architect Andrea Bruno who since the early 1960s had participated in the restoration works of the Buddhas of Bamlyan, later to be declared part of the World Heritage. The building, inaugurated in 1973, remained operative only until 1993. It reopened in 2001, after the end of the civil war, and was restored on a project by Bruno.

**Cultural Transfer and Architecture: The Buildings of European Diplomacy in Modern Shanghai (1843-1949)**

*Emanuele Giorgi & Liu Kan, Li Lun, Università degli studi di Pavia, Italy, Cultural Transfer and Architecture: The Buildings of European Diplomacy in Modern Shanghai (1843-1949).*

Shanghai's modern urban identity is strongly affected by the assimilation of Western cultural models. Modern Shanghai, mainly developing in the second half of the 19th century, fused the Western architectural culture and practices with Chinese traditional construction and living habits, creating the so-called "Shanghai modern" architecture. Shanghai modern (1843-1949) reveals a widespread adoption of regional styles in architecture, the scope of which spread from British to American, French, Japanese, German, Spanish, Russian, Italian, Indian, and Northern European influences.

Following the city's opening to international trade in 1843, European settlements on extra-territorial concessions began to transform its urban structure and image. At the core of this transformation were the European consulate buildings, far oversized in comparison to similar diplomatic structures in Western cities. The establishment of the British Consulate (1843) was fol-

lowed by the American (1846) and the French (1848). Until 1855, five other countries established their diplomatic offices in Shanghai: Germany, Austria, Spain, Holland and Denmark. Between 1867 (Italy) and 1934 (Greece), no less than ten more European countries opened their consulates in structures that deserve attention from the architectural and urban point of view.

Selecting and illustrating some significant cases, this paper will propose a critical reflection on the role of diplomatic architecture in the development of a complex notion of modernity, which still affects the urban and architectural image of Shanghai.

## Transnational studies and cultural transfers.

European architects have worked beyond Europe since the time of the Crusades. Many architectural historians have documented these practices. In recent years particular attention has been paid to architects who emigrated to escape authoritarian regimes and who are widely credited with having brought modernism with them. Most of this literature, however, floats independently of social science scholarship on transnationalism, and much of it focuses on the movement of forms and theories, rather than on how people structure their own identity in relationship to their experiences of other places and cultures. Moreover, relatively little of this writing engages the role of the client, although the role of local building cultures is beginning to receive the attention it deserves. And finally, very little of it is comparative. What is the difference between Genoese settlements on the Black Sea, for instance, and Portuguese ones on the African coast?

This session seeks papers that rectify this situation. Particularly welcome are contributions that consider current anthropological investigations of transnationalism and theories of cultural transfer and their applicability to architectural history. What can architectural historians learn from methodologies developed largely to analyze more portable forms of artifacts, not to mention ideas? Also desired are papers that seek to conceptualize the ways in which transna-

tional architectural practice has changed across time. What, for instance, distinguishes the German architects that came to the United States following 1933 from those who emigrated after 1848? Papers might also examine the problem of determining what role biographical experience plays in the designs of any architect. This is particularly important in the case of a profession that is profoundly collaborative, engaging clients, builders, and users as well as designers. Other questions that might be addressed include what motivates clients to hire architects from other countries and how do these architects operate once they have such commissions. Are they employed because of technical or stylistic expertise gained abroad, or are other factors at work? What types of information and ideas travel with them, and under what circumstances are what local conditions taken into account?

Kathleen James-Chakraborty

## Chair

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**Kathleen James-Chakraborty**  
(University College Dublin,  
Ireland)

## Speakers

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**Thibault Bechini** (Ecole normale supérieure de Lyon, France), *Building Buenos Aires: cultural and technical transfers (1880-1960)*.

**Ricardo Agarez** (London, UK), *Migration currents and building practice exchanges in the Portuguese diaspora*.

**Itohan Osayimwese** (Brown University, USA), *Architecture, Ethnography, and the "Irresistible Call" of Adventure: German Architects' Engagement with World Cultures c. 1900*.

**Neta Feniger** (Architecture Department at the Technion - Israel Institute of Technology, Israel), *Israeli architects in Iran: a case of changing transnational practices (video-conferencing)*.

## Abstracts

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### Building Buenos Aires: cultural and technical transfers (1880-1960)

*Thibault Bechini*, Ecole normale supérieure de Lyon, France.

At the end of the 19th century, Buenos Aires was an attractive pole for European migrants. In those years, the city appears as a perpetual worksite which gathered many architects, engineers and builders born on the other side of the Atlantic. If Buenos Aires is often called "Southern Paris" – because of the haussmannization process engaged by the mayor Torcuato de Alvear in the 1880s – the architectural forms of the city highlight the role of cultural and technical transfers in the buildings' design.

A close attention to the building process helps us understand how much the local reception of European canons gave way to improvisation and appropriation, underlining the constant tension between a supposed "model" of urbanization and its Argentine interpretation. Paying attention to the evolution of Buenos Aires houses - from the reinvention of the "colonial mansion" plan to the conception of modern houses in Capital Federal suburbs, such as those designed by Walter Gropius, Auguste Perret or Le Corbusier -, it can be shown that the introduction of every new stylistic

or technical element is a compromise between the “European modernity” and the vernacular building art, even when the professionals involved in the building sector were born in Europe.

Moreover, understanding the connection between the Argentine building market and the European professionals, such as the architects and engineers, seems decisive. Paying particular attention to Franco-Argentine relations in this sector leads one to realise the importance of the networks between diplomatic, financial and architectural circles. If the Argentine building market can appear as a commercial opportunity for French contractors, we have to mention the “inverse transfers” which allow foreign engineers and architects to benefit of their Argentine experience in their posterior projects and realisations. Furthermore, their South-American trip often seemed a good way to boost their careers. A focus on various architects and engineers trajectories will illustrate this point.

Thus, the building sector of Buenos Aires not only was a fruitful testing ground for European architectural theories, but also a case *par excellence* to enrich our understanding of the debates and interchanges of French and Argentine professionals.

### Migration currents and building practice exchanges in the Portuguese diaspora

Ricardo Agarez, London, UK.

Even as we increasingly acknowledge the artificiality of geographical and professional boundaries in processes of built environment change, architectural history accounts still tend to overlook potentially vital contributions from ‘peri-- architectural’ fields such as technology, labour and migration history studies for a multifaceted, transnational building history. My paper seeks to probe their importance by looking at the effects of transcontinental migration currents of Portuguese labour on the (re)definition of building practices in European, African and American sites of settlement. Drawing on the findings of a fine-grain study of building tradition and modernization in Algarve, south Portugal, in the last century, this paper will pursue new lines of enquiry that suggest the significance of essential shifts in the region’s social history – in which migration was a key factor – for our understanding of its changing built and urban fabrics, as well as of its echoes overseas. Traces of parallel developments in ‘vernacular’ building custom in Algarve and (post-colonial) Brazil during the 1870s; of the work of Algarvian fishermen turned house builders in Morocco and Mozambique in the 1930s; of civil engineers building skyscrap-

ers in São Paulo in the 1950s, and of traders prospering in Venezuela and becoming modernism--supporting developers back in Algarve in the 1960s – signal the impact of trans-continental migration flows, from Portugal and back, on the production of built constellations. Beyond the canonical narratives of diaspora architecture by European luminaries lies a fertile ground for research that pushes the boundaries of architectural history to encompass the agency of non--architect migrants and their many roles: as markedly mobile designers, builders, dwellers and clients, they were often the conduit of architectural change that determined the vast swathes of practice that remained marginal to the profession, and in some instances the work of key architect players in such contexts. Selected examples of ongoing research will allow me to interrogate the limitations of established architectural history methodologies and (hopefully) to foster a discussion on the potential and hurdles of methods from other social sciences.

**Architecture, Ethnography, and the “Irresistible Call” of Adventure: German Architects’ Engagement with World Cultures c. 1900**

*Itohan Osayimwese*, Brown University, USA.

By the turn of the century, German architects had become increasingly mobile and had traveled beyond Europe to parts of Africa and Asia. A close analysis of their activities reveals a pattern of private and government-sponsored travel that merged with professional practice abroad.

In this paper, I trace the nationalist and transnational activities of five architects, Hermann Frobenius, Heinrich Hilderbrand, Franz Baltzer, Ernst Boerschmann, and Karl Döhring, who practiced in China, Japan, and Siam. I argue that European territorial expansion, non-Western modernization efforts, the emerging discipline of ethnography, and changes in architectural education and the structure of the profession, enabled this opening up of German architectural activity.

Moving away from a consideration of these architects’ disproportionate impact on architectural discourse in their host societies, I invert the “imperial gaze” by analyzing reverberations within Germany. Upon returning to Germany, these archi-

texts produced a new genre of writing, “architectural-ethnography,” based on architectural documentation and ethnographic fieldwork that they had conducted in situ. The rationale for engaging in travel and publication was connected to potential gains in cultural capital that could transform architects from mere technicians to intellectuals.

But the corpus of texts produced by these architects were similar in format, deeply intertextual, and self-reproducing. They formed part of a growing archive of non-Western material that architects of the subsequent generation, including Bruno Taut and Mies van der Rohe, cannibalized as they formulated an anti-historicist, elemental architectural language for the modern age.

Reversing the gaze reveals German architects’ role in the production and proliferation of knowledge about the architectural Other and begs a reconsideration of the history of German architecture in the modern era.

**Israeli architects in Iran: a case of changing transnational practices (video-conferencing)**

*Neta Feniger*, Architecture Department at the Technion - Israel Institute of Technology, Israel.

Iran-Israel diplomatic relations (1950-1979), ideologically based

on the nations’ mutual outlook concerning their situation in the Middle East, created an opportunity for Israeli architects to extend their professional enterprises in the region. Though, in the period in which Israeli architects worked in Iran (mainly the 1960s and 1970s), a clear shift in their transnational architectural practice occurred.

In the 1960s Israeli architects were mostly part of technical assistance teams exporting Israeli development know-how, needed in Iran’s national modernization efforts. By the 1970s, Iran was going through petrodollar fuelled economic growth, followed by fast urbanization, generating a building market attractive to many international construction firms, among which Israeli ones.

This paper focuses on three projects planned and built by Israeli teams. The first was an Israeli technical assistance mission, sponsored by UNTA, after the 1962 earthquake in the Qazvin region. The large reconstruction project aimed to modernize the region and the devastated villages, according to an Israeli development method created during nation building years. The second was a modernist urban plan of massive housing and public amenities for the Iranian Navy on the coast of the Persian Gulf. The third, Eskan Towers in Tehran, was a mixed land use complex of residential luxury towers and a commercial centre catering for the Iranian elite.

These projects reflect different approaches to transnational architecture. While some Israeli architects were closely following their imported methods, others viewed the transnational process as a chance to advance their architectural practice. In other cases, architects were participating in a supranational free-market, making the knowledge they gained back home rather redundant. Thus, the cases under review indicate that national knowledge was not always the basis for transnational planning, and that the international arena itself became the source of knowledge and flow.

## Architecture as development aid.

### **Actors, networks and mechanisms in the design of institutional buildings in the post-colonial global South**

This session deals with the theoretical and practical architecture expertise which emerged through development aid in the 'global South' after decolonisation. By looking specifically at development aid organisations, the aim is to unravel mechanisms of architecture and knowledge production specific to the postcolonial context, characterized by shifting political and economic conditions as a result of the Cold War. Through a particular focus on the design of institutional buildings (schools, universities, hospitals, etcetera), the session seeks to produce a mapping of postcolonial networks of expert(ise)s which substituted former métropole-colony relations.

Questions that could be addressed by the papers are: How did a specific type of 'global expert' emerge through development aid? What was the role and position of such architect-experts within the highly institutionalized aid bodies they worked for, and to what extent could they operate autonomously within those organisations? What kind of architectural discourse was implicitly or explicitly constructed by development aid bodies? How did this lead to a particular approach to the design of institutional buildings? What was the role of African actors in the production of those buildings?

Ultimately the session seeks to understand the specificity of the architecture production realized through development aid, and to recognize the particularity of the role of the 'architect-expert' within aid organisations. This will allow identifying the continuities and shifts in discourse, mechanisms and architectural language with respect to the production of institutional buildings in the late colonial period, while also tentatively putting the increasing globalisation of the architecture practice today into a historical perspective.

Kim De Raedt & Tom Avermaete

## Chairs

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**Kim De Raedt** (Ghent University, Belgium) & **Tom Avermaete** (Delft University of Technology, the Netherlands)

## Speakers

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**Ayala Levin** (The Graduate School of Architecture, Planning and Preservation at Columbia University, NY, USA), *Scales of Engagement: Zalman Enav's Institutional Networking in Ethiopia, 1959-1965*.

**Elke Beyer** (ETH Zürich, IRS Erchner/Berlin, Switzerland), *Building Institutions in Kabul in the 1960s. Sites, spaces and architectures of development cooperation*.

**Ezio Godoli** and **Nazila Khaghani** (Universita degli studi di Firenze, Italy), *The work of Luigi Moretti and Roman architectural firms for Algeria*.

**Luce Beekmans** (Ghent University, Belgium), *The architecture of nation-building in newly independent states: the case of Senegal (Dakar), Tanzania (Dodoma) and Congo (Kinshasa)*.

## Abstracts

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### Scales of Engagement: Zalman Enav's Institutional Networking in Ethiopia, 1959-1965

*Ayala Levin*, The Graduate School of Architecture, Planning and Preservation at Columbia University, NY, USA.

This paper follows the work of Israeli architect Zalman Enav who worked extensively in Ethiopia throughout the 1960s, and eventually was appointed on behalf of the Ethiopian government to design a school building project funded by the World Bank. Unlike other Israeli architects who worked across Africa as part of Israeli technical aid, Enav acted as a free agent in Addis Ababa where he resided from 1959 to 1965, and increasingly became involved in the social life and the formation of the disciplinary discourse in the city.

In this paper I trace the gradual levels of engagement through which Enav, as a young graduate of the Tropical Architecture Department at the Architectural Association in London, constituted his practice as central in the 1960s competitive expatriate architectural community of Addis Ababa. By partnering and mentoring Michael Tedros, who is considered until today to be the first Ethiopian architect, Enav positioned his practice as distinctively local, and as committed to the for-

mation of an Ethiopian-based disciplinary discourse. Alongside their very prolific list of public commissions across the city, including the Ministry of Foreign Affairs, the Filoha Baths, and the Ethiopian Mapping and Geography Institute, Enav and Tedros established the architecture department at the University of Haile Selassie I, and were instrumental in the founding of the Ethiopian Association of Engineers and Architects, of which Tedros was the first president.

Weaving his practice into an array of institutional and social spheres of engagement, from the expatriate Jewish community to the local governmental and cultural elite, Enav's "network" will be dealt with both in the literal sense to denote the various interest groups he associated with to promote his practice, and in the metaphoric sense to analyze his architectural and institutional intervention into the urban fabric of Addis Ababa, before he embarked on the task of networking the entire country with a prefabricated school system.

### **Building Institutions in Kabul in the 1960s. Sites, spaces and architectures of development co-operation**

*Elke Beyer, ETH Zürich, IRS Erkener/Berlin, Switzerland.*

During the 1960s, the Afghan capital Kabul became a hotspot of competitive development initiatives unfolding in the setting of the global Cold War – since the USSR began to intensify its economic involvement in its Southern neighbour state in 1955. Planning urbanization and regulating building activity in the country were an important priority on the Afghan development agenda, whether formulated in cooperation with the U.N., the USSR, the USA, or lesser powers eager to market their modernization expertise. This paper explores how specific actors, networks and mechanisms interacted within processes of "institution building" in the field of architecture and urbanism in Kabul by focusing on three instances of multilateral and Soviet-initiated development cooperation: first, the establishment of a Central Authority of Housing and Town Planning in the early 1960s, in the wake of the drafting of the first General Plan for Development of Kabul in 1960-62 by the Soviet Central Institute for Urban Planning; second, the opening of the Kabul Polytechnical University in 1967, a modern campus sponsored and designed by the Soviet Union; and third, a U.N.

seminar series on planning and building New Towns for experts from so called “developing” countries, including Afghanistan, hosted by the above-mentioned Soviet Central Institute for Urban Planning in Moscow. Particular attention will be paid to the sites, spaces and locations that were produced as these institutional arrangements were put into place. Departing from these examples, the paper aims to formulate a research agenda for a history of the institutional architectures of development cooperation that equally accounts for the architectural, technical, material, social and political components at play.

### **The work of Luigi Moretti and Roman architectural firms for Algeria**

*Ezio Godoli & Nazila Khaqhani,*  
Universita degli studi di Firenze,  
Italy.

Luigi Moretti (1906-1973) is internationally known for accomplishments that are the product of considerable real estate investments, such as the Watergate complex in Washington (1960) or the Stock-Exchange Tower in Montreal (1962-67, in collaboration with Pier Luigi Nervi). Peculiar feature of these works has been the ability to reconcile economic imperatives with the invention of forms outside the orthodoxy of the International Style, which are imposed as signs

of strong impact on the urban skyline. Professional cultured and refined, marginalized from academic circles and not adequately taken into consideration by architectural magazines (with the exception of “Domus” directed by Gio Ponti) who tended to regard him as an interpreter of the requirements of a wealthy middle class and of speculative interests within influential real estate groups, Moretti did not disdain to even get to the service of the state apparatus of countries in the developing world. Since the late 1960s, Moretti has carried out an intense activity for the Algerian government. In addition to the more well-known projects to enhance the hotel system in the country, must be reported his contributions in the fields of school building (high school in Ain El Hammam, 1972-77) and residential ensembles (HBM complex and HLM in the province of Algiers and Tizi Ouzu). In several monographs and exhibitions devoted in recent years to Moretti, his work in Algeria has been treated only partially, while little attention has been paid to the many projects that have been commissioned by the governments of Libya, Kuwait, Saudi Arabia and Iran. It is an impressive corpus of projects that, by refusing a mechanical application of the formulas of the International Style or the landing regionalism, aims to define a paradigm for the assimilation of the architectural language of globalization in different local contexts,

seeking a balance between technological innovation and local building traditions, without neglecting the climatic and morphological characteristics and the landscape of the sites.

**The architecture of nation-building in newly independent states: the case of Senegal (Dakar), Tanzania (Dodoma) and Congo (Kinshasa)**

*Luce Beekmans*, Ghent University, Belgium.

After independence around 1960, colonial states in Africa started a long and often ambiguous process of nation-building. This process was also literally a process of building as colonial states initiated large-scale projects by which they aspired to represent their power in urban space. Instead of looking for new norms and forms to express their identity as new and independent African states, they mainly borrowed planning models and architectural styles from the former colonizer, but also from new international players that emerged on the scene as a result of the Cold War conflict. The main reason for this is that they, often because of a lack of available funds and expertise, commissioned foreign architects within the framework of a cooperation program with this task. A consequence of this outsourcing was that the imported, but often highly ed-

ited, styles, models and concepts often conflicted with their political discourse. A case in point is the plan for a new Capital Center for Dodoma, the new capital of Tanzania from 1974 onwards, including a new Parliament Complex and Washington-inspired Grand Mall, designed by the Canadian firm Project Planning Associates Ltd. (in collaboration with architect C. Rosant). While this monumental project housed the new administration of president Nyerere, it was at the same time little consistent with Nyerere's socialist ideology of low-profile ujamaa villages.

Building further on the work of, among others, Lawrence Vale (*Architecture, Power and National Identity*, 1992), this paper will explore post-colonial plans for governmental buildings, such as parliaments, ministries, public administrations and party head centers, for the proposed capital centers of Dakar (Senegal), Dodoma (Tanzania) and Kinshasa (Congo) by Michel Ecochard, Macklin L. Hancock (Project Planning Associates) and August Arzac from the Mission Française d'Urbanisme (MFU) respectively. Drawing on new archival sources from the Centre d'Archives d'Architecture du XXe Siècle, Institut Français d'Architecture (Fonds Ecochard) in Paris, the University of Guelph Library (Macklin L. Hancock - Project Planning Associates Fonds) in Guelph (Canada) and the Archives of the Bu-

reau d'Études d'Aménagement et d'Urbanisme (BEAU) in Kinshasa, we will scrutinize the design of these capital centers, often called 'core' in the CIAM tradition, and administrative complexes in relation to the prevailing political discourse. In addition, we will explore to what extent these imported planning models and architectural styles have been integrated into the existing urban fabric and were accessible to the African urban dwellers.

## Examining Tropical Architecture: in different international contexts.

Tropical Architecture', used as a term here to define a particular strain of construction that seeks to address the hot, humid, and dry climates found between the Tropics of Cancer and Capricorn, is inextricably connected with the colonial endeavours of Europe. Traditional scholarship has sought to historicise the canon and to look to early encounters between travellers, missionaries, military engineers and local populations. This seems like a sensible mode of enquiry from which to begin. Participants are encouraged to present research papers that have examined how ideas have travelled, been interpreted and eventually built, with particular interest on the indigenous perspective. We are also however seeking papers that take us beyond the archive; thus in addition to examining records of the indigenous contribution to tropical architecture, what of those forced to live in tropical dwellings, or to occupy schools, courts, and other such buildings? How did they modify or enhance the tropical capabilities of the buildings they occupied and what recorded or pictorial evidence do we have that shows what they thought of their surroundings? Finally, and importantly we are interested in the domestic setting; what constituted the 'everyday' what were the female, (and possibly youth) perspectives, on life in these new tropical dwellings. Also how was environmental comfort and hygiene, evaluated by local residents, as compared with the plans and expectations of the tropical research establishments in the home countries?

Tropical Architecture is a blunt, but useful term. Can we begin to draw out some revealing tributaries? The architecture of Port Cities and ‘sailor towns’, will inevitably vary to that of the hinterland, hill station, administrative centre or desert. What about the island, archipelago, peninsula, and mainland as specific places of exchange, encounter, settlement and isolation- can we begin in a more concerted manner to consider the architecture of these territories and conditions whilst thinking about the tropical? The architecture of trade, railways, stations, warehouses, dock walls and shipping offices all need further investigation.

Tropical architecture ‘at the edges’ is also pertinent; beyond the cosmic boundaries imposed by Cancer and Capricorn, what happens at the edges of the tropical – the subtropics and other such regions that form the imagined boundary. Is the architecture of these almost-tropical places of note, and how does it borrow or contribute to the broader debates. Other boundaries seem to exist at The Americas and Caribbean; they have not featured to the same extent as other geographic areas in recent scholarship. Is there a reason for this? Is the architecture of Rudolph and Plevizky in Florida, or Ossipoff in Hawai’i, or Kurchan and Hardoy in Buenos Aires not the right type of tropical architecture, or is there simply less to say about these, often glamorous, projects or places?

Biography is a contested historiographical method, but can we look more closely at the indigenous architects who have contributed to this canon often working alongside European architects, or should we accept that they should retain their anonymity in light of our concerns about biographical narratives? Equally should we continue to explore the life stories of Europeans who worked in the tropics? Should we be placing them more carefully within a broader narrative? Or indeed when does biography become hagiography – to what purpose and for what audience is it really meant.

Colonies within colonies, or neighbouring territories may offer new insights. For example, was the French Indian colony of Pondicherry culturally isolated from its surroundings, or can we discern 'knowledge transfers' and modes of exchange? How did the French differ in their approach to tropical design to the British, or Portuguese in Goa, for example? Taking this premise to its other extreme, what characterises early Indian labour settlements in Durban, or Chinese settlement in areas like San Francisco on America's Western Seaboard, or West Indian/returnee African settlements in Sierra Leone, Liberia and other countries on the West African coast.

Ola Uduku & Iain Jackson

## Chairs

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**Ola Uduku** (Edinburgh School of Architecture and Landscape Architecture, UK) & **Iain Jackson** (The Liverpool School of Architecture, UK)

## Speakers

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**Deborah van der Plaats** (University of Queensland, Australia), *Crossing the Tropic of Capricorn. Disciplinarity, Architecture and the Tropics.*

**Jacopo Galli** (IUAV University of Venice, Italy), *From tropical medicine to tropical architecture.*

**Anna Magrin** (Università IUAV di Venezia, Italy) and **Monica Coralli** (ENSA Paris La Villette, France), *Linkages between villes nouvelles and West Africa: the case of HLM Dakar.*

**Nuno Grancho** (Universidade de Coimbra, Instituto de Investigação Interdisciplinar and CES - Centro de Estudos Sociais, Portugal), *Architecture, Agency and Empire: a portuguese colonial settlement in a global context.*

**Miki Desai & Madhav Desai** (CEPT University Ahmedabad, India), *The Cultural Expression of the Bungalow in India: The Colonial Legacy and its Post-Colonial Manifestation.*

**Britta Schilling** (University of Cambridge, UK), *The House as a Contact Zone? Colonial Domestic Architecture in East Africa and the History of Everyday Life.*

## Abstracts

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### Crossing the Tropic of Capricorn. Disciplinarity, Architecture and the Tropics

*Deborah van der Plaats*, University of Queensland, Australia.

Much like, as Kay Anderson has argued, contact with Australian Aborigines questioned enlightenment ideals of humanism, so too did the climatic and geographical variation presented by Australia's nineteenth century [white] settlements fundamentally challenge Western constructs of architectural practice. Linking architecture to philosophical, aesthetic or moral systems (such as the sublime, picturesque or discourses on genius) in order to distinguish it from the related practices of building, surveying and engineering, the discipline of architecture was also attached to specific climatic (commonly temperate) norms. While the early architecture of white Australia aspired to approximate that of "home," at least in material and formal terms, the climatic variation of the new colonies conceptually questioned the ability of these structures to be artistic, inventive or original, the product of imagination or genius, and therefore architectural.

The aim of this paper is to examine this conceptual crisis as it developed in the nineteenth century colony of Queensland. Initially set-

tled as a site of secondary punishment for the convict population of New South Wales and gaining its autonomy in 1859, Queensland was both climatically diverse, ranging from the sub-tropical to the tropical, and ethnically varied, possessing the largest population of European migrants (primarily German) in the Australian colonies. An Aboriginal population, which outnumbered the white community by four to one, also ensured it was racially conflicted. While each of the above “effectively thwarted” a straightforward “recreation of a New Britannia in the southern semi-tropics,” they also challenged the architect’s ability to assert his disciplinary autonomy and artistic authority.

Focusing on the climatic complexity of nineteenth century Queensland, the paper seeks to understand the conceptual framing of the architectural profession as it emerged within this instance of the colonial tropics. Centred within communities that were described by the nineteenth century discourse as infertile, unproductive and lacking in character, the paper seeks to document the tensions generated by the development of a profession who actively positioned its practice as architecture proper - as belonging to a larger philosophical system of the arts. Mapping the strategies developed by Queensland architects to promote their disciplinary authority, and specifically their artistic status, the paper not only seeks

to understand the representation of architectural practice within a tropical context but also the conceptual modifications that were necessary to make this possible.

### **From tropical medicine to tropical architecture**

*Jacopo Galli*, IUAV University of Venice, Italy.

Tropical architecture has often been described as a neutral, ahistorical discourse dealing with technical problems. This paper argues that the attitude and method of analysis used in tropical architecture were deeply rooted in British culture since the XIX century. The ancestors of tropical architecture can be found in the fields of hygiene and tropical medicine that played a key role in shaping the European idea of Africa. The incredibly high mortality rates of the “White’s man grave” gave birth to the hypochondriac imperialism, the idea that Africans were racially pathological and that tropical diseases were “diseases of strangers” as James Lind, one of the main supporters of the miasmatic theories, defined them in 1811. These concepts proved to be hard to erase and shaped a view of Africa built not only by scientific and empiric data but also by desires, repressions and projections. In order to cope with the harsh tropical climate medical topology was invented related to the idea that through a care-

ful analysis of the landscape overlaid with medical data it was possible to define the most healthy sites to settle. This scientific attitude constitutes one of the main debts that Tropical Architecture owes to tropical medicine. In the second part of the XIX century the substitution of miasmatic theories with germ theories did not help change the European view of the tropics and instead moved the topic from geographical conditions to personal behaviour. These ideas gave birth to a series of “tools of empire” that range from the bungalow to the solar topi: western fetishes. However the work of many pioneers such as Patrick Manson were influential in the adaptation of European building prototypes to the tropical zones and established an experimental approach that this paper intends to investigate as an ancestor of the quantitative approach used by the architects of tropical architecture.

### **Linkages between villes nouvelles and West Africa: the case of HLM Dakar**

*Anna Magrin*, Università IUAV di Venezia, Italy & *Monica Coralli*, ENSA Paris La Villette, France.

During the last 50-60 years of the twentieth century, we are witnessing a re-issue of the Modern Movement and its rules that unfolds through a re-evaluation of the constitutive principles of the “tradition-

al city”. Against this background, the French villes nouvelles emerged as an answer to the “evil” produced by grands ensembles and were presented an opportunity to explore the practice of “making city”: public space and urbanity were re-investigated with renewed interest. However, the demographic pressure after World War II imposed the search for instant solutions, especially in the domain of housing. In this respect, the experience of architects and urban planners who worked in the territories of the colonies, where they learned to ‘make from scratch’, from tabula rasa, was re-employed in France, to design and build new cities.

We propose an investigation of the France-Africa connection and, more particularly, the connection that existed between the Hexagon and Senegal. Black Africa has always been regarded almost exclusively as a passive recipient of settlement models already developed in Western Europe, typological patterns and architectural devices first tested in the motherland and later imposed elsewhere as universally valid, although unsuitable for local ways of life and different climatic conditions.

Our paper questions this idea of a unidirectional and strict transposition (from France to Africa), arguing instead that there existed a more complex interrelationship. The project for social housing in Dakar, in-

vestigated through its chronology, biographies of some of its authors and analysis of architectural solutions (drawing on the archives of the former office of HLM Dakar) suggests an alternative narrative: contrary to what one might expect, the French *villes nouvelles* are the result of models (housing prototypes) produced and tested at different scales in an African testing ground, the HLM neighborhood of Dakar, before being re-imported into France in a revised and corrected version.

### **Architecture, Agency and Empire: a portuguese colonial settlement in a global context**

*Nuno Grancho*, Universidade de Coimbra, Instituto de Investigação Interdisciplinar and CES - Centro de Estudos Sociais, Portugal.

Diu was a Portuguese colonial territory/island/city under Portuguese rule, located at physical and cultural contact zone of the coastline of Gujarat, India. Unlike the general assumption of postcolonial studies on colonial architecture and urbanism stating that colonial power in India primarily intervened and manifested itself via centers of governance, I propose to shift the focus to a peripheral place like Diu, which, I will argue, provides a broader applicable frame of colonial India as it presents a more common condition.

Portuguese colonial urban settlements in India, except for Diu and the by now no longer existing Velha Goa, were characterized by three spatially distinct entities: the fortress, inhabited by Europeans, a non-aedificandi area (esplanade) and a Catholics settlement, surrounded by a wall and inhabited by European and native Catholics. At a distance was located the settlement inhabited by non-Christians, the so called “de cima”, contrasting with the former called “de baixo”. In Diu, the settlement of non-Christian religions was under colonial rule. There was no boundary between the town and the embryonic Catholic settlement. Thus, the inhabited and fortified perimeter not only corresponded to Christian villages, but also to non-Christian villages and to the fort. Other European urban settlements in India (Dutch, English, Danish and French), of the seventeenth and eighteenth centuries - more than a century and a half after Portuguese settlements - showed a spatial configuration characterized by the fortress, inhabited exclusively by Europeans, an esplanade, a “white” village and “native” village. Unlike Portuguese towns - but similarly to Diu - there sometimes was a perimeter, with a fortress and a wall, protecting the whole city (Travancore, Pondichery, etc..) and inhabited by Europeans and “natives”. In some English colonial urban settlements (Calcutta, Bombay, etc.), a fortified perimeter did not exist, only a fortress.

In this sense, Diu forms a singular case within Estado da Índia in architectural, spatial and political terms. This paper attempts to characterize this singularity and discuss its circumstances and causes.

**The Cultural Expression of the Bungalow in India: The Colonial Legacy and its Post-Colonial Manifestation**

*Miki Desai & Madhav Desai*, CEPT University Ahmedabad, India.

The British and other colonial rulers left a far-reaching impact on the architecture and urbanism in India. Of this colonial legacy, one of the important socio-spatial concepts—the ‘bungalow’—remains a dominant house form. Towards the turn of the twentieth century, it emerged as a new generic dwelling type when a major conceptual/cultural shift occurred away from the various existing traditional dwelling systems, bringing about a historical revolution in its plan, form, style and structure. Begun as a basic tropical dwelling by military engineers, it metamorphosed into an imperial house that responded to the transitional technological, political and cultural forces. From a homogeneously conceived spatial lay out, it developed heterogeneous variations (including in the hill stations) at pan Indian level in response to regional climate, mostly hot or humid and culture, almost becoming

an agent of social change. It was also influenced by international styles as ideas traveled from overseas.

The suburbs became the new hygienic and ordered landscapes based on modern scientific and philosophical thoughts that modified the urban geography of cities. The bungalow, located in the new suburbs, evolved along with the trajectory of the society, with the changing role of genders, family structures and lifestyles profoundly effecting the spatial organisations. In the cultural production of the bungalow, the European and the indigenous interacted and modified the original type in terms of building materials, technology, craftsmanship and symbolism. The constant theme, however, was the idea of modernity as the Indian society embraced the future. Through empirical research and extensive illustrations this discourse analyses the concept of cultural transfer in the marginalized genre of domestic architectural history in colonial and postcolonial South Asia.

**The House as a Contact Zone?**  
**Colonial Domestic Architecture**  
**in East Africa and the History of**  
**Everyday Life**

*Britta Schilling*, University of Cambridge, UK.

This paper takes a historical perspective on tropical architecture by investigating homes planned and built by British and German settlers and missionaries for the colonies in East Africa between 1850 and 1945. Using several case studies, it will explain how domestic architecture produced by a range of professional and lay architects for the colonies responded to stylistic traditions at home and climactic challenges, new materials, and indigenous traditions abroad, as well as how building styles and techniques evolved over time. Moreover, colonial homes will be examined not just for their structural design, but also for their psychological dynamics of inclusion and exclusion – what they have to tell us about the relationship between British and German settlers and colonial subjects in everyday life.

Historians are well aware that each European colonial power had a slightly different approach to ruling subalterns, and, depending on location, practised vastly different degrees of social interaction with indigenous populations. But how did these theoretical approaches to colonialism actually play themselves

out ‘on the ground’? We can begin to answer this question by exploring both the construction and use of European domestic architecture in East Africa.

In terms of construction, this paper explores to what extent European homes were reproductions of German or British national norms, and to what extent they incorporated indigenous knowledge. Was there an understanding of ‘European’ style of domestic architecture, or was the approach to construction nationally determined? Over time, did colonial settings become ‘laboratories’ for modern living, or did they tend to represent the social and cultural ideals of a bygone era? This section also describes how and when local craftsmen were employed to fashion colonial homes, and what their working conditions were like.

In terms of use, the second part of the paper presents situations in which homes were clearly used by Europeans as a means of setting boundaries between ‘self’ and ‘other’, but also situations in which they became zones for intercultural interaction. It looks at how architecture structured the everyday lives of domestic servants, often serving as agents between the ‘foreign’ exterior and familiar interior. It also considers the placement of the home in its surroundings and the resulting impact on race relations. Ultimately, this contribution considers whether we should understand coloni-

al domestic architecture as a form of 'cultural imperialism' or as a 'contact zone' between people and design traditions (Marie Louise Pratt, 1992).



# Venue

## **Palazzo Chiaramonte Steri**

Rettorato dell'Università degli Studi di Palermo,  
Piazza Marina, 61 - 90133 **Palermo**  
Room : Aula Magna (unless specified).

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# Colofon

### Program:

**Mercedes Volait & Johan Lagae**, Chair and Vice-Chair of the Action

### Local organizer:

**Ettore Sessa**, with the support of the Department of Architecture of the Università degli Studi di Palermo

### Technical practicalities

Room managed by EUROSERVICE, Giampaolo Mazzola, tel : + 39 347 4870540

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### Graphic design:

**Studio SuperSakSo, Ghent/Berlin**  
[**Sam Lanckriet & Mathias Rosseel**]

The International network “European Architecture beyond Europe: Sharing Research and Knowledge on Dissemination Processes, Historical Data and Material Legacy (19th-20th centuries)”, chaired by **Mercedes Volait** and **Johan Lagae**, and supported by EC funding through the COST Action IS0904 (2010-2014), is holding its **final conference in Palermo** (Rettorato dell’Università degli Studi di Palermo, Palazzo Chiaramonte Steri ), **13-16 April, 2014**.

The conference includes a general session presenting the achievements and future prospects of the network, and 6 panels. The keynote speech will be delivered by Dr. **Sibel Zandi-Sayek**, The College of William and Mary, Williamsburg, Virginia, USA: *Remapping the Geographies of Industrial Enterprise: Ottoman-British Networks and the Architectural Canon*.

An invited lecture will be delivered by Dr. **Lukasz Stanek**, Manchester Architecture Research Centre, School of Environment & Development, University of Manchester, UK: *Architects from Socialist Countries in Ghana (1957-1967): Architecture and Mondialization*.

The official launch of the new dedicated electronic journal, **ABE - European Architecture beyond Europe**, will take place at the conference.

### **Session 1. Methods and methodologies** **Writing the histories of European imperial/colonial architecture**

Chaired by Alex Bremner (Edinburgh School of Architecture and Landscape Architecture) and JoAnne Mancini (National University of Ireland Maynooth)

### **Session 2. Architectures of exile** **Visions and re-Visions of the global modern in the age of the refugee**

Chaired by Regina Göckede (Brandenburgische Technische Universitaet, Cottbus) and Rachel Lee (Technische Universität Berlin)

### **Session 3. Looking eastward, building identities** **The architecture of European diplomacy beyond the Mediterranean in the age of Empire**

Chaired by Paolo Girardelli (Boğaziçi University) and Mercedes Volait (CNRS/INHA).

### **Session 4. Transnational studies and cultural transfers**

Chaired by Kathleen James-Chakraborty (University College Dublin)

### **Session 5. Architecture as development aid** **Actors, networks and mechanisms in the design of institutional buildings in the postcolonial global South**

Chaired by Kim De Raedt (University of Ghent’s Faculty of Engineering & Architecture) and Tom Avermaete (Delft University of Technology)

### **Session 6. Examining Tropical Architecture: in different international contexts**

Chaired by Ola Uduku (Edinburgh School of Architecture and Landscape Architecture) and Iain Jackson (The Liverpool School of Architecture)