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## Session D2 Rethinking Historiography

### D2.1 History *for* Architecture or History *of* Architecture

McAllister, Tate: History for architecture of History of Architecture

James S. Ackerman (1919-2016) and Colin Rowe (1920-1999) are two important scholars in the discipline of architectural history. Both wrote about Andrea Palladio and the villas he designed, Rowe in his two essays "The Mathematics of the Idea Villa" (1947) and "Mannerism and Modernism" (1950), which were both published in *The Architectural Review*, and Ackerman in *Palladio* (1966) and later *The Villa: Form and Ideology of Country Houses* (1990). This paper will argue that in historicising Palladio in these works each writer reveals a different approach to the study of architectural history.

For Rowe, Palladio was a tool with which he could historicise the early modern movement, making diagrammatic formal links between the villas of Palladio and those of Le Corbusier to argue that modernism had classical origins. In doing so Rowe was writing a history for architecture's present, a polemic position that placed formalism at the centre of the early modern movement. Ackerman by contrast was a carefully systematic historian, writing a history of Palladio and his architecture as they existed within the broader context of Palladio's time. While it should be noted that Ackerman's positioning of Palladio was not entirely neutral, the result is architecture examined not through purely stylistic or formal considerations but through a causal relationship with the society that gave rise to it. As such Ackerman's work was, broadly, a history of architecture. Ackerman's position implies that social-cultural issues can be included as values that architecture, and its history, must contend with, while Rowe's focus on building a formalist history explicitly rejects such issues as relevant to architecture.

Through a historiographic comparison of these two different approaches to Palladio, this paper will address the question of what it is that is architectural in architecture's history.

## D2.2 'Stepping in the same rivers': Reflections on the Challenges of Architectural History

Panagiotis Farantatos, University of Oslo

The critical turn of architectural historiography undertaken in the previous decades, liberated history from its teleological laws and revealed that its writing is always contemporary: addressing the past in the name of the present. However, today, the illusion of an "end of history" has also collapsed with a clatter. Against the disjunction of time and our new, post-truth reality, history resurfaces as a privileged domain. Its use in architectural research not only represents a human need to organize the past, but corresponds to the self-referential character of the architectural discipline.

But what are the challenges for the use of history today? French historian Roger Chartier underlines "*the terror in front of the rapid diffusion of texts*", "*the disorder of the discourse*" and the parallel "*fear of loss, of absence, of oblivion*". To those, I may add the persistence of mythopoetic narratives or inherited sequences that still haunt architectural historiography. How, then, to navigate the plethora of material, while maintaining a narrative coherence? How to dismantle the mythical aspects without falling into the disorder of the accidental? How to deconstruct unquestioned sequences, while reconstructing the phenomena within their temporal context?

It is those challenges that I will reflect on in this paper, drawing from my PhD research and with the help of a term borrowed from topology, the meander. The meander's migrating river-bends and the "scars" they leave on the ground could become a metaphor for the flux of events, the constant re-writing of history and the tracing of futures that never emerged. My thesis examines the various transformations of Le Corbusier's Modulor in the decade preceding the publication of *Le Modulor* (1950), and their implications in the system's final complexity. It, therefore, aims to counter the book's narratives –and, indirectly, its historiographical perception- recognizing erased, downplayed or non-accomplished eventualities.

### **D 2.3 An Intertwined History**

Macarena de la Vega, University of Canberra, member of the research centre for Architecture, Theory, Criticism and History (ATCH) at the University of Queensland.

This paper summarises my exploration of the writing of history through the close reading of William J.R. Curtis' *Modern Architecture Since 1900* (1982). Curtis' book lies in a transitional period in the history of modern architecture: between the establishment of research degrees in North American schools in the 1970s; and the consolidation of the discipline as the subject matter of historiographical research in the 1990s. These developments culminated in 1999 with a major methodological reassessment of the history of modern architecture, its education and its writing. The study of postcolonial theories in architecture, also at the end of the twentieth century, challenged the previously accepted canon of architectural history by urging the development of a global history of architecture. Curtis worked on the first edition as a young researcher in North America in the late 1970s and on the definitive one as an independent historian and traveller in the early 1990s.

Despite his underrepresentation, and sometimes misrepresentation, in subsequent research on global history, my doctoral research positions Curtis as a 'pioneer' in this developing field. He can be understood as a 'cartographer' who tried to map a modern tradition, or traditions, inclusive and aware of the exchanges between the soon to be politically incorrect terms of 'the West' and the 'non-West,' 'Third World' and 'developing countries.' Curtis addressed some of the main points in the critique of post-colonial theories in architecture with the first edition of *Modern Architecture Since 1900* and added a global approach to the modernist canon in the 1996 edition. His book is closer to the idea of 'intertwined history' than subsequent synoptic histories of modern architecture or the more recent global histories of architecture. The aim of this paper is to bring forth the way Curtis' writing of history intertwines the modern and the global.

## **D2.4 Learning Architectural History from the Travelers**

Semra Horuz (TU Wien)

Architectural historians have often questioned personal travel accounts based on their documentary value. Unlike the official and technical documents like drawings, contracts or registers, subjective observations of architectural and urban culture are not regarded as scientific knowledge. Thus, travel accounts mostly have a supplementary role for the researchers and architects seeking the concrete historical data about a specific architectural or urban phenomenon. In this article I intend to highlight travel accounts' values as expressions of individuals' understanding of the built environment –which is to a large degree ignored in architectural, cultural and intellectual history.

I intend to address this issue in reference to my dissertation project that examines late Ottoman travelogues on Europe. The scope of my study is the unofficial Ottoman travel accounts which, I argue, reveal 19th century Ottoman intellectuals' perception of European urban and architectural culture and their oblique view of homeland. These copious texts reflect the aesthetic and cultural frames that shaped descriptions of cities and buildings, a shared language to describe particular structures, and the range of meanings attributed to certain building typologies and monuments. This article introduces and discusses the methodology of my dissertation to emphasize the potential of personal narratives as historical data in architecture. The main argument is that 19th century Ottoman travelogues offer refreshing elucidations on the non-professional perception, appropriation and consumption of built environment; and also shed light on the Ottoman mentality at the time. In that respect, I have a critical approach regarding the idea of 'using the history', which, for most of the architects, aims at designing. Instead, I offer a way to use personal histories to understand the architectural cultures since attaining an instrumental value to history could be efficient only if both official and personal narratives are scrutinized sufficiently.

## Session E2 Systems and Mediations

### **E2.1 Reflection of Psychological Science in Architectural Education in the USSR in the 1920s**

Ekaterina Orel, Department of Philosophy and Cultural Heritage, Università Ca' Foscari,  
Venice, Italy.

In the late 19th – early 20th century disciplinary boundaries of art history became open to the influence of social and natural sciences. This process has also affected architecture: the challenges of the 19th century forced architects to seek support in new areas of science, including psychology.

The interest of architects in psychology influenced education. In the Soviet Union, the Higher Artistic and Technical Workshops (Vkhutemas), became the transmitter of these ideas. The Soviet school aimed to prepare a new generation of architects using “the latest technical, scientific and aesthetic resources to create an environment that satisfies the material and spiritual needs of the Soviet man”<sup>1</sup>.

At Vkhutemas, Nikolai Ladovsky (1881 – 1941) started a propaedeutic course “Space”. Ladovsky himself called his teaching method “psychoanalytic”. As his surviving texts do not contain exact references to the works of psychologists, his sources might be interpreted differently. It is known, however, that during the 1920s Ladovsky communicated with Moscow psychotechnicians and used their methods. Therefore, in our opinion, the foundations of the “psychoanalytic” method can be traced back to Dmitry Uznadze’s works on visual perception attitudes. In the late 1920s Ladovsky decided to engage in his own psychological research. On February 15, 1927, the Psychotechnical Laboratory of the Vkhutein (former Vhutemas) was created. Its aim was to help in the selection of architecture students and in the development of their creative abilities. Following Münsterberg, the laboratory carried out works to identify the “spatial talent” in students. Ladovsky’s work in Vhutemas, at least in teaching, managed to remain in architectural education up until now: the books by his students have recently been republished and are used in curriculum.

1 Senkevitch, A. (1974). The VKHUTEMAS: a Soviet Bauhaus. *Journal of the Society of Architectural Historians*, Vol. 33, No. 3 (Oct. 1974), pp. 238-239

## E2.2 Chrono-Illogical Order: Art Display in Italian Architecture (1939-1959)

Flavia Crisciotti, Technical University of Munich

In the late 1930s a new approach to history emerged inside the walls of the *Italian Palazzos*, where rationalist architects manipulated the *mounting* system of artworks from different eras. Ghostlike antiquities, decontextualized frescos and painting – all displayed in ingenious spatial arrangements – invited the eye to trace analogies without a particular chronology. Like constellations, the canvases perceptually floated in the middle of the galleries, while the empty walls could ideally reveal their texture and story. This curatorial vision shifted the focus away from the obsession with periodization, towards the timeless beauty of the artwork, in a way anticipated by the philosophy of Benedetto Croce.

Architect Lina Bo Bardi exemplified later in 1950 this interest in establishing historical continuities, stating that *art display* should go beyond chronological schemes. Yet, while she arranged the glass easels in the Museu de Arte de São Paulo (1968), a return to more conventional displays marked the museological interventions in Italy. Just as ephemeral practices (such as exhibitions) do, the sophisticated mounting systems disappeared. In permanent collections they were altered or even replaced, reasserting in the exhibition scheme the primacy of chronology, geographical origin, artistic movement and art---historical significance. In the end only the original drawings and the catalogues purely testify the architectural attempt *to insinuate history into an eternal present*.

Considering the ambitious aim and the key role art mounting system played in shaping the museum experience, surprisingly little has been written on it. Through a detailed study of the installing devices designed by the architects who exhibited at the Triennale, this paper investigates the Rationalist effort to invest Modernism with a rich historical patrimony over the course of two decades (1939-1959). Following a thematic trajectory, the research connects the drawings of the mounting systems with the discourses that provoked a *chrono-illogical* use of history.

### **E2.3 Necessary Evil or Status Symbol? Old Objects in New Yugoslav Apartments in the 1960s**

Lea Horvat, University of Hamburg, Department of History

In the 1960s Yugoslav architects, designers, home advisors, and art historians conceptualized interior solutions meant to accompany the new domestic reality of mass housing apartments. In theory, they routinely dismissed period furniture equating it with moral and aesthetic decay, unhygienic conditions, and disfunctionality. The modernist rhetorics of rejection was further backed up by a socialist line of argumentation condemning period furniture as aristocratic or bourgeois — reactionary and unsocialist.

However, previously purchased furniture and housing equipment — be it of an antiquarian value or just plain old — did not immediately disappear. My paper revolves around the limited, but existing possibilities of cohabitation between historical furnishings and modern(ist) furniture in Yugoslav homes. Following professional discourse and popular home advice literature from the 1960s I propose the distinction between three prevailing strategies.

Firstly, some objects were assigned to refurbishing: their physical appearance — and sometimes function — was transformed in order to shake off the ornamental abundance, layer(s) of patina, and to resemble more modernist forms. Secondly, some pieces were kept as agents of contrast, as incorporations of family history or, less openly communicated, as signifiers of social status of the Yugoslav elite. Thirdly, a few objects from the vernacular repositorium were included into the canon based both on their connections to modernist aesthetics as well as the proto-socialist ethics of a rural community.

The discursive gap between the rigid theoretical rejection of period furniture and the more sympathetic corpus of home advice offers plenty of places for old objects in new Yugoslav apartments. Contrary to prevailing interpretations of this cohabitation on terms of reluctant necessity, I argue for the inclusion of non-compulsory factors, such as the continuities of bourgeois distinction mechanisms, and the recognition of the value of contrast as well as sentimental value in interior design.

## **E2.4 Handling Western content in Czechoslovak architectural journals**

MSc. Lívía Gažová, Faculty of Social Sciences, Masaryk University, Brno, Czech Republic

Despite black-and-white views that reduce post-war East European architectural press to propagandistic and dedicated solely to Soviet model, architectural journals in former Czechoslovakia contained information on Western urban planning. While there is no doubt that the period was affected by censorship, professional architectural journals reveal that Czechoslovak urban planning discourse was not divorced from Western concepts completely. On a contrary, its development depended considerably on the penetration and judgement of Western ideas.

This research studies the representation of Western urban planning in Czechoslovak architectural journals. It reveals how textual and visual materials on urban planning and cities behind the Iron Curtain were represented in architectural press and how authors handled this kind of content. It focuses on the existing practice of cultural exchange in urban planning between East and West and problematizes such division. This paper challenges the dominance of Soviet model in Czechoslovak urban planning in the post-war period and avoids the binary perception of the period. Based on an argument of Beatriz Colomina that the emergence of mass media was a precondition of (Western) modern architecture, this research seeks to examine if the development of East European modernism can also be considered as driven by mass media.

Key words: urbanism, urban planning, Czechoslovakia, architectural journals

## D3 Contested Histories

### D3.1 Architect and Politics: Life and Work of Ernests Štālbergs (1883–1958)

Karīna Horsta, Latvian Art Academy

The proposed theme is the role of political history in monographic study of the architect Ernests Štālbergs. Someone who experienced two world wars and five political regimes presents an interesting case of how fundamental socio-political changes affected the architect's life and particular projects.

Ernests Štālbergs was born in Liepāja, then in the Russian Empire, in 1883. In 1904 he began studies at the Architecture Department at the St. Petersburg Academy of Arts. In 1911, Štālbergs designed and supervised the construction of the Russian pavilion for the International Art Exhibition in Rome.

After graduating in 1914, Štālbergs stayed in St. Petersburg and taught both at private institutions and the academy. After the October Revolution in 1917, Štālbergs got involved in the art life and even became the rector of the Petrograd Free Art Studios briefly in 1919.

When Latvia was recognised *de iure* in 1921, Štālbergs returned and became the assistant professor at the Faculty of Architecture at the newly founded University of Latvia. During the inter-war period, his major projects were realised, including iconic, nationally important examples of Latvian architecture, like the Freedom Monument.

The Second World War was devastating, especially the German occupation, as the architect's wife Henriete was Jewish. At the end of the war, 80 percent of Latvian architects went into exile; however, Štālbergs stayed.

In the Soviet Latvia, he was initially highly regarded, receiving scientific titles and positions, and was commissioned to design the architectural part of Lenin's monument in Riga in 1949. But in 1950, Soviet authorities began a vicious campaign against Western-oriented academics, forcing Štālbergs to retire. Despite the architect's attempts to continue his practice, no other objects were constructed to Štālbergs' designs, illustrating the impact of political changes late in his life.

### D3.2 Italian fascist architecture – Viewpoints on the discussions about a “contested heritage”

Minna Kulojärvi (Tampere University of Technology)

This paper examines the contemporary conversation about the future of totalitarian architecture, especially from the perspective of Italian architecture of the fascist period (1922-1945). It illuminates the problematics related to the valuation of the architectural heritage of a disapproved ideology and attitudes towards it.

The fascist period used history in various ways to product consensus and to enhance its political status. The history of the ancient Rome, *romanita*, was in a great role. <sup>1</sup>

Consequently, the current cityscape of many Italian cities reminds a visitor or a citizen of the fascist regime – more or less implicitly.

Architecture built under the former European dictatorial regimes has given rise to current discussions, that concern especially the way this disputed legacy should be treated and the new uses considered acceptable. Are they allowed only a use that compensates the reprehensible past? In recent discussions in Italy it has been regarded as controversial that commercial companies occupy buildings that are known as the main landmarks of fascism. <sup>2</sup>

Plans to use this “contested heritage” as an attraction to tourism evoke questions about ethicality, education, and valuation methods. <sup>3</sup> Yet, a museum can also be seen as a way to “desacralise” a fascist monument. <sup>4</sup>

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<sup>1</sup> Visser, Romke: “Fascist Doctrine and the Cult of the Romanita.” *Journal of Contemporary History*, Vol. 27, No. 1 (January, 1992), p. 5-22.

<sup>2</sup> Hatherley, Amby Owen. “Fendi vidi vici: when Fashion flirts with Fascism”. *The Architectural Review*. 3.3.2015

<sup>3</sup> Manual of wise management, preservation, reuse and economic valorisation of architecture of totalitarian regimes of the 20th century. Publication of the Atrium-project. University of Ljubljana. 2013.

<sup>4</sup> Hökerberg, Håkan: “The Monument to Victory in Bolzano: desacralisation of a fascist relic.” *International Journal of Heritage Studies*, Volume 23, 2017. P. 759-774.

### **D3.3 Post-War Reconstruction in West Germany**

Marta Bacuzzi, Politecnico di Torino

The historiographical discourse on the dynamics that shaped the Post-war reconstruction in West Germany mostly insists on the tension between preservation vs. reconstruction on the one hand and modernization vs. traditional architecture on the other hand, which certainly depicts the general situation. A second layer of study about this argument focuses on the continuity of persons and positions between National Socialism and Reconstruction, explaining very accurately the balance of powers both between politics and architecture, and within the architectural circles. Very few words have been spent, although, on the architectural backdrop of this situation. My contribution explores this theme starting from the analyses of a specific case study: the construction of the Gerling-Viertel in Cologne.

In the early Fifties, an important insurance company, the Gerling-Konzern, settled the expansion of its headquarters through the construction of several buildings, showing the economical power of the group by using the same neoclassical monumentality that distinguished the public buildings of the Nazi period. The design was mostly commissioned to the team Hentrich & Heuser, two architects from Düsseldorf, who worked for the former regime, as well as Arno Breker, the first sculptor of the Reich, who not only participated to the design of the buildings but also modeled several sculptures and reliefs. Among the buildings there is an office tower, actually the first high-rise in Post-war Cologne, which works as landmark, becoming both the image of the company and its manifesto. Moreover, the history of this buildings raises a lot of questions, which make them a tool, capable to highlight different topics in the field of urbanism, architecture, history of the professions and also heritage management, since the complex has now been sold, restored and turned into luxury apartment blocks and offices.

### D3.4 Odyssea Palestina: 19th Century Travelogues to the Holy Land

Gili Merin, (Architectural Association)

*Odyssea Palestina* studies the historical process of documentation and representation of the land of Palestine through the eyes, lenses, and pens of nineteenth-century travellers, who blurred the line between pilgrims, explorers and tourists. The paper describes their disappointing encounter with the reality of this *sacred geography* and ties this particular sentiment to the heightened expectations fostered by Western imagery and iconography. In order to rectify this *reading* of the land, I argue, travellers engage in a 'corrective' *writing* of their own, which allows them to represent their experience in accordance (or contradiction) with a predetermined memory. This phenomenon can be seen in the *Jerusalem Series* (1854) by the French photographer Auguste Salzmann. His photographs exposed Jerusalem as a rid, desolate, and estranged from its familiar representations; a decaying sprawl of ruins that have yet to inherit a degree of historical significance. Once the details of the 'real' Jerusalem were registered on film and transmitted across the West, the city was perceived as a backward Oriental colony in need of Western salvation. This metamorphosis from the theological to the political dimension, which leans on the premise of the superiority of Western culture and aesthetics, portrays the power of representation to influence both the imagined and real city. As such, when photography ruptured the mythical tissue that encompassed Jerusalem, its scarred image had to be "healed" by violent projects of construction, demolition, and legislation. This process can be identified as 'biblification' or 'heritage-isation', concepts that this paper sets out to examine. By speculating on the spatial ramification of nineteenth-century travelogues, it will challenge the cult of heritage and the artificial formation of collective memory and will attempt to reveal the violence it conceals.

## Session E3 Mapping Change

### **E3.1 History of Use in city centre streets**

Anna Skoura , School of the Natural and Built Environment, Queens University Belfast

Recent studies in Architecture and Urban Design have acknowledged mixed-use streets as spaces of continuity and change, asserting their significance as dynamic socio-spatial places (Carmona, Griffiths, Vaughan, Hubbard). Studies in cultural heritage, especially those employing the historic urban landscape paradigm, consider use as an important element of cultural heritage in urban areas (Bandarin, vanOers, Kurin, Silverman). This paper aims to bring these approaches together, supporting that use on streets in historic city centres is an important part of their character, distinctiveness and cultural heritage. Emphasis is placed upon developing a methodology to document and map the evolution of use on historic streets and demonstrate the inter-dependence between use and the built fabric. To this end, the paper proposes an interdisciplinary approach combining methods from history, architecture, urban design and anthropology. Archival study informs the historical research of both the morphology and the uses of the buildings lining the street since the end of the Second World War. Methods from architecture and urban design help document the current form and condition of the built fabric, while public life study, oral history and ethnographic methods are employed to study current use. Finally, North Street, a historic street in Belfast city centre, serves as a case study, to better illustrate the proposed methodology and to demonstrate the importance of use as cultural heritage.

## **E3.2 Parallel Histories: Exploring Urban Change in Post-Socialist Tallinn, with Focus on the Morphology of the City since 1991. Three Case Studies**

Kaija-Luisa Kurik, Manchester School of Architecture

Tallinn is a city where developments influenced by the Eastern and Western Europe have created a complex landscape, fragmented post-socialist typologies meet earlier historic layers and specific contemporary circumstances. This border-capital has an urban typology that is many ways not unique, but tells a story of the changing character of urban landscapes in recent history.

After the end of the Soviet Union many post-socialist cities were influenced by the decline of industry, rapid suburbanisation, restitution and extensive privatisation. This together with a developing planning framework has led to scattered urban landscapes where dense new central areas are contrasted with long term urban wastelands, border-zones that are left unused or continuously vacant sites where development has been on hold for number of decades. Further fragmentation has been caused by changes in economy and shifting populations after the millennium.

The aim of this paper is to give an overview of a PhD research exploring the post-socialist urban change in Tallinn, Estonia since 1991 and a proposed mixed method longitudinal approach to the spaces in question. Three relatively small-scale coastal sites, Kopli Lines, Kalarand and Linnahall are viewed as indeterminate spaces that exist in the form of a project and a plan, a vision of an ideal space and everyday lived space. The presentation explores how the transitional nature of these spaces illustrates the development of a planning system in post-socialist Estonia and brings together the ambition to understand what effect has the drastic change from the Soviet system to market-economy had on the urban landscape of Tallinn over the course of two and a half decades. This will be explored through presenting narratives that emerge from historical records, media and personal perspectives.

### **E3.3 The Study of Home Within the Chinese Housing Market Evolution: Business History of China Vanke Real Estate Co. Ltd., 1988-2016**

Francesco Carota, Politecnico di Torino

The contribution intends to investigate the use of business history (for instance Decker et al. 2015; Jones and Zeitlin 2007; McCarthy 1994), applied to a large real estate company, named China Vanke Real Estate Co. Ltd., as a methodological tool to study commercial houses' production, design and associated symbolic values during China's post-reform period. Differently from the existing literature on Chinese housing, my approach attempts to reframe the process of market formation and evolution (for instance Wang and Murie 1996, 1999; Wang et al. 2012; Wu 2001, 2015) through a different lens, by showing the role of an individual company in innovating the market and shaping commercial houses, and related urban environments, as branded products of a given enterprise.

Anyway, the choice to apply business history to the study of the house attempts also to change some conventional historical perspectives. Indeed, both architectural histories based on single architects or architectural design firms, as well as housing histories based on broader political, social and economic forces tend to exclude a series of marketing and business strategies, procedures and ideas that could be relevant to bring residential projects to life. Despite not so many studies have been carried out in a similar way in architectural research, the work of Sara Stevens (2017), "Developing Expertise", utilizes biographies of individual developers to re-trace American urbanization in the post-war period and it has been surely a relevant reference for my methodological undertaking.

Starting from the specific case of China Vanke, the essay aims at discussing general objectives of using business history into the study of housing and residential design but also to look over at methodological issues while facing a similar approach. A particular emphasis will be so put on sources' availability and interpretation, as well as on the use of historical evidences for sustaining main research arguments.

## Session D4 Critical Traditions

### **D4.1 The Campus of the University of Baghdad as a Window of Changes**

Ula A. Khalel Merie, Sheffield School of Architecture, University of Sheffield

Probably more so than many other public institutions, the university, can historically be identified by its relation to the space in and the place to which it belongs. Each university as institution and its campus as built form, has its own story to tell about vision, location, ambitions and its urban design inspiration. This is even more so the case in a number of newly established universities formerly colonial countries in Asia, Africa and the Middle-East.

In the early 1950s, Baghdad was recognized a promising city that underwent a series of dramatic transformations which were associated with political, economic, social-cultural and educational changes of the post-independence phase. This vibrant environment helped to shape new movements in politics, arts, literature and architecture that all were perfect mediums in order to enhance the presence of Baghdad as a modern city. The University of Baghdad as a project mirrors these changes on the ground through its vibrant narrative and hidden aspects that go beyond its education missions. The University campus is the actual 'documentation' of all those urban, political, social-cultural changes that the city of Baghdad faced since the establishment of the University.

Commissioned by the Iraqi Development Board and designed by Walter Gropius the University of Baghdad became one of the most influential post-independence projects that aimed to reflect the new identity of Iraq. The aim of this paper is therefore to examine the complexities and contradictions of Baghdad's political, social and spatial environment during the 1950s that accompanied, challenged and influenced the notion of a modern university. The paper will deliver this through a series of stories of change, - reflecting on the historical circumstances that accompanied its notion as an institution, as a community and as a spatial structure. The underpinning research draws on various unpublished, not translated archival material in combination with fieldwork conducted in Baghdad.

## D4.2 In Between Space, Time and Architecture

Pallavi Swaranjali, Azrieli School of Architecture and Urbanism, Carleton University, Ottawa, Canada

Indian architect Balkrishna Doshi(b.1927), though not a formal member of the Team 10, kept in touch with each of them personally, and was a '*strong adherent of their ideas to which he contributed by elaborating and spreading them, with or without the Team 10 label*'<sup>1</sup>. Doshi's own techniques seem to be in line with Team 10 member Aldo Van Eyck's notion of twin phenomena based on the concept of relativity which implied that the coherence of things lay not in their subordination to a central dominant principle but in their reciprocal relations. <sup>2</sup> In Van Eyck's conception of architecture a twin phenomenon can be achieved in several ways, but the most obvious way is by establishing an 'in between'<sup>3</sup>. This paper looks at Doshi's interpretation of the in-between along with Aldo Van Eyck's interpretation of it. Doshi worked with

Corbusier, Louis Kahn, and other modernist figures and also intensively studied Indian history, art and architecture, and philosophy, specially the miniature paintings of the 16th and 17th century and Indian temples and stepwells(Vav) of the 15th century. The import of these influences creates many modern works of Doshi, both the built and its representation.

On a broader note, this paper highlights how concepts stem up in geographically dispersed locations and in separate times, and yet they find their way back into the modern condition. There appears to be this reciprocal relationship- between the traditional and the modern, indian and western, universal and archetypal that manifests in the work of Doshi. History becomes a discursive condition and the architectural narrative does not distinguish between past, present and future, but stresses on the interconnectedness of objects in space and time, in a larger continuum, understanding its relevance and purpose in the past and drawing it into the present-looking at new forms of historical sequencing where processes of innovation, replication, and mutation are in continuous conversation through time.<sup>4</sup>

1 Check author, Ideas Spread and are Developed, Interview with Balkrishna Doshi,1991, Urbino, Team 10: 1953-81, In Search of a Utopia of the Present / [editors, Max Risselada and Dirk van den Heuvel]. Rotterdam, 2005, Pg. 326

2 Strauven, Francis, Aldo Van Eyck's Orphanage, A Modern Monument, NAI Publishers, Netherlands, 1996, Pg. 8-11

3Strauven, Francis, 1942-, Aldo van Eyck's orphanage; A Modern Monument. Rotterdam, Netherlands, NAI., Pg.11

4Kubler, George. The Shape of Time: Remarks on the History of Things. Yale University Press, 2008.

### D4.3 Resilient Space

Giorgia Cesaro, Università Iuav di Venezia

How to become modern without losing traditional values became the main theme of investigations for Japanese scholars after the existential anxiety born from the defeat in World War II. In search of cultural identity, while many architects and architectural historians were focused on the development of distinct styles in traditional Japanese architecture, the architect Kazuo Shinohara devoted his career to conceptual questions till that time largely ignored. Looking to traditional architecture not only in terms of vertical sequence, the flow of history, but also in terms of horizontal, social spread, Shinohara's concern was to reach the intrinsic structure of traditional architecture that formed the Japanese consciousness of space.

In 1953, since the concept of space was still perceived as something peculiar to modern or Western architecture, although Sigfried Giedion's *Space, Time and Architecture* had been recently introduced into Japan, Shinohara started a series of studies entitled "Methods in Japanese architecture". To demonstrate the objectivity of his approach, Shinohara employed his sequence of exercises to show the logical compositional features that hold the Japanese sense of space. Through a comparative analysis of some historical forms of Eastern and Western architecture, Shinohara detected the peculiar traits of Japanese architecture, and at the same time revealed Japan's international character in the modern era.

Against the apocalyptic technocratic ideology advanced by the group of architects belonging to the Metabolist movement, which began to propose constant-growth infrastructures hosting houses in the form of capsules, Shinohara chose to synthesize the rationality of modern normative technique with the irrationality of the symbolic structure of traditional architecture. Encouraging a return to the theme of housing as a design opportunity for a critical relationship between mental, social and physical space, through a formal operation of geometric abstraction, Shinohara came to «reform» the archetype of Japanese dwelling.

#### **D4.4 Charles Simonds's Dwellings**

Julia Pelta Feldman, Institute of Fine Arts, New York University

Throughout the 1970s, American sculptor Charles Simonds built tiny architectural structures in the streets of New York, as well as in other cities. Made of tiny clay bricks, Simonds's precarious "Dwellings" mostly found a home in the gutters, cracked walls, and empty lots of the impoverished Lower East Side. Their ruinous state echoed the poorly-maintained infrastructure of that neighborhood, much of whose nineteenth-century architecture was slated for "urban renewal," a ruthless gentrification process that sought to move residents, many of them immigrants, out of their homes and to build new, modern, and expensive apartment buildings where they had once lived. Simonds, who also worked with local organizations to preserve the neighborhood, saw his simple, ancient-looking Dwellings as a riposte to the sleek, postmodern architecture built by figures like Philip Johnson and Michael Graves that was then ascendent in New York City, and which he saw as privileging architects' vision over residents' needs.

Yet at the same time that Simonds's Dwellings critiqued postmodern architecture, they might also be said to have participated in it: postmodernism's emphasis on historical pastiche and site-specificity were integral aspects of Simonds's practice. He used clay from the same claypits that provided bricks for much of New York's nineteenth-century architecture. And while the structures reference ancient buildings – particularly the indigenous "Cliff Dwellings" in Colorado, built by the Ancestral Pueblo people – Simonds was deeply engaged with the urbanism of his own day.

This paper will begin by introducing Simonds's Dwellings. It will then elucidate their relationship to indigenous American building practices, the historical architecture of New York City, and the postmodern architecture of Simonds's own time. In so doing, it will reveal Simonds's practice as a nuanced critique of architecture and urbanism in the 1970s.

## Session E4 Alternative Histories

### **E4.1 The History of a Floor: A Microhistory**

Lenastina Andersson, KTH School of Architecture, Stockholm

With this paper, I would like to explore history from a micro perspective when writing and discussing the history of architecture. In contrast to national narratives or big history, the partial and limited perspective of a detail or component might offer a multitude of histories, complementing and challenging the greater narratives.

In particular, the paper will emanate from the on-going, large-scale transformation of the Nationalmuseum in Stockholm. The building was erected as the first public museum building in Sweden and has been closed for renovation since 2013, opening again in October 2018. The choices and selections made in relation to conservation is underlining and preserving a particular architectural history, assessing other aspects as obsolete or of less value. To exemplify, many of the additions and changes that derive from the 1960s have been removed. Most alterations made in the 1920s have been preserved and are acting as models for some of the new additions. The transformation adds to a narrative of permanence and authenticity rather than the history of continuous change.

This paper is addressing the current transformation process and the approach towards historic alterations from the close reading of a floor located in what will soon be the reception area, once used as exhibition space. Its history of shifting surface materials and changing floor levels will be studied to reveal obsolete situations and material lifecycles, discussing temporal concepts and the pace of alteration that has been affecting this building. With this paper, I want to explore microhistory as a tool to reveal alternative histories and to discuss what the history of a floor can bring to a greater narrative.

The proposed paper is part of a larger PhD project, comparing five recent European large-scale museum transformations.

## **E4.2 The Liquid Stone Cookbook**

Helena Westerlind, KTH School of Architecture, Stockholm

The story of concrete typically begins with the invention of Portland cement. In the mid 19th century advances in pyrotechnology and emergent scientific disciplines, such as chemistry and geology, provided the necessary framework for being able to identify and transform the properties of a particular composition of mineral raw materials into an artificial cement powder by the means of heat. This powder, when mixed with water and aggregates, forms a plastic mass that can be moulded into any shape, before undergoing a metamorphosis into a durable, stone-like, material. The subsequent global use of reinforced concrete quickly became intimately bound up with a rapidly expanding urbanism and a new style of architecture that realised modernist aspirations to 'break free with the burden of the past' (Forty 2011). Still, the pervasive notion that concrete is a material 'without history' is a curious one. In the story of architecture, the search for durable building materials is as old as construction itself. Seen in this light, the invention of concrete must be considered, not as a raptures event, but rather as a continuation of a long material tradition dedicated to the pursuit of artificial stone.

My paper will reflect on the role of history in the development of concrete as a building material. Using the analogue of a cooking, the paper will assemble historical recipes of liquid stones in order to trace the large body of empirical knowledge that preceded concrete as product of science.

### **E4.3 Air-Conditioning: Energy-Wasting Technology of Post-War Modern Architecture**

Seija Linnanmäki, School of Arts, Design and Architecture, Dept of Architecture

During the 20th Century modern architecture developed to meet new needs of social, political, economic, cultural, aesthetic, hygienic, scientific and technical demands of Western welfare. Architectural configuration for this comprehensive social ideology was first stated by Le Corbusier in 1923 *Vers une Architecture*. Changes in socio-political situation and citizen's personal wealth led to new life-style and escalating demands for convenience and easy life.

Air-conditioning was one of the most efficient systems to manage comfort and convenience. However, AC wastes huge amounts of energy directing to vast CO<sub>2</sub> emissions and global warming. By focusing on the early stages of modern air-conditioning in Finland, I am aiming to enhance the understanding of disadvantages caused by unstable energy consumption.

To analyse the role of indoor air and thermal comfort in modern architecture, I will apply the theory and method of Social Construction of Technology (SCOT) taking into account all various aspects following the principle of symmetry. As a method SCOT theory approaches the ideological stage of Modern Architecture quite closely. Elizabeth Shove has shown the social effects of AC in *Comfort, cleanliness + Convenience. The Social Organization of Normality*. 2003. Closer observation how air-conditioning shaped interiors and exterior architecture will be made by two cases of modern Headquarters built in Helsinki in 1949-52 *Voimatalo [Power House]* Imatran Voima Oy by architect Aarne Ervi and Industrial Centre "Palace" by Viljo Rewell and Keijo Petäjä.

Traditional building services such as natural ventilation and room-by-room heating with wood burning stoves were displaced by mechanical and electrical services, central heating and modern air-conditioning Carrier Weathermaster System (interpretative technology and design flexibility).

Most relevant social groups in that building work were architects and HVAC engineers (new profession), politicians, bankers, companies, manufacturers State Metal Works and Aircraft Factory and Carrier Corporation, builders and workshops.

Building projects is a typical process where problems and conflicts are discussed and architectural and technical solutions compromised in order to find the most economical approach (closure).

#### E4.4 Toward a Genealogy of Apartments

Robert Alexander Gorny, TU Delft

History books may be full of specimen of modern apartments, but they have never told the story of their 'speciation'. This blind spot depends — as the paper demonstrates — on the modes in which apartments are variably represented, framed, and conceptualized in modern and postmodern historiography. Calling for some fundamental category work (Haraway), the paper starts by problematizing how the history of apartments was thereby effectively 'explained away'.

Through their worldwide propagation, apartments became the most significant concretization of modernization processes in the built environment. Yet, such an acknowledgement appears nowhere throughout the history nor theory of architecture, social nor cultural history, or sociology. Being widely considered a mere result of density and speculation; a lesser form of dwelling, no single study ever approached a theoretical framework for their *historical formation*, comparable to Foucault's influential genealogies of modern institutional building types and their cellular spaces. But these post-representational studies attended little to the cellular spatiality of apartments and the productive function they gained within the genesis of the modern city, in having entirely rearranged how we relate to another. To the extent, arriving at a genealogy of apartments may first require a radically more non-representational, 'ecosystemic-technological' conception of historical formations in the built environment in general, and their 'machinic phylum' (the modern city) in particular.

The paper respectively uses assemblage-theoretical and new-materialist approaches to call not simply for a different historiographical methodology but a *different ontology altogether!* It discusses the recent rise of so-called 'flat ontologies', aiming to illustrate how these approaches to historical formations as material-discursive ones allow radicalizing the cartographies Foucault started to make. The paper here proposes Levi Bryant's *Onto-Cartography* as a new mode of historical analysis serving such a deliberately double-edged 'flat theory' in which apartments — freed from their unproductive position — inform a new-materialist approach to history.