Modern Heritage in the Anthropocene

26-28 Oct, 2022

BOOK OF ABSTRACTS

MOHOA

The Bartlett School of Architecture

Modern Heritage in the Anthropocene

**Modern Heritage in the Anthropocene
Global Symposium**
26-28 October 2022

Modern Heritage of Africa

The Bartlett
School of
Architecture

UCL
THE BARTLETT

UNIVERSITY OF
LIVERPOOL

African World
Heritage Fund

ICOMOS
international council on monuments and sites

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CAS
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Modern Heritage in the Anthropocene (MoHoA)

2022

Part of the MoHoA initiative.

MoHoA is a global collaborative established in early 2020 with an aim to achieve sustainable futures through the transformation of theories and practices regarding our past. Inherent in this aim is an equitable agenda that acknowledges the need to reframe, decentre and decolonise the systems and processes that generate knowledge about our collective pasts on a planetary scale if we are to meet and overcome the challenges posed by the Anthropocene – a new geological epoch born out of modernity and posing an existential threat to its legacies.

Cover image: Fushun (China), 1930s.

Designed by Nadine Hammad.

Wednesday 26 October

09:00 Registration (Room G12)
10:00 – 10:45 Introductions
10:45 – 11:00 *The Cape Town Document*

11:00 – 12:00 Plenary 01 'An African View' (Noëleen Murray, Svea Josephy)

13:30 – 14:15 Plenary 02 Colonial Toxicity: France's Nuclear Heritage in the Sahara (Samia Henni)

14:30 – 17:00 Parallel Session 01 & 02

PS01: Coloniality and Modernity (Room G12)

Historic Town of Grand-Bassam as an Example of Transmodern Heritage (Olga Bialostocka, Affoh Guenneguez)

Naming Spaces: Discovering New Vocabularies of Modernity (Saptarshi Sanyal)

Communities, Heritage and Land Reform in the Southern Gauteng Province, South Africa (Witness Mudzamatira)

Betwixt and Between Coloniality and New Modernities/Universalisms: The Case of the River Club Development in Two Rivers Urban Park (TRUP) in Cape Town, South Africa (Tauriq Jenkins, Shahid Vawda)

Decolonising Bodies in the Anthropocene: A Fluid Approach to Memory in the Pearl Button (2015) (Sara Camilla Helin-Long)

PS02: Transcultural Identities and Global Connections (Room 602)

Past, Present and Post-Tropicality: Viewing Singapore through an 'Infra(-)structural' Field (Annabelle Tan)

Cultural Identity and Multiculturalism of the City of Prato, Italy: An Example of Modern Heritage (Corinna Del Bianco)

A Morphological Perspective on Heritagescapes: Urla and the Change from Traditional Landscape to Global Town (Ebru Bingoli, Karl Kropf)

Modern Heritages of the Minority and at the Margin: Rereading Chinatown Urban Enclave as Heritage-in-the-Making (Xiang Ren)

Sacred Architecture, Music and the Senses in the Christian Kingdom of Early Modern Ethiopia (Janie Cole)

18:00 – 20:00 Keynote Speech: David Olusoga (Christopher Ingold Building, Auditorium XLG2)

Thursday 27 October

09:00 – 09:30 Plenary 03 Deafening Histories – Re-Centring the Work of Adolf Loos (Nina Vollenbroker)
09:30 – 10:00 Plenary 04 Rethinking Life, Landscape and Heritage in the Anthropocene (Heather Viles)

10:15 – 12.30 Roundtable 01 (Room G12)

R01: Memories and Heritage Futures

Conceptualising Multiple Architectural Modernities: Examples from Colonial and Post-Independence Nigeria (Adekunle Adeyemo, Bayo Amole)

Re-Exhuming the Chavonnes Battery at Cape Town's Waterfront (Alexander Andreou)

Infinite Possible Worlds, Reinventing Ponte San Giacomo dei Capri, Italy (Fanny Ciufo)

Decolonising the Modern Wastescape: Reflections Around the Old Landfill Site of Alto Hospicio, Chile (Francisca Pimentel)

The Promise of Infrastructure in Post-Apartheid South Africa (Kate Roper)

Collaborative Processes and Regeneration of Rural and Urban Heritage Sites: Case Studies of Karatepe-Aslantaş Open-Air Museum and Hasanpaşa Gasworks Müze Gazhane, Turkey (Elif Leblebici, Yaz Ertürk)

13:30 – 15:15 Parallel Session 03 & 04

PS03: Absence and the Archive (Room G12)

The Counter-Archive: Modernism at War (Amin Alsaden)

Of Ghosts and Orphans: Traces of Local Architects in the New City of Jerusalem in Early Modern Era and the Challenges of Architectural Historiography on the Fringe of the Empire (Adi Bamberger Chen)

Early Concrete Bridges in China as (Dissonant) Modern Heritage (Yichuan Chen)

Drawing the Future of China's Modern Architectural Historiography: Decolonising its Domestic Centre (Lina Sun)

Migration as a Cosmological Technic (Lesego Bantsheng)

PS04: Heritage Narratives (Room 602)

The Colonialism of the Modern Movement and the post-USSR Reaction in Central Asia (Michael Turner, David Gak)

Sights of Belonging-Walks in Amman (Rasha Saffarini)

Afrorevivalism a New Definition, a New Future (Richard Adetokunbo Aina)

Decolonising African (Hi)Stories Through Visual Arts: African Contemporary Art as a Way of Looking Back and Moving Ahead (Alyssa Barry)

The Promise of the Digital and the Myth of Being Modern (Carson Smuts)

15:45 – 17:30 Roundtable 02 (Room G12)

RO2: Sustainability

Un/Sustainability of Modernist Housing: The Issue of Heritagising Utopian Dreams (Özgün Özçakır, Mesut Dinler)

Marrakech: Guéliz, Architecture in Peril (Majda Abida, Giovanni Santi, Abdelghani Tayyibi)

Transformation of Industrial Heritage in Iran during the 21st Century: Case Study of Mashhad's Railway Station (Samaneh Eshraghi Ivari, Sara Mahdizadeh)

Questioning the Tabula Rasa in Indian Modernity: Towards a Genealogy for the Anthropocene (Catherine Outram Desai, Yakin Kinger)

Sheikh Hilal: A Village in a Cultural Margin (Dima Alhaj Hussein)

Landscape Reformed: Revisiting the Ayalon Riverbed (Rachel Gottesman, Dan Hasson, Dor Schindler)

19:00 – 21:00 Keynote Speech:
The Global Majority: A Celebration of Decoloniality and Recentring Humanity, by Rosemary Campbell-Stephens in conversation with Black women artists curated by Valerie Asiimwe Amani (Bloomsbury Theatre).

Friday 28 October

09:30 – 10:00 Plenary 05 Understanding Emptiness, Understanding Modernity (Richard Peragine, Camillo Boano)
10:00 – 10:30 Plenary 06 Art of the Americas Revisited: Decolonising Museums and Decolonising Universities (Shikoh Shiraiwa, Olga Zabalueva)

10:45 – 12.30 Plenary Session 07 (Room G12)
Plenary 07 Breaking down binaries: contested heritage, colonial legacies and multiplying voices in Northern Ireland
Breaking Down the Binaries: Telling Stories in Belfast and Jordan (Olwen Purdue)
A Decentred Lens: Decolonising Historical Photography Between China and Ireland (Emma Reisz)
Decentring the Family: Northern Ireland, Zambia, and the Restitution of Colonial Archives (Briony Widdis)

13:30 – 15:00 Parallel Session 05 & 06

PS05: Conflict and Traumatic Heritage (Room G12)

Inseparable Conflict: The Port of Beirut's Contested Heritage (Hanadi Samhan, Camillo Boano)

Unintended Modern Heritage in Conflict (Savia Palate, Panayiota Pyla)

Negotiating Indigenous Nostalgia: The Spatial Reclamation of Iqrit, Palestine (Jude Jabali)

White Cities, Black Labour: Reframing Modern Colonial Heritage through Experiences of Labour (Emilio Distretti)

PS06: Hidden Histories and Marginal Voices (Room 602)

Ex-Political Prisoners (EPPs), Prison Warders and other sources: the opportunities and challenges of oral histories in developing inclusive narratives at Robben Island World Heritage Site (RIWHS) (Laura Robinson, Pascall Taruvinga)

Listed Interiors: Modern Homemaking in Tehran, 1920s - 2015 (Azadeh Zaferani)

The Image of Modernity: An Examination of Early Republic Housing Projects in Turkey, 1930-1939 (Mine Sak-Acur)

15:30 – 17:00 Roundtable 03 (Room G12)

RO3: Challenging Heritage Policy, Practice and Pedagogy

Climate Adaptive Qualities as Heritage to Renew Saint-Louis' (Senegal) Post-Colonial Identity (Armelle Varcin)

Southernly Architectural Practices: Breaking from Northern Epistemologies (Jhono Bennett)

Conservation of Virunga and Kahuzi-Biega National Parks in the Democratic Republic of Congo and Protection of Indigenous Peoples (Batachoka Mastaki Daniel)

Heritage of Impermanence: Decolonising Conservationist Paradigm (Rishika Mukhopadhyay)

A Methodology for Assessing Modern Heritage (Priyanka Gayen, Amit Hajela)

The Challenge to Designate Modern Architectural Heritage in the Case of Gaborone's Capital Core (Katlego Pleasure Mwale, Susan O. Keitumetse, Laurence Mwale)

17:00 – 18:00 Concluding Statements and Discussion: *Cape Town Document on Modern Heritage*

Acknowledgements

Introduction

Welcome to the second MoHoA conference, *Modern Heritage in the Anthropocene*, hosted by The Bartlett School of Architecture (University College London) and the School of Architecture (University of Liverpool). With work contributed by partners from around the world, this *Book of Abstracts* evidences the breadth and diversity of commitment to this event and its core aims of decolonising, decentring and reframing the recent past to encourage equitable and sustainable futures. The first conference, *Modern Heritage of Africa*, hosted by the University of Cape Town in September 2021, focused on the continent of Africa because it raises awareness of and demonstrates new approaches to addressing cultural, historical and intellectual marginalisation, trivialisation, and neglect, especially in terms of modern heritage and historiography at global and local levels.

This conference develops these questions, applying a broader planetary perspective that encapsulates and confronts the challenges posed by the Anthropocene, a theme particularly noticeable in the abstracts of those returning from the first conference last year. Indeed, as was highlighted then, the Anthropocene is a constant and growing reminder of the fundamental paradox that modern heritage is simultaneously of modernity and threatened by its consequences.

The Anthropocene was implied in many of the first conference papers, while in this conference it takes on a more explicit expression and challenge, highlighting not only difficult pasts and precarious futures, but also the concealed, contested and creative interconnections between both. The idea of the Anthropocene as the age of humankind's dominance and potential destruction of the singular world we live in, is further explored in the theme of modernity as a questionable fixed rational, architectural, artistic and historical register, decontextualised from genealogies of contestation, violence, and erasure of the lives and cultural histories of the subaltern, along with their associated human and environmental trauma.

Although it is again critically examined from various disciplinary perspectives in these abstracts, the fixity of the modern as derived from Europe as the natural universal gift to humankind is not merely questioned but rejected. Their critique in the context of current world heritage policies and conventions offers new ways of thinking about and engaging with our plural pasts, with insightful practical, theoretical and creative offerings. Many papers suggest a variety of alternative conceptualisations that probe the nexus of progress and acceptance of multiple modernities, albeit in different ways of grasping the emancipatory project embedded in a critical, decentred and equitable approach to our respective and collective pasts through the lens of cultural heritage.

Central to the issues around critiquing the language and practice of heritage, both fungible and non-fungible, in these abstracts is that the world cannot be divided into traditional and modern. The task is rather to encourage an imperative to cultural heritage aesthetics and morality that actively transcends this and other kinds of constraining and often erroneous binaries, such as East/West, South/North, First/Third World, developed/developing, urban/rural or nature/culture.

By engaging academics and practitioners from across and between different disciplines, such imperatives must inform and support ongoing progressive change to current official cultural heritage policy frameworks, which MoHoA has sought to do through the formulation of the *Cape Town Document on Modern Heritage* (2022). In the spirit of the *Nara Document on Authenticity* (1994), the *Cape Town Document on Modern Heritage* seeks to redefine concepts of the modern, of heritage, and of modern heritage, to enable a more equitable conceptualisation and valorisation of our recent pasts globally to achieve more sustainable futures.

Edward Denison (UCL) and Shahid Vawda (Wits) on behalf of MoHoA

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An African View

This paper develops the work we presented for the first MoHoA Symposium in Cape Town in 2021, titled Learning from Steinkopf in which we invoked the celebrated study Learning from Las Vegas, first published in 1972 by Robert Venturi, Denise Scott-Brown and Steven Izneour, to think about South African architect Roelof Uytenbogaardt's award winning 1975 Steinkopf Community Centre building in the desert in South Africa. In the process of this research, we have become fascinated by Scott-Brown's multiple contributions beyond architecture and urban design. In this paper we explore the extraordinary complicity of the life and work of this woman of African descent, celebrated as a great American architect. Our argument follows her life and career through a consideration not of her architectural intervention, nor buildings, but of her photographs which have also become the subject of more recent attention.

Her rich practice as a photographer spans many decades as well as across the African and North American continents. We seek to think about how her work might be repositioned and revisited if we 'reinvent' her as a photographer, though not just any photographer, but a woman photographer

of African descent. A woman photographer in a time when the global field was almost completely dominated by men.

Documenting her projects and sites her photographs were intended as teaching materials, for use in her lectures on architecture, landscape and art history. We suggest that if we view her photographs differently, they speak to questions of societal modernity and inequalities that are also informed by her Southern African experiences. In a well-known interview with Scott-Brown in the 1990s she claimed, 'I have an African's view of Las Vegas'. In this research we learn from Scott-Brown's Las Vegas, her images of the city and desert and her photographic archive from our location as an architect and photographer working in Africa, now.
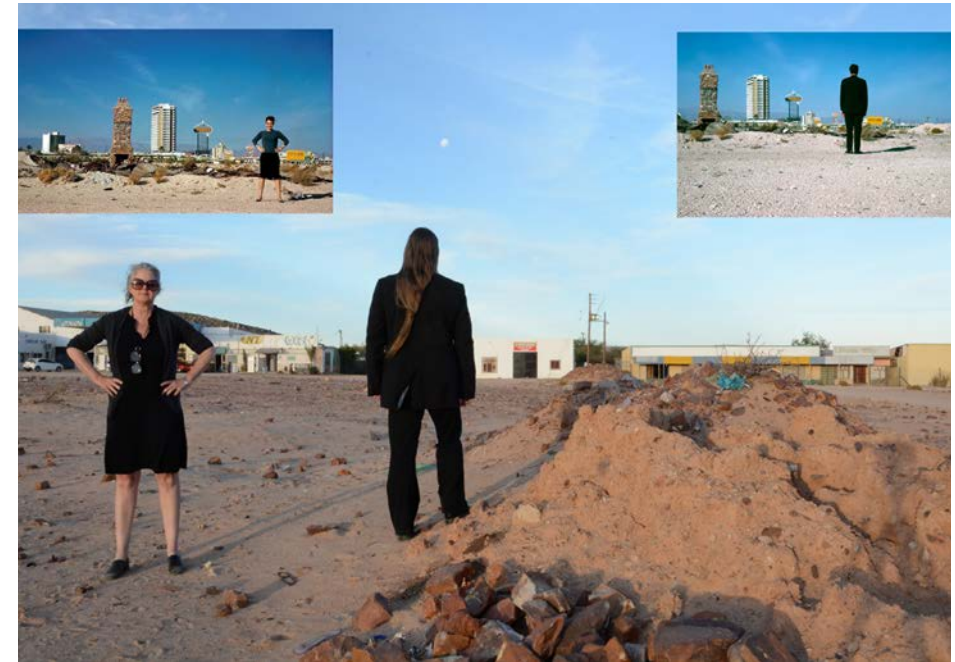
Noëleen Murray (left) and Svea Josephy (right) in the desert near Steinkopf, Northern Cape, South Africa, July 2022, with inserts showing Denise Scott Brown and Robert Venturi in the desert, Las Vegas, USA, 1970s. (Photographers: Svea Josephy and Noëleen Murray; Venturi et al, 1972)

Biography

Noëleen Murray, architect, academic, Research Chair in Critical Architecture and Urbanism, University of Pretoria, South Africa. Key publications:Desire Lines–Space, Memory and Identityin the Postapartheid City(2007);Becoming UWC, Reflections, pathways and the unmaking of apartheid's legacy(2012);Hostels, Homes Museum, memorializing migrant labour pasts in Lwandle South Africa.

Svea Josephy, Associate Professor, Fine Art (Photography) at Michaelis School ofFine Art, at the University of Cape Town, South Africa. Her work has been included in international group and solo exhibitions. Research includes: Southern African, documentary, and post-apartheid photography, particularlyas it connects to the politics of structures, land and space.

SAMIA HENNI

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Colonial Toxicity: France's Nuclear Heritage in the Sahara

On February 13, 1960, six years after the outbreak of the Algerian Revolution, or the Algerian War of Independence (1954–1962), the French colonial authorities detonated their first atomic atmospheric bomb in Reggane in the colonised Algerian Sahara. Codenamed 'Gerboise Bleue' (Blue Jerboa), it had a blast capacity of 70 kilotons, about four times the strength of Little Boy, the United States' atomic bomb dropped on Hiroshima a month before the end of the Second World War. Blue Jerboa was followed by other atmospheric detonations, as well as various underground nuclear bombs in In Ekker, which continued until 1966, four years after Algeria's formal independence from France.

To secretly conduct their nuclear weapons program in the colonised Sahara, the French army designed and built two military bases: one in Reggane, in the Tanezrouft Plain, approximately 1,150 kilometres south of Algiers, and another one in In Ekker, in the Hoggar mountains, about 600 kilometres south-east of Reggane.

The use of the Algerian Sahara as a nuclear firing field spread radioactive fallout across Africa and the Mediterranean, causing irreversible contamination among human and nonhuman lives, and natural and built environments.

This lecture aims to trace and name the spatial, atmospheric, and geological impacts of France's atomic bombs in the Sahara. It exposes the coloniality and toxicity of the norms and forms of France's nuclear weapons of mass destruction program, including the classification of its very sources. It also examines the spatialities and temporalities of France's colonial toxicity and explores the lives and afterlives of radioactive debris, nuclear wastes, and atomic modern heritage.

Photograph by Bruno Barrillot, the co-founder of the Observatoire des armements in Lyon, France. Courtesy Observatoire des armements (www.obsarm.org)

Biography

Samia Henni is the author of the multi-award-winning Architecture of Counterrevolution: The French Army in Northern Algeria (gta Verlag, 2017), the editor of War Zones (gta Verlag, 2018) and Deserts Are Not Empty (Columbia Books on Architecture and the City, 2022), and the maker of exhibitions, such as "Archives: Secret-Défense?" (ifa Gallery Berlin, and SAVVY Contemporary, Berlin, 2021), "Housing Pharmacology" (Manifesta 13, Marseille, 2020) and "Discreet Violence: Architecture and the French War in Algeria" (ETH Zurich; New Institute, Rotterdam; Archive Kabinett, Berlin; Graduate School of Architecture, University of Johannesburg; La Colonie, Paris; Galerie VI PER, Prague; Cornell Architecture, Art, and Planning, Ithaca, NY; and University of Virginia Arts, Charlottesville, 2017–2022).

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Historic Town of Grand-Bassam as an Example of Transmodern Heritage

Inscribed on the World Heritage List in 2012, the historic town of Grand-Bassam includes Quartier France, the first colonial capital of the present-day Ivory Coast established by the French in the 19th century, and N'Zima village, which has functioned as the centre of the independent kingdom of N'Zima Kôtôkô since the 15th century.

Through an analysis of the planning and development of these two places, their structural and functional organisation, as well as their architectural diversity, this paper reflects on the fundamentals of coloniality and the Western modern project. It also discusses the case of the historic town of Grand-Bassam as an expression of the core–periphery dynamic shaping the complex relations between the Europeans and the local African populations during colonial times.

Through affirmation of the social, economic, political and cultural differences expressed through the spatial organisation, built heritage and aesthetics of Quartier France and N'Zima village, the authors propose a decolonial reading of the different values and vestiges of these World Heritage sites as Transmodern Heritage.

The paper further discusses the annual celebration of Abissa, N'Zima's New Year which is an occasion to 'make unity' across the dissolved power structures, as a moment that marks the fusion of differences and represents a symbolic dialogue between cultures, thus opening a possible way of recapturing the heritage of modernity in Africa by today's populations of the continent.

A street of Grand-Bassam, Côte d'Ivoire

Biography

Olga Bialostocka is an archaeologist by training. Her research focuses on the issues related to heritage and identity, interculturality and inclusivity in the context of decoloniality, globalisation, and social justice.

Affoh Guenneguez is an independent cultural heritage consultant from Côte d'Ivoire. For the last six years, she has been working with the UNESCO, the African World Heritage Fund and the School of African Heritage on the implementation of the World Heritage Convention in Africa.

SAPTARSHI SANYAL

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Naming Spaces: *Discovering New Vocabularies of Modernity*

This paper proposes new ways to understand notions such as 'site', 'landscape' or 'architecture' within heritage discourse. It argues that modernity in the 20th century colonial milieu must be viewed as a complex and plural field comprising many sources, roots, processes, attributes and experiences. Focusing on the settlement of Santiniketan in eastern India, this argument draws substance from how its spaces and their descriptive languages animate one another. Well known for being associated with the Indian Nobel Laureate and multifaceted intellectual Rabindranath Tagore, Santiniketan was the location of Visva-Bharati, an educational and cultural experiment Tagore created and helped shape over three decades (c. 1910s–40s).

An aspect of Santiniketan that has received little scholarly attention is naming, specifically how Bengali names are used to identify its varied components and physical and social spaces. That naming spatial entities shapes how we interact with, or ascribe value to, our surroundings and the practices they contain is widely understood. Yet, despite their ubiquity and intrigue, descriptors for spaces seem to have been taken for granted. Using an etymological dictionary of the modern Bengali language produced in 1905–36 by a teacher in Santiniketan itself, this study undertakes a close spatial and historical analysis of the meanings of built and unbuilt artefacts, locations and clusters of educational and cultural practices, through their names. This research, positioned in the context of architectural studies, reveals the importance of 'connected histories' as proposed by the scholar Sanjay Subrahmanyam. It seeks to reveal hidden relationships between spatial practices and language from multiple sides of their translation.

By questioning some all-too-familiar categories that have been used to qualify India's architecture in its late-colonial period, this paper strives to decolonise the historical discourse of modernity. By interrogating binaries of the intangible and tangible in spatial imaginaries and experiences, it foregrounds novel ways to understand modern heritage in a colonial milieu.

Ghantatala (the 'place of the bell'), a structure in Santiniketan, India

Biography

Saptarshi Sanyal is an architectural historian and educator in architecture, currently Assistant Professor at the School of Planning and Architecture, New Delhi. His research and writings lie at the intersections of architectural modernity, its authorship, colonialism and visual representations.

WITNESS MUDZAMATIRA

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Communities, Heritage and Land Reform in the Southern Gauteng Province, South Africa

The role of land reform in the decolonisation of South Africa in the 21st Century has been a significant topic in southern Africa. To further our understanding of the practices of coloniality and its effects on modern societies, this paper evaluates the effectiveness of the decolonisation in land reform and heritage management in post-1994 South Africa.

Many land claims have been made in Namibia, Zimbabwe, and South Africa post-independence. These disputes have not had constructive resolution due to the social, economic and political dynamics that have developed in post-colonial eras throughout most African countries. In this light, this paper will explore community perceptions of the southern Gauteng Province to understand the politics, inequalities, and heritage impact on the socio-economic inequalities that are present in South Africa.

Research results of this paper reveal that there are a lot of factors, such as a lack of change in legislation, land rights and political interventions, that have affected the decolonisation of land rights.

Southern Gauteng Province, often referred to as the 'economic hub' of South Africa, has been the centre of real estate development since the 1960s. Efforts to decolonise land rights and heritage ownership post-1994 (the independence of South Africa) came with little-to-no change in improving the livelihoods of South African people giving rise to the growing need to reclaim land.

Bakwena Ba Mare a Phogole, the custodial community of the southern Gauteng Province, reveals how the practices of colonisation and post-colonisation continues to marginalise them in heritage management. An example is a battle between Joburg City Parks and Bakwena Ba Mare Phogole over the control of the heritage presentation of Stone Walled Structures (SWS).

This paper gives insight into the challenges of the decolonisation history of the Bakwena Ba Mare Phogole in understanding their heritage and ownership of their history.
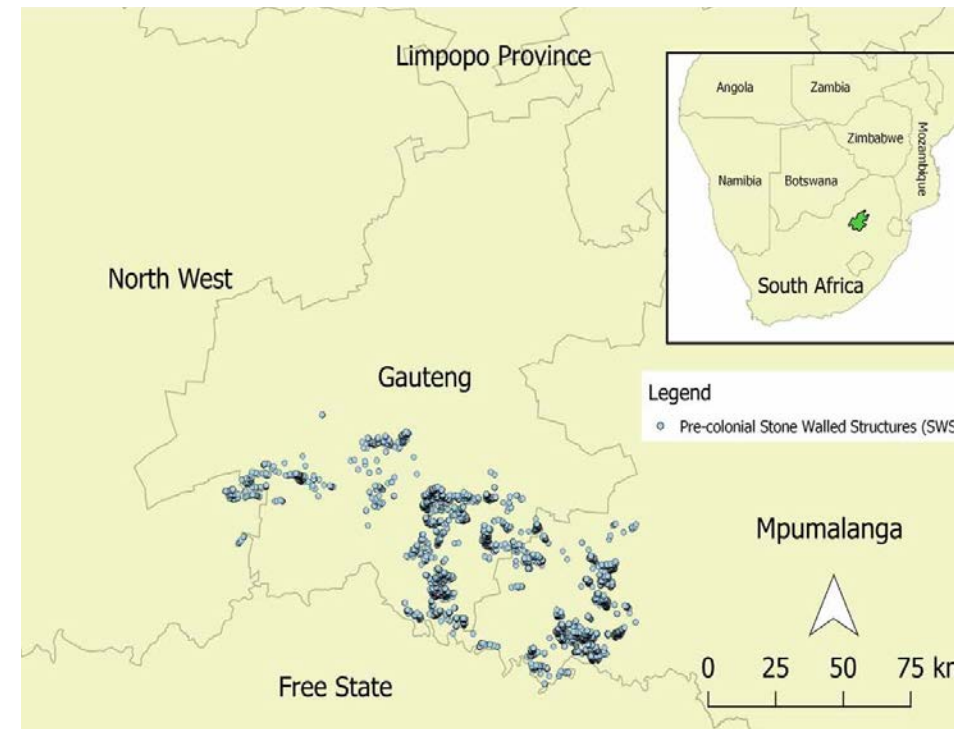
Study Area Map (source: Mudzamatira 2020)

Biography

Dr Witess Mudzamatira is a Post-Doctoral Fellow, research chair in critical architecture and urbanism, University of Pretoria and is researching about Communities, Heritage and Land Reform in the southern Gauteng Province, South Africa. His research interests are on how heritage can be used by modern-day societies in land disputes and land reform.

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Betwixt and Between Coloniality and New Modernities/Universalisms: The Case of the River Club Development in Two Rivers Urban Park (TRUP) in Cape Town, South Africa

The controversial Two Rivers Urban Park (TRUP) development in Cape Town touches on many of the themes of the 2nd MoHoA conference. Some of the most pertinent issues have to do with practices of coloniality, sustainable development and modern heritage, the nature-culture binary and the Anthropocene.

This site is considered an epicentre of liberation and resistance against the earliest colonial intrusions, including the Portuguese in 1510 and then the Dutch in 1659. In 1657 land on the embankments of the Liesbeek River in the TRUP was 'gifted' to the employees of the Dutch East India Company using title deeds and Roman Dutch law to 'legitimise' indigenous land theft. Today it is a site that is both symbolic and real in that local and international land developers, including large corporations such as Amazon, the City of Cape Town and the Western Cape Government, have earmarked the erection of an office complex on a flood plan that has historic and cultural heritage significance for citizens, both local, national and international, and specifically for descendants of the Khoi and San.

This paper will focus on public space and memory, particularly how and why different Khoi and San groupings, as well as civic, environmental, workers' unions, and social justice coalitions, have approached the thorny issue of whose memory and whose history is valued in relation to historically important sites that are significant to many for their multiple confrontations with various colonisers. It seeks to confront colonial history and surface complex processes by uncovering the layers and contested states of belonging, identities and memories. This paper will focus on public space and memory, and specifically on how and why different Khoe and San groupings as well as civic, environmental, workers' unions, and social justice coalitions have approached the thorny issue whose memory

and history on a historically important sites that are significant for its multiple confrontations with various colonizers. It seeks to confront colonial history, and surface the complex processes in uncovering the layers and contested states of belonging, identities and memories. The complex processes also refer to the engagement of social, cultural, ethical, political forces and their intersection with current standard legal and institutional policy processes at the global, inter-state, national and local levels. In showing how colonial history was confronted through social engagement, this paper asks the broader question of what conceptual tools of the locals should be privileged rather than processing local concepts though Eurocentric theoretical frameworks. Should local conceptualisation proceed on the basis of how commensurable it is within frameworks that subsume it to a singular conception of reason, logic, knowledge, science, technology that frames current local and international policy on cultural heritage matters? For example, should the call by indigenous groups for a Truth and Reconciliation for the San and Khoi be a conjoined process to the UNESCO nomination as the land in question is defined as place of the unrecognised genocide and ethnic cleansing of the San and Khoi, the suvivors of which remain in the Aparthied spatial diameters of the Cape Flats and high density townships in the Western Cape? Should resolution of the conflict over the site be expressed through, firstly, established Eurocentric aesthetics and notions of tangibility as buildings, statues, and objects and, secondly, to the intangibility and intelligibility of its multiple and conflicting meanings for a multitude of different groupings? With such large questions at stake, does the need for a decolonial framework of how heritage is being assessed become a national, regional and international prerogative?

Biography

Tauriq Jenkins is the chair of the AIXARRA Restorative Justice Forum, High Commissioner of the Goringhaicona Khoi Khoin Traditional Indigenous Council, and researcher at the Centre for African Studies, University of Cape Town.

Shahid Vadwa is a researcher at the History Workshop, University of Witwatersrand and associate of the African Studies Centre, UCT.

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Decolonising Bodies in the Anthropocene: *A Fluid Approach to Memory in the Pearl Button (2015)*

In considering a 'reframing' of marginalised histories in post-dictatorship Chile, this paper analyses Patricio Guzmán's *The Pearl Button* (2015) as a film that allows for a decolonised approach to bodies: the indigenous body and the bodies of water in Patagonia.

In the film Guzmán visually explores the relationship between Patagonia's multiple embodied temporalities, the indigenous body and post-dictatorship Chile through the material presence of a pearl button. The film offers a live and fluid place to negotiate the multiple violences of the past.

The multiple histories are in the context of a country whose transition was grounded in 'moving forward' (Lazzara 2003; Wyndham and Read 2016) while keeping in place dictatorship-era economic policies. This includes a military that took advantage of the Patagonian landscapes to conceal their victims (committing murder and hiding the victim's bodies in both land and seascapes) and an indigenous people—the Selk'nam—who are continuously affected by the compounded legacies of economic, physical and colonial violences.

This analysis uses Macarena Gómez-Barris' reflections on an embodied relationship between indigenous people and earth's natural landscapes in The Extractive Zone (2017) and considers a modern approach to heritage in *The Pearl Button* within the wider frameworks of the Anthropocene and memory studies. It is argued that a more fluid conception of the Anthropocene allows for a varied approach to post-dictatorship memory by reconsidering and decolonising notions of bodies (human and sea) and their multiple, layered histories.

In *The Pearl Button*, the sea/landscape and human body create a dialogue in which two histories and perspectives of the dictatorship are continually in discussion.

The Pearl Button Directed By Patricio Guzmán [2015]

Biography

Sara Helin-Long is a current PhD candidate at University College Cork in the department of Spanish, Portuguese and Latin American Studies. Her research takes an Anthropogenic approach to Memory Studies, focusing on the recent documentary films of Chilean filmmaker Patricio Guzmán. Her MA thesis was completed at the University of Amsterdam on Chilean Post-Dictatorship memory and the film Nostalgia for the light (2010).

ANNABELLE TAN

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Past, Present and Post-Tropicality: *Viewing Singapore through an 'Infra(-)structural' Field*

'Tropicality' has historically been used as an epistemological tool by colonial settlers and thereafter rulers to naturalise and espouse Western rationality and modernity. Singapore is no exception to this lingering Western framing which continues to define state narratives of success and heritage.

'Tropicality' as a hegemonic force, manifests in infrastructures of large physical networks, institutionalised knowledges and media representations. This thesis dissects three chronological dominant modes of 'tropicality' – the colonial, the nation-building and the most contemporary neoliberal mode – alongside their corresponding subaltern lived worlds that speak of an alternative 'tropicality' often unnoticed. These diametric strands are studied through hegemonic infrastructure and everyday acts that resist, appropriate or hybridise these power-laden spaces. A heterogenous methodology was adopted, capturing the epistemologies and metis employed in dominant and alternative tropicalities respectively. Maps, charts and archives are used to study the former; ethnographic observation, family memory and affective experiences elucidate the latter.

For the conference, I focus on the nation-building mode of 'tropicality' which shaped Singapore's shaped Singapore's rapid urbanisation in the 1960s. Modernist public housing schemes, borrowed from the Tropical Architecture movement, are situated within a larger infrastructural field that de-skilled, cleansed and civilised an 'unruly' population, conflating natural and social order. However, these attempts at creating modern subjects were thwarted by everyday resistance performed at a critical mass, in which displaced populations tapped upon past metis, habitus and ecological aesthetics to appropriate alienating modern infrastructure. Through these ad hoc infrastructural reconfigurations, a hybrid modern 'tropicality' was negotiated.

It is through deprivileging infrastructures of 'tropicality' and drawing out alternative 'infra-structures' of multiple, lived tropical worlds that we may move towards post-tropicality – a mentality built on an expanded understanding of how our modern environment is and has been shaped equally by dominant, neo-colonial forces and also forsaken memories, practices and everyday acts of resistance which hold the key to alternative futures beyond the limited scope delineated by our inherited 'tropical modernity'.

Author's own illustration of the various chronological dominant modes of 'tropicality' that have shaped Singapore's architecture and infrastructure

Biography

Annabelle is a MArch postgraduate from the Bartlett School of Architecture. Her work focuses on the critical intersection between architecture, infrastructure and urbanism, focusing on how these strands shape modern socio-natural relations. She is currently working for the Singapore government as an architect and urban designer.

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Cultural Identity and Multiculturalism of the City of Prato, Italy: *An Example of Modern Heritage*

Prato is a mid-size Italian city and an historical and productive centre, 20km from the UNESCO site of Florence. The city was born as an agricultural polycentric settlement, characteristics of which remain today. Since the 20th century it has established its textile activity becoming one of the most important industrial districts in Italy, the largest textile centre in Europe and a world leader for yarns and fabrics including about 7,000 companies in the fashion sector. At the same time the historic centre of Prato, a medieval Italian walled city, carries great cultural value. Its historic walls, monuments and palaces can be visited and characterise its local heritage and cultural landscape.

Prato has long been a destination for immigration from neighbouring countries as well as from areas within Italy. However, since the 1990s there has been increasing immigration from China (20% of the Prato population), Albania, Romania and from Pakistan.

With the social fabric profoundly changed, including highly diversified cultural neighbourhoods, the city with its communities is now facing new conservation responsibilities. In response the city, also home to major universities, is developing projects aimed at improving environmental sustainability, including forestation – the Prato Urban Jungle – and developing a circular economy – the Prato Circular City. Challenging binaries is essential as Prato has strong dichotomies, such as rural and industrial production in a historical context, modernity as well as tradition, nature that needs to be brought back to city, and entangled tangible and intangible heritage.

In 2022 the municipality, as part of the drafting of its Structural Plan, commissioned research on Prato's identity and its multiculturalism. This paper narrates the objectives, methods, and results of this research together with its conclusions.

Elements of Prato's cultural and natural hidden heritage (photo ©author)

Biography

Post-doctoral researcher and adjunct professor of Urban Design at Politecnico di Milano. She focuses on local cultural identities in changing urban environments, tourism dynamics and food systems. As consultant she carries out research and photographic, curatorial, educational projects.

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A Morphological Perspective on Heritagescapes: *Urla and the Change from Traditional Landscape to Global Town*

Geographer J.B. Jackson saw contemporary landscapes as a "ceaseless interaction between the ephemeral, the mobile, the vernacular on the one hand, and the authority of legally established, premeditated permanent forms on the other". Similarly, contemporary heritagescapes can be seen as a hybrid palimpsest of traditional buildings and production facilities, modern and postmodern patterns, infrastructures and flows. However, to sustain the overarching value and contribution to urban life made by this palimpsest, we need to understand its genesis. The Jacksonian view can be usefully complemented by the techniques of M.R.G. Conzen's town plan analysis-based site, street-system, plot pattern and building pattern together with their morphogenesis. This paper adopts a combined Jacksonian/Conzenian view of the town of Urla, a small settlement on the Karaburun Peninsula in İzmir (Turkey). Taking these complementary views, the paper examines the modern heritage of the urban fabric in order to understand the relationships between the historical layers of the city, its continuities and values transferred between the periods and the processes of erasure and addition.

Urla's urban structure, rooted in agricultural land, vernacular architecture and traditional patterns, was hybridised by sequences of modifications: the modern-traditional houses built for wealthy merchants and families at the beginning of 20th century, mass housing built with modern construction techniques and materials, and recently emerging rural patterns of third party agro-art-sharing communities with wider global linkages to an international community.

The aim of this study is to identify the typologies making up the settlement, together with the continuities between them, in order to preserve the historical lineage of the heritagescapes of Urla. With this understanding, a further aim is to identify multi-scalar maintenance and conservation strategies directed not only towards the buildings but also towards the patterns of streets, open spaces, plots and land use.

Historical layers of the Heritagescape in Urla town

Biography

Ebru is a visiting postdoctoral researcher in Oxford Brookes University, and an assistant professor Dr. in Mustafa Kemal University. She transmits her multidisciplinary background [Landscape Architecture (BSc), Urban Design (Ms), Architecture (PhD)] into research on urban design and urban morphology.

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Modern Heritages of the Minority and at the Margin: Rereading Chinatown Urban Enclave as Heritage-in-the-Making

Modern Heritage discourse has been defined and developed over the past two hundred years of global modernisation, arguably mainly by Western researchers to understand the 'other'. While the Eurocentric perspective has undergone critical post/de-colonial developments within and beyond several disciplines including architecture, anthropology, museum and heritage studies, there remains a pressing need to readdress the margins of modern heritage, particularly its ongoing production process. We need to acknowledge modern heritage-in-the-making, include, re-read and re-interpret those spaces at the margins, as well as those of minorities, as they are embedded and established in the modern western world.

The central question of this paper, set within a modern heritage context, is whether the non-western minority spaces and settlements inside western cities, as social-spatial ethnic enclaves, should be acknowledged as an alternative and fundamental product of modernity and therefore be represented and reinterpreted as modern heritage?

And, if so, how can these ethnic enclaves be framed as an evolving, never-stabilized whole, as a plural version of modern heritages, when most of their building-objects are often not qualified as singular modern heritage?

This specific case study is on London's Chinatown, classified as 'other' by mainstream modern heritage. With the contemporary socio-ecological crisis intensifying the meanings minority groups attach to this place of contradictory social heritages, how can we understand the modern heritage values and meanings of Chinatown as an evolving enclave and concept? What are the diverse heritage-making practices in this pan-Asian urban enclave within a multicultural western city? Through field studies and architectural mappings, this paper attempts to address this minor and marginal site of modern heritages, beyond only its stabilised physicalities and narratives. It endeavours to understand Chinatown as a place that is constantly making and remaking the 'other' and the 'minority', and so continually and essentially evolving as plural and decolonised.

One of the urban thresholds of London Chinatown

Biography

Dr Xiang Ren teaches architectural history, theory and design at the University of Sheffield School of Architecture, where he directs the MA Architectural Design programme and the East West Studies in Architecture and Landscape research hub.

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Sacred Architecture, Music and the Senses in the Christian Kingdom of Early Modern Ethiopia

The Jesuit mission to the Christian Kingdom of Ethiopia (1557-1632) was one of its earliest and arguably most challenging projects in the early modern period.

New ambitious architectural projects were undertaken as symbols of religious renewal and supremacy, and music was also central to Jesuit conversion practices as attested by recent studies. However, the role of sound and Jesuit musical practices associated with these new sacred spaces, and the wider influences of foreign designs, has received little attention. Drawing on 16th and 17th century travellers' accounts, Jesuit documentation and indigenous sources, this paper examines the musical art of conversion developed by Jesuit missionaries in relation to the sacred spaces of new Jesuit churches erected on the Ethiopian highlands. It centres on several important key architectural sites as case studies, namely Gorgora, Dänqäz, Qwälläla and Gännätä Iyäsus, to examine the structure and decorations of these buildings in relation to the soundscape of Jesuit Catholic service, multisensorial ceremonies with indigenous Ethiopian components at the intersections of sacred space, sound and rite. First, by considering Jesuit church acoustics and Renaissance theories on musical acoustics, it reconstructs the soundscapes of these

buildings that included Jesuit services, liturgical practices, polyphony, prayers, recitations, chants, psalms and masses to consider how music interacted with the senses in a combination of both European and Ethiopian thought and practice.

Second, it considers foreign influences in sound and space as architects and artists came from Mughal and Portuguese India and Catholic Europe to produce these highly original sacred spaces. These transcultural architectural choices and use of Indian masonry and building techniques in Ethiopia were mirrored in sound, as European music was combined with Ethiopian texts in Ge'ez and indigenous instrumentation played by Indian slave musicians. Jesuit musical conversion practices were based on models from Portuguese Goa and Diu which employed music as evangelical and pedagogical tools, and blended indigenous and foreign elements. By combining sonic and visual practices, these contacts offer significant broader insights into the workings of an intertwined early modern Indian Ocean World and the role of embodied aurality and architecture in constructing identity and religious proselytism in North-East Africa.
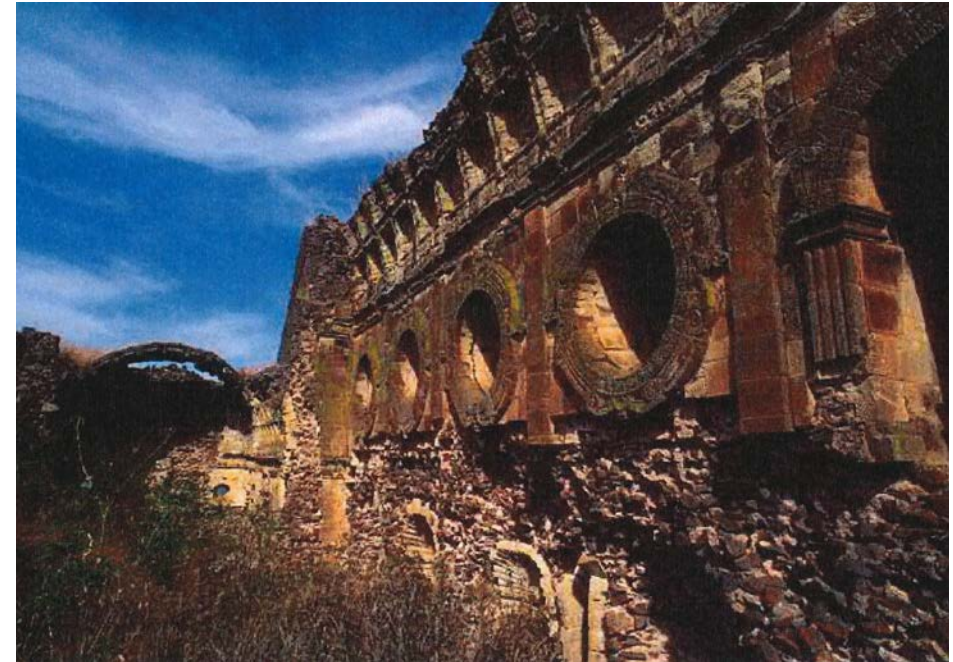
'The Phoenix of Ethiopia': the church of Gorgora Iyäsus (ca. 1626–1632).
Credit: Photo ca. 1990, Duncan Willetts, Camerapix. From Martinez, Envoys of a Human God, 245

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Deafening Histories – Re-Centring the Work of Adolf Loos

To deafen, verb, to deprive of the power to perceive something
Architecture is being invigorated by discussions about responsible and progressive models of thinking about social categories such as race, gender and sexuality. However, in a climate where marginalised voices are finally starting to receive long-due attention, an awareness of neurodiversity has yet to meaningfully inform the discipline. Thus far, architecture remains largely deafened to the creativity of atypical, ill-fitting and unruly bodies and thus prone to reinscribing the flawed ideological system that devalues them.

*To deafen, verb, to bring into dialogue with the culture and history of the deaf*
Addressing this shortfall, the proposed paper positions architectural history in relation to one such non-normative creative body. Its primary focus is the written and built work of the modernist architect Adolf Loos who was born with a congenital hearing loss and severely deaf in adulthood.

Using archival materials, my research foregrounds Loos's deafness and asks three central questions:

How might core principles of Loos' acclaimed oeuvre – his condemnation of busy ornament and the strive for reduced visual clutter, the structured choreography of his Raumplan, his emphasis on sightlines – be understood when considered through critical disability scholarship, especially research linking deafness to perceptual compensation, a heightened desire for visual clarity and rigid spatial ordering? Which components of Loos's influential written and built work might be direct iterations of his altered sensory awareness, in other words: which of his words and spaces are essentially 'deaf architecture?'

How can efforts to use deafness as a critical modality inform wider architectural histories?
In keeping with the MoHoA symposium's aim to decolonise, decentre and reframe the recent past, this paper firmly positions deaf sensory knowledge and authorship at the heart of the modernist project, challenges architecture's long-standing discriminatory focus on normalcy, and frames disability as a source of creativity, diversity and excellence.
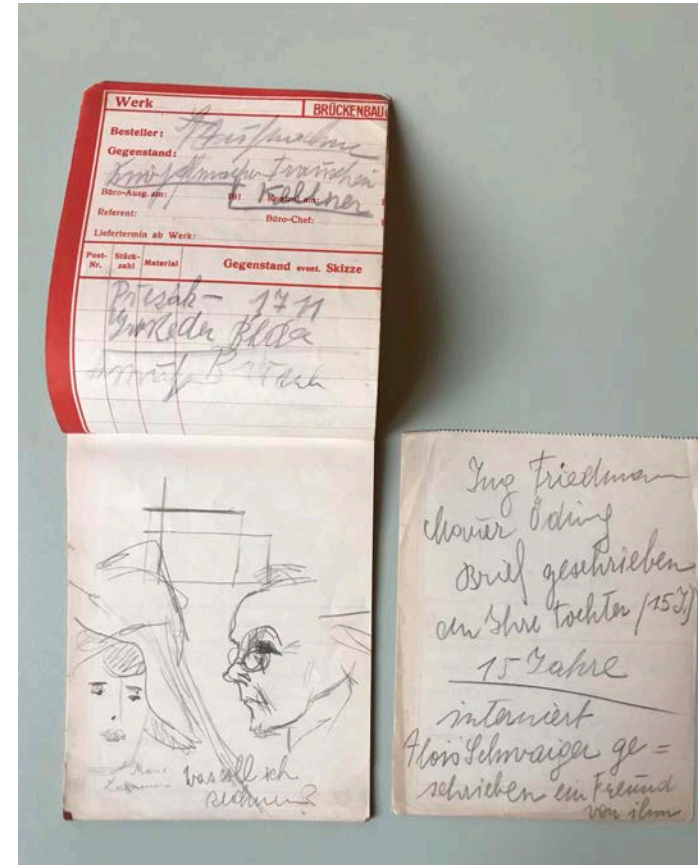
Photograph: Nina Vollenbroker. Courtesy of Wienbibliothek im Rathaus (Nachlass Adolf Loos)."
Credits: "One of the many papers and notebooks Adolf Loos used for written communication

Biography

Nina Vollenbröker holds a Diploma in Architecture as well as anMSc and a PhD in Architectural History and Theory from the Bartlett School ofArchitecture, UCL. She is a registered architect in the UK and Germany (ARB / Architeketenkammer NRW) and has been a member of the Bartlett's History andTheory team since 2004.

HEATHER VILES

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Rethinking Life, Landscape and Heritage in the Anthropocene

The enormous changes wrought by humans on the global environment within the Anthropocene have huge implications for heritage conservation. A focus on the conservation of historic materials, without proper consideration of how they interact with life and landscape, is insufficient to tackle the challenges facing historic sites today. This talk focuses on enhancing the resilience of heritage in the Anthropocene through rethinking the relationships between materials, life and landscape. It explores the application of these ideas using the example of the 'Urban Bio Labs' project. This project brought together scientists from the University of Oxford, scholars from the Open University, ecological engineering specialists from Artecology, and heritage professionals from the Oxford Preservation Trust. Focusing on conservation and presentation of a disused railway swingbridge, the project explored ways to rethink and manage the relationship between the material heritage, wildlife and the local community.

Nature and culture intertwined at the Oxford Swingbridge heritage site

Biography

Heather Viles is Professor of Biogeomorphology and Heritage Conservation at the University of Oxford and leader of the Oxford University Heritage Network.

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Multiple architectural modernities in colonial and post-independence Nigeria (Collage by Adekunle Adeyemo, 2022)

Conceptualising Multiple Architectural Modernities: Examples from Colonial and Post-Independence Nigeria

This paper considers multiple modernities in architecture using examples from Nigeria's architectural scene.

The British colonial administration through its Public Works Department introduced the strain of Modern Architecture called colonial modern, or colonial modernism, from the late 19th century into Nigeria, which comprised an eclectic blend of European originated motifs and responses to the local conditions.

However, beginning from the decolonization period in 1945, through the agency of European architects some of whom were working for the colonial administration, another strain of Modern Architecture called Tropical Architecture or Tropical Modernism came into the scene. This was essentially an adaptation of the International Style to the tropical climate. Furthermore, from independence in 1960, a postcolonial/post-independence modern architecture or postcolonial modernism arose in Nigeria, driven by Nigerian and foreign architects, and was postcolonial not only chronologically but also conceptually, as it was the antithesis of the colonial and tropical modern.

A critical examination of some example buildings within these architectural modernisms reveal the indicators which define each modernity. The indicators which delineate the modernity include the ideas underlying its production, the purpose of the architecture, the functional articulation, the aesthetic expression, and the architectural vocabulary. These pointers, though intertwined, embody the characteristics of each strain of the modernity. Nevertheless, buildings of these multiple modernities in architecture are part of the Nigerian modern architectural heritage worthy of conservation.

This broad definition responds to the call of the Cape Town Document for expanded definitions of the modern heritage and the recognition of its diversity and complexity. Such expanded understandings of what constitutes the modern, while enabling the accounting for and stratification of multiple memories and narratives, allows the inclusion of more types of modern architecture in conservation conversations.

Biography

Adekunle Adeyemo is a Gerda Henkel PhD Fellow in the Department of Architecture, Obafemi Awolowo University, Ile Ife, Nigeria. He is presently conducting the research for his thesis on Modern Architecture and Arieh Sharon's Obafemi Awolowo University Campus of 1960-1981.

'Bayo Amole is a Professor in the Department of Architecture, Obafemi Awolowo University, Ile-Ife, Nigeria. He leads the project for the development of a Conservation Management Plan for the university made possible by the Getty Foundation with the Gerda Henkel Foundation supporting complementary measures.

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Re-exhuming the Chavonnes Battery at Cape Town's Waterfront

The Chavonnes Battery excavation and installation in Cape Town's themed Waterfront precinct is an example of deep layers of memory that transcend spatiality, time and history. The space, as this paper argues, posits a cyclical narrative of a place of great importance descending into obscurity, only for it to be found, elevated and immortalised before returning to its forgotten state.

Since 1670, 27 fixed batteries were constructed along the Cape peninsula, with only the Lion Battery (Lion's Head), Lower North, Middle North and Upper North Batteries (Simons Town) still remaining in service.

The Chavonnes Battery Museum was built underneath the BOE Clocktower Building designed by Gäbriel Fagan in 2001 (N/A 2002, Hakett et al 1999). The museum space is designed in split levels, with a mezzanine floor at street level which also serves as the entrance to the space. The first level hosted temporary art installations and exhibitions. The battery fabric and the museum are below, accessed by a stairwell or lifts.

The museum consists of displays and dioramas of early life at the Cape, shipping and a host of artefacts including glass, porcelains, faunal remains, and corroded metals. The museum's layout meanders, and the visitor is led around a section of the remaining walling and over assemblages of original shore sand.

With the advent of COVID-19 the museum shut its doors and with this closure the Chavonnes Battery once more returned to obscurity. The space was previously functioning in partnership with the landowner, The V&A Waterfront, the legacy custodian, Nedbank Ltd and a managing agent that saw to the daily operations who subsequently left due to the Covid-19 constraints on the tourism sector.

This paper draws on my Doctoral research and enquires into the question of the future of the museum as a public memorial, and asks if the architect-designed archaeological ruin itself requires exhuming?

Inside the closed Chavonnes Battery Museum, site visit July 2022, showing the bizarre layering of donated objects, in this case Rocket Life Saving Apparatus

Biography

Alexander Andreou is PhD Candidate in the Research Chair in Critical Architecture and Urbanism, University of Pretoria. He is a corporate historian and heritage conservator, and serves as the Heritage and Arts Manager in the Corporate Real Estate Centre of Excellence at Nedbank Group Limited in South Africa. His doctoral research draws on this corporate archive, researching aspects of the built heritage.

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Infinite Possible Worlds, Reinventing Ponte San Giacomo dei Capri, Italy

"Once upon a time, in Napoli, there was the bridge San Giacomo dei Capri. It was designed to connect two streets and to solve a car traffic problem. The bridge structure was built in concrete and it was solid enough to support the weight of the cars. The bridge was never finished due to its controversial position. The bridge was never thought to be anything else than a bridge, it suffered for its failure and desired to disappear, wishing it had never existed. Everyone was laughing about its ignoble destiny.

One day a bird arrived on the bridge and said that far away, somewhere in this world, bridges were celebrating passage more than the arrival. These bridges were going nowhere but were so beautiful that everyone would spend all their time just walking around and sitting. They were full of colours, perfumes and hope. Listening to this story the bridge cried a bit, it couldn't believe this story but suddenly felt lighter. The bird was touched by this reaction and decided to organise a group of birds to help the bridge to find a new life. They brought seeds for trees and flowers, they brought wood for shading and sitting and most importantly they brought desire, fantasy and hope. The bridge was still unfinished but this time everyone wanted to go there. Everyone was asking Is this a bridge? Is this a market? Is this a garden? Is this a plaza? The reality was that the bridge was all and nothing of this, it knew it would transform more and that its strength would always be incomplete."

If a bridge realises itself through the connection of two points, on the contrary, it fails by remaining unfinished. If you are a bridge, the most important feature is to connect point A to point B.

Ponte San Giacomo dei Capri, like many other modern infrastructures in Italy and around the world, failed its mission, remaining incomplete, abandoned and deteriorating due to political and economic reasons.

This case study *Story of the bridge* questions completeness and raises the possibility of reinventing the meaning of modern ruins, taking into account the intangible cultures of a place. It investigates the notion of incompleteness as a creative opportunity to design rather than as an obstacle. Modern heritage, in this case an interrupted bridge that is a testament to the 1970s automobile society, has the advantage of being able to regenerate and reinvent itself, encouraging new definitions and new identities. Rather than being hidden, ruptures should be celebrated as potential creative features where multiple memories and visions coexist.

This project imagines how the citizens of Napoli can reinvent San Giacomo dei Capri, celebrating the end of the bridge as an infinite parabola projected in the sky. The cut in the middle is a trace of incompleteness, of its first death. The intangible culture of Napoli takes over the bridge: the Leopardi's broom flowers, the lemons trees, the Mediterranean scrub, Maradona, and the habit of sitting together dancing and playing the guitar.

Beyond perfection there is the possibility of leaving things undefined, of opening up and freeing the imagination to find new interpretations of heritage, and especially to give others the possibility to discover or create different endings to our stories. Infinite possible worlds, infinite possible endings.

Biography

Fanny Ciufo is a practising Italian architect. She has worked in international offices in Rome, London and Rotterdam. Currently, she is based in Paris where she continues her research between theory and practice with a special interest in the urban environment.

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Decolonising the Modern Wastescape: *Reflections Around the Old Landfill Site of Alto Hospicio, Chile*

Some facets of modernity have origins in abusive and inequitable practices, often unnoticed or overlooked, that have allowed the exploitation, privatisation, and trans-nationalisation of natural resources to pursue extensive industrial development, simultaneously increasing the production and disposal of waste.

Waste disposal and management have been structured in a centre-periphery relationship defined by ethnic, racial, class and cultural features based on a modern colonial world-system. As a political axis of domination, this logic is replicated locally in Chile, displacing waste from capital cities to vulnerable territories such as Alto Hospicio, a desert land where rubbish, landfills, and informal settlements —inhabited by vulnerable groups, migrants and indigenous people historically marginalised and underrepresented— coexist together.

This work focuses on the older rubbish dump of the city Bajo Molle, an abandoned walled concrete field constrained by the urban fabric.

Through a bibliographic review and multi-scale cartographic reading, the work seeks to understand its relationship with the capital of Iquique and its impact on the built and social environment. Thus, the landfill, apparently inactive, is a trace of capitalist slavery which found here a blind spot to hide its waste from surrounding cities, whose latent decomposition released residual gases through an outlet pipe with silent yet catastrophic consequences for life.

As a manifesto of resistance, this work ends by proposing a design exercise to face modern waste approaches, by relearning traditional indigenous structures to reclaim the landfill as a new collective garden. This exercise represents a reflexive opportunity to shape a resilient landscape that explores the boundary between nature in arid climates and our anthropocentric ways of living, confronting the modernity-neoliberalism hegemony that has commodified and profited from our natural resources.

© Developed by the author

Biography

Francisca Pimentel is an architect (Pontificia Universidad Católica de Chile PUC, 2016) and Master in Architecture and Historic Urban Environments (The Bartlett School of Architecture UCL, 2021). She teaches Design Practice at UNAB, and is a senior architect at Tándem studio.

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The Promise of Infrastructure in Post-Apartheid South Africa

This paper draws upon my doctoral research titled 'Infrastructure is More than Material' which considers the impact of infrastructure on society and is concerned with human interaction with infrastructure. The research reflects critically on many years working as an engineer delivering projects in ports and transport, water and sanitation, education and health in post-apartheid South Africa.

My argument is influenced by the growing body of interdisciplinary work in the fields of infrastructure and science studies in the humanities and considers the question of post-apartheid infrastructures' legacies. As Zannah Matson argues in her review of the edited monograph titled 'The Promise of Infrastructure', infrastructure (and its promise) structures our relationship to the future and allows us to think "alongside the unfinished and interrupted forms that infrastructures often take".

My paper explores aspects of the unfinished using notions of human-centred design in African public infrastructure and the importance of involving the 'users' and 'beneficiaries' in infrastructure development and delivery.

Infrastructure has a huge impact on society, socially and economically, and has been promised as one of the most effective drivers of economic growth in South Africa. Yet depending how it is delivered, the infrastructure capital spent can produce significant human and social assets, in addition to the physical facilities.

Increasingly in South Africa we are seeing facilities fall into disrepair. We see infrastructure not used as intended, that doesn't provide the socio-economic benefits that were intended. For example, a power system that only provides intermittent electricity to businesses severely limits the economy. We see vandalism to socio-economic infrastructure and in the past schools damaged in protest action.

How do factors such as governance and funding models, design considerations, project implementation methodologies, operational and maintenance policies affect the promise of infrastructural change and facility longevity in contemporary South Africa?

Johannesburg General Hospital under construction, c.1982. (Source: Building and Facilities Manager, Charlotte Maxeke Johannesburg Academic Hospital, July 2022)

Biography

Kate Roper is a PhD Candidate in the Chair in Critical Architecture and Urbanism, University of Pretoria. As a professional engineer in South Africa she has over 35 years of diverse experience in the public and private sectors, NGOs and PPPs, in health infrastructure & systems, hospital construction, education programme management and school network maintenance, community led water and sanitation delivery, ports and harbour design and more. Her Doctoral research considers the impact and materiality of infrastructure projects.

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Collaborative Processes and Regeneration of Rural and Urban Heritage Sites: *Case Studies of Karatepe-Aslantaş Open-Air Museum and Hasanpaşa Gasworks Müze Gazhane, Turkey*

This research aims to describe and evaluate varying decision-making processes and methods for converting abandoned cultural sites into museums within the context of Turkey. Two heritage case studies have been selected, of different scales and periods, each adapted to become a museum through a range of social, economic and political efforts made by individuals, groups and public figures, including local communities, intelligentsias, local government, and NGOs.

The Karatepe-Aslantaş Open-Air Museum is a pioneering rural-scale heritage site that was preserved and turned into museum in 1961. By contrast, the Hasanpaşa Gasworks, constructed in 1800, is a more recent, urban-scale, inner-city heritage site that opened as a museum, the Müze Gazhane, in 2021.

In the Karatepe-Aslantaş Open-Air Museum the archaeological remains were left in place, restored, and became part of museum. It is the first open-air museum to sustain the values of its site, an approach that resulted from Halet Çambel's determined work in 1961, long before there was any notion of care for a pre-existing natural-cultural landscape. He introduced consideration of in-situ preservation and conservation together with the inclusion and participation of local people.

Alongside this, it is interesting to consider one of the most recent adaptive reuse projects in Turkey, the Hasanpaşa Gasworks that was turned into the Müze Gazhane. This project also has a significant history in terms of community engagement, where a volunteer group called the Gazhane Çevre Gönüllüleri was formed by residents close to the site.

These two carefully selected case studies demonstrate how local communities, intelligentsias, and various decision-making actors can play a significant role in in-situ conservation and museumification, enabling these places to retain their intangible collective memory together with their physical tangible history. These examples have been selected to question how collaborative processes can help inform our identification of what is heritage, as well as how best to make-with and regenerate heritage sites and places.

By considering these two projects together they not only form a valuable dialogue with each other but also create an opportunity to observe and improve approaches of adaption for heritage sites as museums in Turkey, joining the past to the present.

Photos taken by authors: Karatepe-Aslantaş Open-Air Museum (on the left)- Müze Gazhane (on the right)

Biography

Elif Leblebici is an architect based in Ankara, pursuing her MSc in Architecture at Bilkent University and working as a research assistant. Her field of interest covers architectural design and narrative, cultural and industrial heritage, spatial memory, and adaptive reuse.

Yaz Ertürk is an interior architect based in Ankara who is pursuing her master's studies in History of Architecture, at Middle East Technical University. She received a bachelor's degree in interior architecture from Bilkent University. Her field of interest covers the cultural heritage, museology, visuality, representation, and gender.

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Afrorevivalism a New Definition, a New Future

We are beginning to witness a global appreciation of West African culture, through its music, artworks and cuisine. Yet West African architecture is still largely underrepresented and underappreciated, rarely inspiring new forms of representation. Generational calls for museum-held cultural objects to be returned are finally and increasingly being acknowledged by western institutions. The ongoing Edo Museum of West African Art (EMOWAA) by Adjaye Associates is a landmark proposal, planned to rehouse repatriated Benin Bronze sculptures.

In theorising an architecture that could rehouse the repatriated Bateba figures of the Lobi peoples I designed 'The Vessel'. This is grounded through the rich traditional socio-religious spiritual and constructive Lobi principles, hybridised through a contemporary lens and understood as an architectural conveyor belt and earthen sundial that systematically rehabilitates and re-enchants the Lobi's Bateba figures through its programmatic glue.

Whilst in sentiment it could be crudely named an 'anti-museum', it operates similarly to an archive, with temple-like characteristics. It conveys the ambience of a divinely spiritual sanctuary, a resting place for those who have passed, sharing some elements with a mortuary but rather for the figures that lie atop as in an animist cemetery. Like a typical mausoleum it is a monument that encases within yet also, as a cenotaph, it is a monument for the immaterial.

Afrorevivalism was coined as a term to describe this new form of aesthetic architectural expression, something that I hope to explore and articulate further. It is a term I define as a cultural movement, directly inspired by the traditional aesthetic form and socioreligious practice of specific African ethnic groups of antiquity that are tangibly manifested within a contemporary context.

I intend to further divulge this term in juxtaposed comparison with a critique of Afrofuturism together with an additional, newly coined term Afroregressionism. I will articulate why Afrorevivalism provides a framework by which Africa and those of its continent can unconventionally thrive in the immediate future.

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The Counter-Archive:
Modernism at War

Archives in Southwest Asia (or the 'Middle East') tend to reflect the crises that plagued the region since the advent of modernity. Documentation practices were scarce to begin with, especially in colonised contexts where local histories were hardly the priority of modern institutions; and state-sponsored archives, when they were established before or after independence, remained either inaccessible, or did not necessarily privilege the recording of intellectual output often at odds with the oppressive agendas of nationalist politics. This paper ponders the fate of historiography when the historical record is subjected to another degree of erasure, namely systematic destruction due to conflict, as has been the case in Iraq over the past few decades. Scant or non-existent sources result in lacunae, which translate into lopsided global narratives; these gaps equally perpetuate the violence endured by war-torn geographies, which are prevented from contending with a difficult past or celebrating remarkable accomplishments that may inform the present.

Taking post-World War II Baghdad as a case study, this paper argues that these challenges can provide unique opportunities for redefining the role historians can play in writing histories of modernism. Rather than dwelling on the incompleteness or loss of traditional archives, the paper questions and decentres dominant historiographic practices, especially in places that have experienced, and continue to endure, warfare and organised violence. It proposes the idea of the 'counter-archive' and demonstrates how alternative sources such as oral accounts, fieldwork, press coverage, memoirs, and private collections can shift the course of research and yield equally valuable alternative histories. Careful interpretation of these nonconventional and typically discredited sources, aided by novel digital representation methods, can produce not only more situated chronicles, defined by the agency of local protagonists, but also demonstrate that crossing disciplinary boundaries can create unexpected and layered narratives.

Image courtesy of Amin Alsaden

Biography

Amin Alsaden is a curator, educator, and scholar whose work focuses on transnational solidarities and exchanges across cultural boundaries. His research explores modern and contemporary art and architecture globally, with specific expertise in the Arab-Muslim world and its diasporas.

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Of Ghosts and Orphans:
Traces of Local Architects in the New City of Jerusalem in Early Modern Era and the Challenges of Architectural Historiography on the Fringe of the Empire

This study attempts to highlight the difficulty of conducting architectural research in Jerusalem of the early-modern era, a setting which is under-represented in architectural historiography and where there are gaps in historical records, scattered archives and concealed evidence. Inspired by postcolonial and post-structural theories, the specificity of Jerusalem's architectural history is discussed in the contexts of its postcolonial condition, and in relation to forms of historiographical narration and the production of cultural knowledge.

One particular gap – the practice of local architects in Jerusalem – is examined in detail and portrayed through two characterisations: ghosts and orphans. Orphans are the existing buildings that serve as a living testimony of the city's architectural development yet are historiographically detached from their genealogy. Ghosts are individuals that are assumed to have practiced architecture in Jerusalem during this period, yet their existence appears ephemeral, appearing only in traces. This study wishes to explore why local architects disappeared from the historiography of early-modern Jerusalem and what the reasons are for these gaps.

The methodologies used for this study range between scientific pragmatic approaches to theoretical reflections, and include a narration based on fragments of evidence found in literature reviews, archival research, site visits, interviews, as well as drawn from correspondence with scholars and archivists. The study suggests that local architects were overlooked due to orientalist perceptions, the selective disappearance of evidence, and the inaccessibly or unreadability of documents. It emphasises the role of the archival condition together with the institutional crystallisation of history – ongoing today – in the way existing historical narratives are preserved. It simultaneously indicates that the concepts and knowledges of local architects are not absolute, and that their own multiple definitions and interpretations also play a part in obscuring their practice.

The study recommends that institutional collaborations and methods acknowledge the subjectivity of architectural historians and archivists in future attempts to follow and document the path of Jerusalem's early modern local architects.

Kazazya House, exterior view, image by the author

Biography

Adi Bamberger Chen is a practising Israeli architect. She graduated MA in Architectural History from the Bartlett, UCL, and BArch in Architecture from the Technion, Israel Institute of Technology.

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Early Concrete Bridges in China as (Dissonant) Modern Heritage

This research aims to explore early concrete bridges in China, especially those from 1950s–1970s, as potentially valuable, and possibly overlooked, examples of modern heritage.

On-going research has revealed that there are some inherent contradictions and problems in how these bridges are being perceived, categorised and recorded over half a century later. This not only affects their inclusion and listing as part of a historical cultural heritage but also suggests that, as case studies, they could inform ways of approaching and understanding modern cultural heritage.

In a country still building concrete bridges and at ever-increasing scale, these early concrete bridges, despite their age, are often not considered suitable or 'qualified' for inclusion within contemporary categories of cultural heritage. Additionally, while historically and technologically these bridges are still comparatively close to our lived experience, they are often more difficult to research than older, pre-1949 buildings and structures.

The absence of information is not only caused by the lack of readily available archives but also by the fact that these bridges, especially the iconic "double-curved" bridges, represent an important period in modern Chinese history that is still politically sensitive and can represent and mean vastly different things for different people.

This is illustrated by a case study of the myths surrounding the Bailu Bridge (Little Egret Bridge), an early double-curved bridge from 1965 which is said to be a prototype for the Yangtze River Bridge of Nanjing, arguably the most famous Chinese bridge of the whole 20th century. While such myths are refuted by original documents, they remain a lingering remainder of the hyper-politicisation of double-curved bridges in the Great Proletarian Cultural Revolution (1966-1976), which makes these bridges potentially dissonant within current modern heritage classifications.

Are there ways to include and acknowledge 'dissonant heritage' within our historical and modern cultural heritage?

A view from beneath the double-curved part of the Yangtze River Bridge, Nanjing. (photographed by Yichuan Chen, 2020)

Biography

Yichuan Chen is currently doing PhD research in UCL on the development and dissemination of concrete in 20th century China. He is also an independent researcher of historic coastal fortifications, which were the earliest application of modern concrete in China.
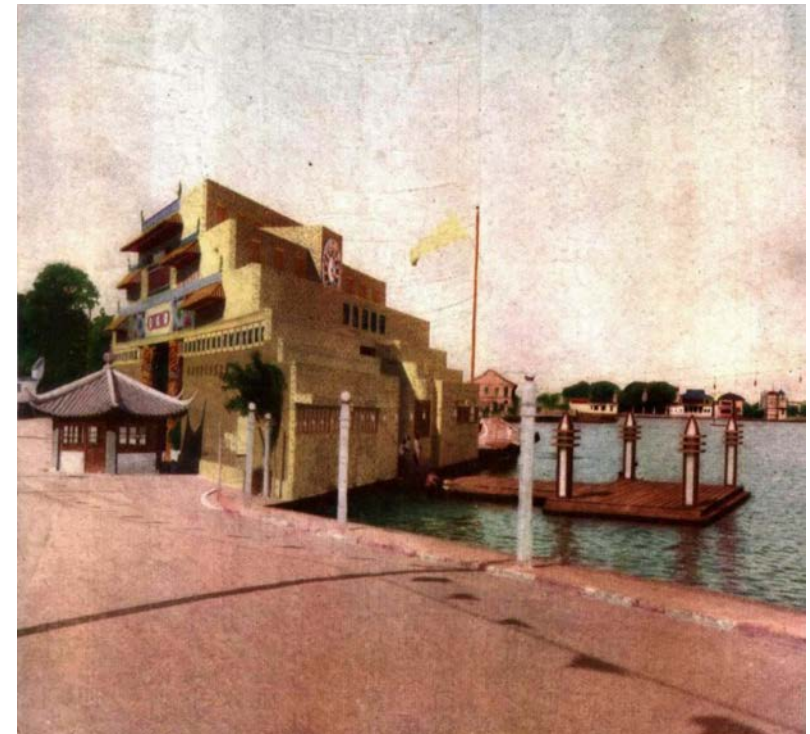
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Drawing the Future of China's Modern Architectural Historiography: *Decolonising its Domestic Centre*

Current modern Chinese architectural historiography has been depicted in the dominant scholarly resources as a relatively focused landscape whose '"mainstream"' topics and research perspectives are devoted to nationalistic, heroic, patriarchal, and material themes. This hegemonic historiography has also shaped the evaluation of and selection criteria for China's architectural cultural heritage in a way that has left significant gaps. For example, twentieth century building heritage has been acknowledged dramatically less frequently than ancient building heritage, and, within China's modern building heritage, industrial heritage and '"red"' heritage have dominated. Many more 'father figures' and their works have been written into history than female and other marginal figures and their works. Research has adopted a nationalist perspective to explain the mechanism of social and cultural development much more than other perspectives.

This paper identifies these characteristics of the existing Chinese architectural historiography through a systematic literature review and reveals their biased consequences. Using the theory of multiple modernities from a postcolonial theoretical perspective, this paper argues for a Chinese architectural historiography that deconstructs the domestic centre rather than relying on a Western centre, as many former colonial countries have done.

This deconstruction could promote a more equitable, creative, and sustainable future for the architectural landscape.

Furthermore, this paper intends to present a new possibility for critical theorized architectural history. It appeals for a re-evaluation of the selection criteria for Chinese modern heritage and promotes immaterial cultural heritage through thea case study of a set of modern architectural drawings, as an example of the underrated immaterial modern documentary heritage. Using architectural drawing as both the research method and the research subject, thise paper rediscovers the efforts of a French-educated Chinese architect, Liu Jipiao, to create an artistic architectural modernity in the 1920s. This It paper does not treat this marginal figure's works as failures or as representative of nothing more than one man's personal ideas; rather it relates Liu Jipiao's works to the larger drive towards building architectural professional identity using architectural drawing as a design tool.

A male architect Liu Jipiao (lower left corner) wearing traditional Chinese female costume in the Strasbourg Exposition (image published in The Eastern Miscellany, 1924)

Biography

Lina Sun currently works at the Beijing University of Civil Engineering and Architecture. She got her PhD degree at The Bartlett School of Architecture, UCL. Her research interrogates the relationship between China's building traditions and architectural modernity using architectural drawing.

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Migration as a Cosmological Technic

The cosmology of the Southern African Barolong tribe is manifested through cyclical migration, settlement morphology and storytelling. According to Lekwalo Mosienyane mobility and knowledge-sharing were the pillars of their precolonial society, constellating an environmentally sensitive cosmology which can be seen in the tribe's spatial morphology.

During migration, the tribe identified potential settlements according two critical features: a hill and a river. In the Barolong settlement, located in Makgobistad in Southern Africa, thaba ya pitsane (hill) is regarded as the protector of the settlement where diviners go to speak to Modimo (the one above). Furthermore, the Molopo River is where noga ya metsi (water snake/divinity) resides. These mystical connotations to sensitive environmental areas can be regarded as designed through preservation and storytelling.

Arturo Escobar suggests that, conceptually, cosmology and technology are ontologically linked. They comprise rituals navigated through modes of being and doing. Yuk Hui builds on this narrative through the concept of cosmotechnics which unifies 'the cosmos' with 'the moral' through technical activities.

For Hui, there has not been one technic but many cosmotechnics.

With this in mind, this paper explores how the cosmology of the Barolong translates into cosmotechnics. It aims to contribute to the historiography of this particular archive which is currently limited to colonial missionaries, anthropologists, ethnographers and a dying generation of storytellers. To bridge the gap of the colonial and anthropocentric gaze, this study incorporates critical fabulations, coined by Saidiya Hartman, as a decolonial tool to archive the unarchivable and necessarily going beyond the history books' imagination.

The Barolong's cosmology is a story of migration and metamorphosis. The Barolong leave behind their architecture. As such their society is what they leave with and their technology (techics) lies in the process of remembering and forgetting. Given this cosmology, this study reflects on why, today, their settlements have become permanent instead.

"Nna le Mme" Lesego Bantsheng UCT 2018

Biography

Lesego Bantsheng is a South African designer and recent Urban Design graduate from The Bartlett, UCL. She is the co-founder of the NPOs Uhuru Heritage and Rurul Futurisms. Through such organisations, she aims to reveal the design lexicon of the Rural South.

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The Colonialism of the Modern Movement and the post-USSR Reaction in Central Asia

Political scientists and historians often credit the intangible heritage of language, printing and media for the development or manufacture of national identities via the imposition of a common identity representing a political, diplomatic and economic unity. However, the socialist ideals of the Modern Movement that developed in the USSR after WWI were a critical, tangible component in this melting pot. They were hijacked by a colonial system of cultural production that was applying modernity as a way to control the urban fabric, in an attempt to displace primary identity markers such as empire and religion.

Between 1972 and 1991 the USSR did not nominate any properties to the World Heritage List in Central Asia, perhaps as a reaction against local identities. An exception was Itchan-kala which was nominated for inclusion as an 'open air city museum'. ICOMOS noted the long-term risks involved in transferring all the settlement and artisanal areas outside Itchan-kala, thereby creating a culturally dead city and casting the local population in the role of benign traditionalists.

Following the fall of the Soviet Union, the entire Russian Bloc faced complex issues regarding changing values and renewed identities, the speed of this change, and how to also acknowledge vestiges of the past. This paper illuminates the often-unstated influences of urban and architectural modernisation on the impact of colonialism and the post-USSR reaction in Central Asia. This takes place through a regenerated Timurid narrative in the inscription of World Heritage properties in Uzbekistan, particularly in Shakhrisyabz and Samarkand. A shift from an emphasis on architectural monuments towards a broader recognition of the social, cultural and economic processes in the conservation of urban values comes together with the need for integrative sustainable development. This is matched by a drive to adapt existing left-over planning policies from the Soviet regime by creating new tools to address a post-colonial national vision.

Ak-Saray palace in the city of Shahrisabz, Uzbekistan with the monument to Timur by sculptor Ivan Djabbarov, erected in 1996, celebrating the 660 anniversary of Timur.
Photo: Ljuba Brank https://commons.wikimedia.org/wiki/File:30_Shakhrisabz_Ak_Seraj_(7).JPG

Biography

Professor Michael Turner an architect and urbanist, the UNESCO Co-Chairholder in Urban Design and Conservation Studies at the Bezalel Academy of Arts and Design, Jerusalem. He is special envoy at UNESCO and coordinator of UNHabitat Heritopolis consortium.

David Gak-Vassallo, a graduate in architecture of the Bezalel Academy of Art and Design, Jerusalem. As a designer and film-maker, he won the Maizler Award for excellence in design and 1st prize at the 2022 Venice Architecture Film Festival.

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Sights of Belonging: *Walks in Amman*

The site-writing piece explores psycho-geography, manifesting 'wander' as a form of situated fieldwork. Walks follow the route from the West to the East of Amman, the Land of refugees, and reflect on moments of refuge as landscapes reveal themselves between the mayhem of constructions, caused by layers of persistent colonization that overpopulate the mountainous region. However, these natural moments, despite their wounded states, offer themselves as visual breathers, helping the weary eye and mind escape its chaotic reality.

The compiled diary of essays, poems, and photographs engages in unlearning and relearning 'constructs of belonging' in this decertified land, seeing the intangible socio-political qualities of the city through its tangible presence. Situating displaced religious, ecological, and political thought that condemns discreet figures of colonialism, and mirroring them with Amman's destructed landscapes, exposes the unnoticed relationships between the invasive foreign, the estranged native, and the urban fabric.

To illustrate 'wander', the journal is divided into two parts; the narrated walk and the internal thoughts connected as sidenotes. Revealing histories through the banal everyday activity, the journal dissects the pestering effect of the neighbouring invasion of the Israeli project within and beyond borders.

This research attempts to reappropriate the true 'crisis' of the Middle and re-situate western hegemony in the chair of the accused, releasing religion and culture from the chair of falsified guilt. Following Al-Buti's principles, he defined defending Islam as an oblivious form of hypocrisy, since the defender agrees to place himself and religion in the seat of the accused, attempting to justify a righteous doctrine with pathos (Al-Buti, 2017,13).

The process of writing is intended as a self-guiding exercise on how to reclaim walking and land by questioning every inch of the built environment in attempt to cleanse the colonized mindset and re-determine inclusive design approaches within occupied landscapes and its dwellers.

A breather between Amman's suffocating constructions. Malika Rania Road, 2021

Biography

Rasha Saffarini is an architect with an interest in critical practice as a creative approach, learning the socio-political and religious qualities of the current-yet not-Middle East. 'Sights if Belonging' is a site-writing method explored in her MA thesis.

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Decolonising African (Hi) Stories Through Visual Arts: African Contemporary Art as a Way of Looking Back and Moving Ahead

First considered by the rest of the world as 'primitive', African art has always been used by Africans as a way of telling the story of their time, of establishing a connection between the visible and the invisible, the here and the hereafter. Indeed, African traditional art often mixes the ritual, the sacred, the magical, the utilitarian and the work of art all at once. It is an integral part of the people's cultural heritage.

With colonisation and then Independence, notion and forms of African art have evolved, moving from traditional to modern, and now contemporary art. And while modern art was initially strongly influenced by the West, as evidenced by the first schools of art established on the continent, African art gradually asserted its place and identity as both universal and specific to the continent and its history. This (r)evolution is taking place through two parallel movements, both within and outside of Africa, notably supported by the organisation of major international and regional events and the establishment of dedicated spaces in Africa and globally.

From the reinterpretation of archives to the use of non-fungible token (NFT), from Africa to the world, this paper aims at understanding how art has been used since the Independence era to tell and re-own the stories and history of Africa through three main axes:
1) Questioning the Past
2) Narrating the Present
3) Dreaming the Future
Carrying on reflections initiated through the paper by the same author entitled 'The Heritage(s) of Independence for a Modern Approach to African Heritage: the Ivorian and Senegalese examples' (presented during the Symposium on Modern Heritage of Africa in September 2021 in Cape Town), this paper intends to contribute to a more holistic vision and understanding of the modern heritage of Africa.

Leap of Faith (Edification Series) © Alun Be

Biography

Alyssa K. Barry is a Senegalese architect-urbanist specialized on African cultural heritage. Currently based in Dakar, she works as an international independent consultant on African cultural heritage, and is the founder of AFREAKART, a digital platform dedicated to African contemporary art.

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The Promise of the Digital and the Myth of Being Modern

'Digitisation' is not simply the process of taking information and putting it online. It is in fact a logical operation that deconstructs information and transforms it into digits, rendering it a mathematical or logical construct. The advantages of doing so are manifold: digital operations are fast, infinitely replicable, objective and absolute. But digitisation is not without costs: the result of operationalising information is that it becomes abstract, disconnected from its referent and subject to processes that alter its representation without detection. Some of these processes are inherent to the medium (digitisation requires 'sampling' or picking and choosing what information to include in the digital model) while others are accidental (a programmer's bias leads to the exclusion of some information) and others are the result if intentional bad actors (deep fakes and misleading information). Through abstraction the discrete, mathematical nature of digital information provides a framework for rationality and order, leading to an illusion of modernity.

In a digital world, however, modernity and multiple modernities are a 'myth' inasmuch as they are not realisable through digital logic. As an abstraction the digital cannot carry truth; its substrate is untrustworthy.

This paper aims to describe how the attributes of the digital are fundamentally incompatible with modernity, and why the tools of modernity are insufficient to tackle the digital's promise of progress. Visions of modernity that draw on the potential for digital technology to invariably raise standards of living – and relinquish responsibility to machine intelligence – fail to consider the intrinsic properties of the digital that tend toward atomisation, polarisation, and globalisation.

The Promise of Digital, Carson Smuts

Biography

Carson Smuts is a PhD Candidate in the Chair in Critical Architecture and Urbanism, University of Pretoria and Research Scientist at MIT. His research investigates the history and abstract logic of digital machines. In particular, the promise and application of mobile technologies deployed by the West, their role in epistemology, and the implications thereof in the Global South.

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Understanding Emptiness, Understanding Modernity

This paper sets out to examine the northwesternmost corner of Bosnia and Herzegovina – a periphery of the Western Balkan European periphery – considering the stratigraphic and tangled ontology of its present. Counterintuitively, this entanglement emerges from emptiness: a spatial and discursive practice constructed around the limits of modernity, its foundational dualisms of society/nature, us/other, and inside/outside.

Following the call's global scope to reframe recent pasts, we intend to focus on an unaccustomed geography of decolonial discourse, where nonetheless both past and future collapse under modernity's promissory weight, as a provocation to decentre its confining spatial and temporal imaginaries.

When recent pasts continue into the present as structural injustices, the resulting condition of enduring violence seems to render the impossibility of the future irreversible.

Yet, 'like ruins and rubble, emptiness and absences are profoundly productive social phenomena, in so far that they mark a difference from the way things were and will be, from the way things are and we imagine they ought to be.' (L. Kurtović, 2021) We contend that emptiness is complex modern heritage that conceptually and spatially blurs binary differences.

As a site of entanglement and an analytical framework to study this periphery – one where toxicity, border violence and developmental schemes create an unliveable conjuncture – what does emptiness say about the stratifications of this 'uncanny timespace[s] of late Modernity' (D. Henig, 2020)? And how might understanding emptiness inform approaches to the intensely modern project of architecture and territory in the Anthropocene?

Detail of Dušan Džamonja's Monument to the Revolution, mount Kozara, Bosnia and Herzegovina. March 2022. ph: Author

Biography

Richard Lee Peragine is an architect and PhD candidate researching northwestern Bosnia and Herzegovina at the Department of Regional and Urban Studies and Planning, Politecnico di Torino. He previously worked in architectural practices in the UK, Italy, Germany and Belgium.

Camillo Boano is a Full Professor of Urban Design and Critical Theory at The Bartlett Development Planning Unit (DPU) and a Full Professor of Architecture and Urban Design at Politecnico di Torino, Italy.

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Un/Sustainability of Modernist Housing: *The Issue of Heritagising Utopian Dreams*

In the first half of the 20th century the modernist utopian ambition of forming a new society through architecture and urban planning generated new experimental design approaches, together with the manipulation of fast-paced technological developments in the construction sector. The 'garden-city' model and its global variations appeared as a well-formulated response to the governing bodies. Today, the perception and management of these examples (especially those produced by 'less-famous' protagonists) presents a historical account of social, political and economic conflicts, the roots of which can be traced back to the very first moment that the design decision is taken.

Turkey, in which the history of modernist architecture runs parallel to the post-imperial nation-making process of an independent nation-state, presents an excellent context in which to reveal and think about such conflicts, particularly where they emerge around the modernist housing projects. This paper aims to present the conflicts that modernist housing settlements confront through the case of the Saraçoğlu Quarter in Ankara and illustrate the impact of these conflicts on the un/sustainability of

Saraçoğlu Quarter, constructed in the 1940s for public workers, is Turkey's first mass housing development. The Quarter, designed by the German architect Paul Bonatz, has 435 lodging units, schools, a library, social buildings, recreation areas and playgrounds. Today, the Quarter is located in one of Ankara's most economically valuable areas and has undergone urban transformation. This urban transformation project has been criticised for being profit-oriented, first due to its privatisation, then the displacement of its existing residents, followed by the reuse of its existing heritage buildings for commercial purposes.

This research aims to reveal the dynamics and various human and non-human actors behind the un/sustainable approaches to the transformation of urban heritage places in Turkey. The paper concludes with policy recommendations and considers the significance of the UN's Sustainable Development Goals in resolving social, political and economic conflicts.

Saraçoğlu District in the 1940s. Source: SALT Research, Söylemezoğlu Family Archive

Biography

Özgün Özçakır is an architect by training who is specialized in the preservation field. He currently works at METU in Ankara as an assistant professor. He is a member of ICOMOS Turkey and ICOMOS SDGs Working Group. His research interests include heritage values, heritage and sustainability, heritage impact assessment, adaptive reuse, approaches and strategies for intervention in heritage places.

Mesut Dinler is an assistant professor at Politecnico di Torino. He is currently involved in various national and European research projects. His research interests include heritage-related activist movements, politics of heritage, urban history, and digital humanities.

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Marrakech:
Guéliz, Architecture in Peril

Marrakech is a Moroccan city known for its medina heritage. It plays the role of an 'international window' to show-case traditional Moroccan architecture. However, there is a recent yet underrated type of city heritage, The New City of Gueliz.

This new zone constituted the basis of the colonial regime's vision for a modernist city in Marrakech during the protectoral era (1912-1956). Gueliz's conception created an element of rupture in the city's urban planning, separating the old (traditional medina) from the new (city). This has led to a critical situation within the city's current master plan: rupture versus interdependency with the past.

In this context, the aim of the research presented in this paper is a study of the 'colonial building' in today's city, its impact from the architectural and social to the urban dimension. The main results will show inappropriate transformations of buildings which have frequently led to their demolition.

For this reason, the paper questions the position of these buildings-of-concern from a sustainable urban planning perspective. The research is deepened by analysing case studies of these buildings in order to understand and then to provide more considered intervention guidelines and scenarios to assist future decision making. For example, could adaptive reuse interventions be considered, if not, could the city benefit from the operation of the demolition, as a solution of last resort, by considering the building as a material bank? Analysis has been based on thematic surveys and restitution with Heritage Building Information Modelling (HBIM) tools in order to define recovery and enhancement strategies for the future building on an urban scale.

Taken by M. RAHMOUNI in May 2022

Biography

Majda Abida, Sicth year Architecture student at ENAM, Morocco. In 2019, she completed her license at l'ENSA Toulouse (in partnership with l'ENAM). Her collaboration with Professor Santi began in 2020 investigating the preservation and recuperation of Moroccan Modern Architectural Heritage.

Giovanni Santi, Assistant professor at DESTeC University of Pisa - Italy. The research activity involves the analysis of building bodies and their constructive, functional, typological and formal nature aimed at issues of design feasibility.

Abdelghani Tayyibi, Chief Architect and Urban Planner, Director of the National School of Architecture of Marrakech, Representative of the UNESCO CHAIR Architectures de Terre, Cultures Constructives et Développement Durable (ATCCDD).
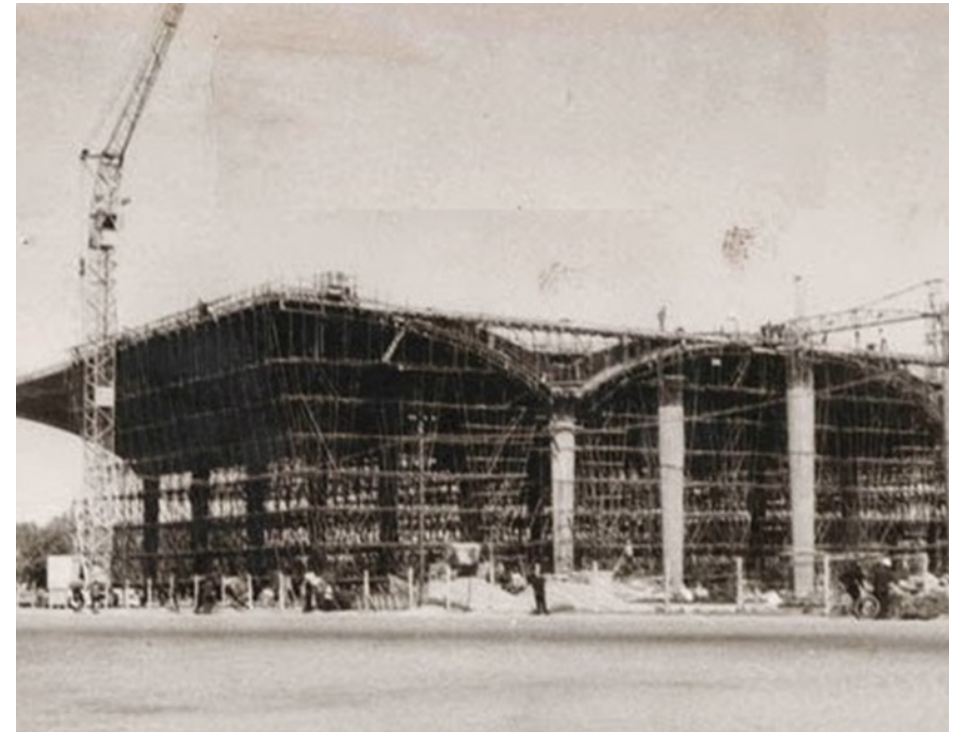
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Transformation of Industrial Heritage in Iran during the 21st Century: *Case Study of Mashhad's Railway Station*

The design of industrial construction in Iran during the first Pahlavi period (1925-1941) received particular attention from nationalistic and political viewpoints. The railway station buildings are a typical example of industrial heritage, where their function, structure and meaning have been transformed throughout the 21st century.

In this research, through narrating the history of Mashhad's railway construction, the reasons behind transformations of heritage function, structure and meaning have been scrutinised. Employing the historical-interpretive method, primary data has been gathered from various archives. The results of this study casts new light on the transformation of industrial heritage into 'modern heritage' in contemporary Iran.

Climate adaptive qualities as heritage to renew Saint-Louis (Senegal) post-colonial identity

Biography

Samaneh Eshraghi Ivari: her Ph.D. Candidate at the School of Architecture, Near East University, Cyprus. . Her main research interests include Architectural Semiotics of Iran in Pahlavi Era. Now she is a Lecturer in Architecture at the Department of Architecture and Urbanism, Near East University, Cyprus.

Sara Mahdizadeh completed her Ph.D. at the School of Architecture, University of Sheffield, UK. She was awarded a fellowship by Dumbarton Oaks, trustee for Harvard University, the USA, in 2013. Her main research interests include cultural heritage affairs and landscape conservation. Now she is an assistant professor in Landscape Architecture at the Department of Architecture and Urbanism, Ferdowsi University of Mashhad, Iran.

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Satellite image of salt pans in the desert

Questioning the Tabula Rasa in Indian Modernity: *Towards a Genealogy for the Anthropocene*

This research presents Kharaghoda, established in 1873 as a salt extracting centre in the Little Rann of Kutch by the colonial government, as a case indicating the complexity of the tabula rasa as a development model. The tabula rasa is a pervasive undercurrent in narratives of 19th and 20th century modernity in India. Contemporary examination of post-independence projects like Chandigarh questions the legitimacy of the tabula rasa, yet also reinforces the idea of this model as a default mechanism of modernisation in India.

Kharaghoda being a key site of salt extraction, the intention was to enforce and enable colonial political agendas through the construction of infrastructure on what was seen as an empty site. However, contrary to a tabula rasa condition, records suggest a complex relationship with site ecologies. In particular, nature was not sublimated by the project but exerted influence on a rapidly fluctuating built environment. The location of salt pans had to be altered in response to aspects of brine availability leading to shifting and changing extents of the village. The village contracted and expanded in relation to the seasons, depending on numbers of operational salt pans and factors such as sources of potable water.

Today, Kharaghoda decays under the forces of nature and comprehensive neglect. This paper will concentrate on relationships between nature and development. We reference contemporary discourse on the tabula rasa, where relationships with the natural world, its topographies and non-human ecologies supplement the discourse on political and cultural erasures. A new genealogy which questions the tabula rasa as a development model would enable us to position adaptive approaches to development as part of a continuum, supporting emerging models appropriate to the Anthropocene. Further, a definition of modern heritage that recognises interactions between nature and built environment suggests strategies of custodianship and change in the conservation of Kharaghoda.

Biography

Catherine Outram Desai: Researcher in 19th and 20th century Indian architecture with a focus on interactions between ecology and development. Current project Koteshwar Urban Wilderness, analysing detailed ecological data and contemporary urbanisation processes. Master of Architecture (Hons) RMIT. Visiting faculty CEPT University.

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Sheikh Hilal: *A Village in a Cultural Margin*

Sheikh Hilal is a village on the edge of the Syrian desert at risk of losing its cultural heritage of earthen domes, used all over the Mediterranean region from South Europe to Africa.

Encouraged by Ottoman policies, farmers who sought land ownership migrated to Sheikh Hilal in 1920. They used the ancient construction tradition of simple earthen domes to build multi-dome enclosed units of houses. These villagers had worked in farming before agriculture was banned in 1995 due to continuing desertification. The Climate crisis contributed to the loss of livelihood and the gradual abandonment of the village. As a result, a solidarity tourism project by the Friends of Salamiyah Association, sponsored by the Swiss Agency for Development and Cooperation, started in 2008 to reduce the impact of desertification. It attracted about 500 tourists by 2010 before it stopped due to the Syrian conflict.

Villagers built Sheikh Hilal on the ruins of a Byzantine town, nearby ancient cities like Hama with its Norias and Salamiyah with its Chmemis Castle. Nearby archaeological and natural sites like Roman Ithriyah, Byzantine Androna, the 6th-century palace of Ibn Wardan, and Al-Ballas Reserve. Besides historical and natural significance, the village has intangible values of popular music, dance, food, coffee, and storytelling.

Most importantly, it has artistic importance in which local and regional identities intertwine. It represents human creativity using ancient forms, materials, and cooling techniques adapted to semi-arid environments. They used the construction tradition of simple earthen domes to create enclosed units suitable for residential and agricultural uses in the twentieth century.

In the site management proposal, I aim to sustain the Mediterranean-Syrian cultural heritage of Sheikh Hilal, focusing on preserving its construction traditions when planning for its future as a tourist site.

Sheikh Hilal, 2019

Biography

Dima is an Architecture History PhD candidate, and Associate Tutor in the History of Art Department, Birkbeck, University of London. Her interests encompass architecture, design, town planning, Built Heritage, and Modernization, with a particular focus on Old Damascus between 1925-1979.

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Landscape Reformed:
Revisiting the Ayalon Riverbed

This paper presents a spatial history of a seasonal river flowing from the Jerusalem Mountains to the Mediterranean Sea and discusses the multifaceted processes in which political agendas reshaped local landscapes, causing irreparable damage to environments, indigenous communities and long-lasting traditions.

Although usually seen as a Zionist project, wide-scale infrastructural processes began reshaping Mandatory Palestine during the times of the British mandate. With the foundation of the State of Israel (1948) these strategies gained greater force. Through a series of enterprises in settling, urban infrastructure and agriculture, the state mastered the colonial tradition of marrying western political agenda with modern technology. Unlike other colonisers, the Zionist agenda was not inherently financial, but rather an experiment in identity making. As the Israeli project was one of statecraft, its infrastructural endeavours and spatial management aimed to produce both economic growth and demographic control resulting in (Jewish) population growth on the one hand, and (Arab) population transfer, demolition of villages and the de-legitimation of indigenous ways of life prevalent in the region for millennia on the other.

The paper discusses these processes from a spatial and ecological standpoint and presents an elaborate case study from the point of view of a river.

Ayalon is a seasonal river originating in the Jerusalem Mountains, flowing through the Tel Aviv metropolitan area to the Mediterranean Sea. Within the last 100 years its riverbed was radically transformed – negotiating highways, landfills, quarries, Israel's International Airport, urban renewal projects, tactical hydraulic facilities, mono-culture forestation and optical settling apparatuses, as well as running through army bases, the occupied territories, and evicted Palestinian villages.

By following the riverbed from its sources to its estuary we aim to expose the tragedy of the modernist state of mind. We trace lost landscapes, populations and traditions of the region as a way to reframe the narratives of a much-contested territory and call for future strategies of decolonisation and rewilding.

Collapsed bridge, Flood of the Ayalon River, 1954

Biography

Rachel Gottesman: Historian specializing in Mediterranean studies and environmental history. Co-Curator of the Israeli Pavilion at the Venice Architecture Biennale 2021, and chief writer and editor of the pavilion's publication, Winner of the DAM Architectural Book Award. Lecturer and writer in the fields of history and architecture.

Dan Hasson: Architect, practitioner and lecturer in Bezalel Academy of Arts and Design. Head Curator of the Israeli Pavilion at the Venice Architecture Biennale 2021, and co-editor of the pavilion's publication, Winner of the DAM Architectural Book Award.

Dor Schindler: Studio Master at Bezalel Academy of Arts and Design, and at The Negev School of Architecture. Co-founder of web-site.info, as well as the recipient of the RIBA Wren Insurance association scholarship for young practitioners.

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Art of the Americas Revisited: Decolonising Museums and Decolonising Universities

Held between March and July 2018 at the University of Central Oklahoma (UCO) Max Chambers Library, USA, Shikoh Shiraiwa curated the Art of the Americas exhibition. While experimental, it challenged museum and academic practices of separating cultural objects into different museums and academic categories. The exhibition represented the diverse cultural heritage and objects from North, Central and South America as equal artworks; including modern and contemporary paintings, figurines, and other objects from the pre-Columbian American cultures (namely Maya and Inca), as well as festival masks used in the re-enactment of Reconquista.

As a starting point for this presentation and through the lens of Art of the Americas, we explore a broader conversation on what it means to decolonise museums and their sustainable museum practices.

As the curator for that exhibition Shikoh Shiraiwa will revisit and deconstruct his motives and positionality. Second, Olga Zabalueva will discuss the criticality of constantly re-assessing the decolonial efforts in the museums and academic institutions. Third, together we explore how certain academic disciplines have reinforced racial and cultural hierarchies that we are still struggling to abandon. As a result, we further extend the discussion on challenging institutionalised scholarship and the current sustainability discourse.

Art of the Americas Exhibitions (University of Central Oklahoma Archives and Special Collections)

Biography

Shikoh Shiraiwa is a joint doctoral program candidate at the University of Helsinki and the University of Antwerp. He studies the coloniality of the modern knowledge system to explore to decolonise and broaden the ways of producing knowledge.

Olga Zabalueva is a museologist and museum professional from Russia doing a PhD in Culture and Society in Sweden. Her interdisciplinary research focuses on museology and decolonial thinking; active social role of contemporary museum; memory and activism.

OLWEN PURDUE

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Breaking Down the Binaries: Telling Stories in Belfast and Jordan

History in Northern Ireland is a tricky subject and engaging in history in the public arena can be fraught with difficulty. In a region that experienced a 30-year ethno-national conflict and that remains deeply divided today, history is often seen as being at the root of the problem. Contested historical narratives are used as justification for wrongs perpetrated against the 'other' and to reinforce understandings of 'us' and 'them'. In such a context engaging in public history can be extremely challenging. However, the practice of public history in deeply divided societies, particularly at community level, has a particularly important part to play in breaking down such binaries. Narratives of the past are fundamental to people's sense of identity, therefore public historians have a responsibility to multiply the historical narratives that are heard.

Taking an oral community project carried out with groups of young people in two quite different contexts - working-class Belfast and the Jordanian desert – this paper explores the public role of history, the challenges of engaging with the past, and some of the ways in which collaboration and community engagement can put the past to work in positive ways.

By looking at how young people might be encouraged to research and tell their stories, it explores the potential of public history work to promote wellbeing among economically or socially marginalised communities, providing spaces which encourage inclusion and integration that can significantly improve the wellbeing of the communities and individuals involved. It also examines some of the ways in which we might engage people from very different backgrounds in a shared exploration of differing and even competing senses of the past, to find shared and multiple voices that start breaking down the binaries.

Mural on a wall in Derry/Londonderry depicting the events of Blood Sunda

Biography

Olwen Purdue is Professor of Modern Social History at Queen's University Belfast where she is also Director of the Centre for Public History. She has extensive experience of working in collaboration with local communities and cultural organisations, for example as project lead on a new oral history of everyday life in divided Belfast, a member of the academic advisory board for the Ulster Museum's permanent gallery on the Northern Ireland conflict and a member of the Board of Directors of the Irish Museums Association.

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A Decentred Lens: Decolonising Historical Photography Between China and Ireland

Historical photography - 'the living image of a dead thing', in Barthes's phrase, is often overlooked in discussions of cultural heritage decolonisation. Focusing on a little-known collection of historical photography of China held in Belfast which was the subject of a Sino-Irish research partnership, this paper explores how the multiplicious histories of coloniality in both Ireland and China present possibilities for historical and curatorial decolonisation of photography beyond colonial binaries.

Like many such collections, the photography accumulated by the Irishman Robert Hart during his half-century as a British imperial administrator in China resists easy categorisation, and sits uneasily between coloniser and colonised, Europe and Asia, native and foreign, imperial and anti-imperial. Drawing on work by Igor Kopytoff, Arjun Appadurai, Malek Alloula, Elizabeth Edwards and James Hevia among others, this paper takes an object-biography perspective to this collection.

This approach understands photographs not as the products of a single moment of artistic creation, but instead as the results of social processes connecting the people, objects and places in the frame with their wider world, as well as with the circumstances that led to the creation of each image.

Decentring questions of provenance in favour of a broader understanding of creation and dissemination allows the photographs to be recentred within the wider heritage of both China and Ireland. This approach also highlights the inadequacy of a narrowly capitalist or legalistic understanding of heritage ownership, raising broader issues of moral rights in photography and of cultural restitution beyond standard understandings of illicit appropriation. The paper finally considers both the potential and the limitations of reproductions and digitisation of historical photography in the context of debates about cultural repatriation of heritage artefacts.

Unknown, "Nine Boxers", c. 1900 (Queen's University Belfast SCA, MS 15/6/5/74)
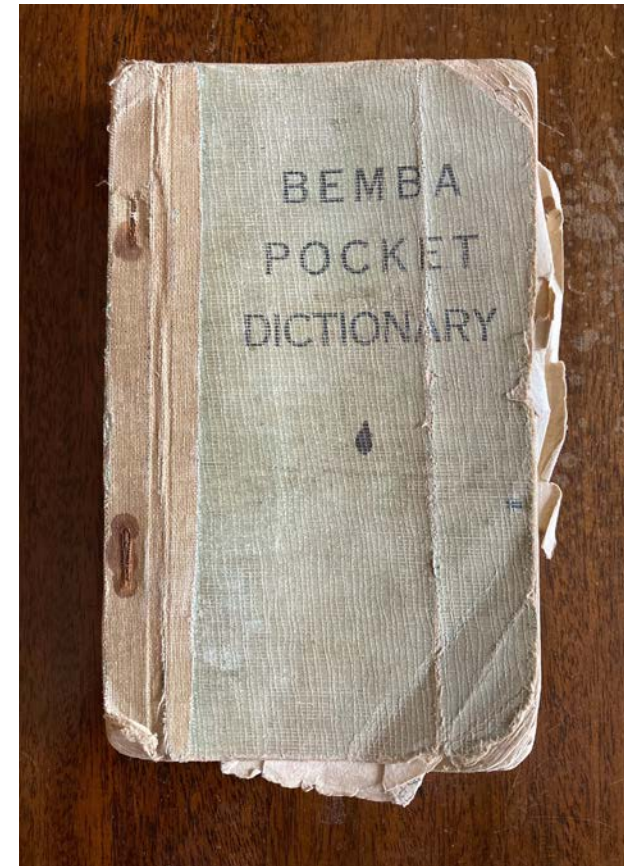
Biography

Dr Emma Reisz is an imperial and transnational historian with a particular interest in the history of photography and in digital methods. Emma holds an AHRC-Smithsonian Fellowship in Digital Heritage Scholarship and is researching the war photography of Felice Beato.

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Decentring the Family: Northern Ireland, Zambia, and the Restitution of Colonial Archives

In August 1958 in Mayembe, Northern Rhodesia, a twenty-three-year-old wrote,
"The only sound now, is the whirr of my Tilley lamp, and the murmurings of the messengers + carriers round the camp fire where they will sleep, + the occasional raucous croak of a frog. There aren't even any crickets. The next 10-14 days will be spent on bicycle, touring through all the villages in this larger area which is probably 70-100 miles wide by 50 long ... doing short population census, inspecting agriculture, checking up on arms defences, reviewing Native Court cases + inspecting the new school dormitories which are being built (about the only development which is going on around here) + addressing gatherings of villagers on the subject of 'self help' etc."
This passage summons binaries between darkness and light; loneliness inside the tent and company without; noisy frog and absent crickets; cycling and mechanisation; night-time quiet and anticipated gatherings; rural scene and originating metropolis; and, blatantly, colonial administrator and colonially administered.

Documents like these made memories tangible in my Northern Irish family, and this paper emerges from a region where colonial and postcolonial oppositions produced violent conflict. It explores whether the descendants of colonial functionaries can revisit private correspondence to disrupt family narratives; and whether doing so might help to connect papers like these with lived experiences, including to those of people who have been marginalised, in Zambia. By discussing options for their digital restitution, the paper seeks to open pathways for transcultural collaboration that may help to resituate such documents within a scholarly or practice-based framework of 'modern heritage.' Finally, drawing on reflections on the environment in this 'archive,' the paper considers colonial-era personal correspondence as a potential source for examining biodiversity loss and climate change.

Julian Crozier's Bemba Pocket Dictionary, Northern Rhodesia, 1958-1964

Biography

Dr Briony Widdis is an anthropologist and museum professional at Queen's University Belfast. Her current ESRC Research Fellowship, 'Museums, Empire and Northern Irish Identity', which works across museums and private archives, considers diverse perspectives on 'ethnographic' objects.

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Inseparable Conflict: The Port of Beirut's Contested Heritage

The port of Beirut Silos: Heritage on fire. Copyright of Hanadi Samhan

The paper aims to think of urban recovery not as a technical event but as a conflicting societal process of future imagination. It aims to critically engage with reframing, re-evaluating and decentring marginalised and contested pasts in pursuit of achieving an impartial and just future.

It conceptualises the conflicting past of the Port of Beirut as an intangible geo-political/cultural practice of modern Heritage by examining the complex process of port recovery after the 4th August 2020 explosion until the recent collapse of Northern Silos in August 2022. This paper explores a multi-dimensional, historical conflicting past that has become an inseparable part from the port heritage. It argues that (re)construction, expansion and/or 'development' can play a central role in sustaining conflict rather than creating new social contracts that could work toward creating peace, prosperity and sustainability.

A reframing of the Port of Beirut's past as modern heritage could shed light on the meaning of the heritage of a conflicting past. The changing position of the Port during the Ottoman Empire, the 1975 civil war, the reconstruction scheme, the century's largest explosions and most recently the collapse of the Northern Silos placed it on the world map and have reinvented and exacerbated an ancient dormant conflict. The Port's central location at the demarcation of 'dividing green line' and its history of tragic events show that the conflicting past of the built environment can be weaponised for a co-opted future. Due to divided communities, infrastructure and buildings have been constantly encircled by dramatic instances of eventual destruction.

An open debate over the heritage of conflict is not only revealing within Lebanon but also within the heritage of industrial and post-industrial modernity conflicts occurring across the region's future.

Biography

Hanadi Samhan is an urban practitioner, PhD candidate at the DPU and a tutor at the Bartlett School of Planning, UCL. She has an extensive experience in urban development in the MENA region. Her research investigates Palestinian refugee camps in Lebanon through their volumetric dimension.

Camillo Boano is a Full Professor of Urban Design and Critical Theory at The Bartlett Development Planning Unit (DPU) and a Full Professor of Architecture and Urban Design at Politecnico di Torino, Italy.

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Unintended Modern Heritage in Conflict

When Cyprus gained its independence in 1960, the newly established government advanced tourism development as a means of nation-building and economic growth. In this effort modern architecture was utilised as a symbol and instrument of modernisation and decolonisation, resulting in a construction boom that covered the island with hotels. The abrupt division of the island in 1974 and the continuing ethnic controversies and political frictions, radically altered the future of those buildings, many of which ended up in buffer zones and ghost towns. Caught in between the ambitious modernist aspirations of a rapidly growing global tourism industry and the current suspension, abandonment, and ruination of those modernising experiments, these hotels currently constitute a type of unintended heritage in conflict.

This paper interrogates such hotels, through an encounter of modern architectural history and critical heritage studies, to examine the role of architectural historiography in contributing to the intangible value of these ruins as modern but also as shared heritage on a divided island. Oscillating between oblivion and remembrance, demolition and preservation, such an investigation towards sharedness contributes to an understanding of the multi-faceted and often contested elements of modernity that may be entangled in the architectural history of these buildings and raises an awareness of past and present inequalities with the aim to prompt against their systemic endurance in the future.

A bomb in the front yard of the Cyprus Hilton hotel, Nicosia 1974, Press Information Office Cyprus

Biography

Savia Palate holds a PhD from the University of Cambridge, and she is currently the leading investigator of U-SHer (Uneasy but Shared Heritage: Modern Hotel Architecture on a Divided Island) at the University of Cyprus.

Panayiota Pyla has a PhD from the Massachusetts Institute of Technology and is a professor of architecture at the University of Cyprus. Among her works is the edited Landscapes of Development (2013) and the co-edited Coastal Architectures and the Politics of Tourism (2022).

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Negotiating Indigenous History: *The Struggle Over Iqrit, Palestine*

During the 1948 Nakba the Israeli army ordered the Palestinian inhabitants of Iqrit to leave their village temporarily. In their absence, the military destroyed the village to prevent its natives' return as part of an extensive ethnic-cleansing scheme of Palestine, leaving one church standing. Since, Israeli governments have enforced spatial control policies that manifested in a near-total loss of Palestinian cultural and built heritage. In response, studies of Palestinian built environments raced to adopt the preservation paradigm to write Palestinian heritage into formal historiography.

This trend has overlooked the assimilative power of colonial knowledge production politics and privileged the settler-colonial state as a default framework thus marginalising indigenous ontologies, aspirations and capacity for agency. Internally displaced within what has become Israel, third-generation Palestinians offer a novel approach to notions of historiography and the built environment. Having ineffectively fought for return through settler-state apparatuses, in 2012 a group of Iqriters transformed the surviving church into a liveable space and returned to the village

to initiate new life based in working the land and cultural activism, thus reanimating their history and reigniting a modernisation process independent from state impositions. By fusing a critical urban and indigenous studies framework, I ask how is heritage utilised to 'staticise' indigenous being? How do Palestinians reclaim authority over articulating their histories through built/ruined environments? How does subaltern spatiality nurture cultural and national identity? How do Palestinians deploy an intangible heritage towards the production of urban indigeneity and, consequently, self-determination? How do Palestinians navigate outdated rurality on the one hand and imposed urbanism on the other through praxis?

In resituating Palestinian spatial practice in an often-bypassed history of modernist European settler-colonialism and taking indigenous phenomenology as a point of departure, this presentation will seek to contribute to critical discussions about historiography and modernity under settler-colonialism.

Photograph of Iqrit taken between 1935 and 1938, hanging on a wall in the church at village. Source: Jude Jabali (own photo)

Biography

Jude Jabali is an architect and a Saïd-Chevening Partner Scholar. She has completed the Architecture and Historic Urban Environments MA programme at the Bartlett, UCL. Her work explores indigenous approaches to self-determination under settler colonialism in Palestine, focusing on memory, culture, and imagined urban futures.

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White Cities, Black Labour: Reframing Modern Colonial Heritage through Experiences of Labour

The 2003 nomination of the 'White City' of Tel Aviv as a UNESCO World Heritage Site for its Bauhaus-inspired modernism has reinforced the idea that heritage preservation differentiates the status of Western/non-Western built environments. Not only does it further distinguish the White City from the adjacent Palestinian city of Jaffa, echoing the spatial segregations of other colonial cities, the nomination also conceals the role played by the indigenous Palestinian labour in its construction.

The 2017 nomination of Asmara's modernist Italian colonial architecture as a World Heritage Site followed a similar path. ICOMOS rejected the claim by the Asmara Heritage Project for consideration of Criterion 3 of the application, which highlighted the essential role of Eritrean labourers, skills and materials in the construction of the city. That Asmara was ultimately accepted for its modernist architecture and planning, rendered its African context largely irrelevant.

The recent championing by UNESCO of these 'White Cities' as expressions of European modernity has thus camouflaged the role played by colonised natives in their constructions.

This paper intends to invert this narrative and retrieve those histories of labour involved in the building of two modern colonial urban plans, originally designed to separate European white districts from pre-existing indigenous settlements and cities.

By focusing on decentring the narrative surrounding indigenous workforces away from one that alienates their labour, this paper explores the question of 'rights over heritage' through the lens of labour, as well as through the voices of those who have built the architecture which reflect(ed) the colonial status quo. The paper asks what theories and practices of labour can lead to the transformation of social/political relations, a shift that also necessitates a further rethinking of the spatial relations operative in the production of heritage in both colonial and postcolonial contexts, Palestine/Israel and Eritrea respectively.

The paper argues that the possibility for (ex)colonised societies to claim political rights through their labour, presents one of many pathways that lead beyond the 'compartmentalisations' inherited from colonial planning. By looking at the entangled histories of Tel Aviv and Asmara, the paper suggests that any recognition of equity earned from building the city, should translate into indigenous entitlement, access and social/political rights within it.

Jaffa Alhambra Cinema, 1937

Biography

Emilio Distretti is a researcher, writer and an educator. He is Tutor in Architecture at the Royal College of Arts in London and a Postdoctoral Fellow in History and Theory of Architecture and Urbanism, at the University of Basel (Switzerland). Emilio's work centres around theories and practices of decolonial re-use of fascist and colonial architectural heritage in the Mediterranean and in the Horn of Africa.

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Ex-Political Prisoners (EPPs), Prison Warders and Other Sources: The Opportunities and Challenges of Oral Histories in Developing Inclusive Narratives at Robben Island World Heritage Site (RIWHS)

Developing narratives for sites of memory, especially those associated with the 'struggles' against colonialism, has been continuously challenged by contestations associated with the multiple sources available to heritage institutions. RIWHS is one of the few UNESCO World Heritage Sites, viewed as a place of 20th century heritage, that has key stakeholders who constitute a group of living heritage resources: the EPPS, prison warders and others who can share their own perspective.

The first two are considered 'residents' of Robben Island, who are either willing and or unwilling to contribute to the inclusive and holistic story not only of Robben Island itself, but also of the larger struggle against the apartheid regime during the last few decades of the 20th century. 'Others' are considered as the 'non-residents' of the Island, who are either relatives of the political prisoners or non-governmental agencies that were interacting with the Island as a maximum-security prison.

This paper will explore the opportunities, complexities, and challenges of engaging with both 'resident and non-resident' living heritage resources in developing an inclusive narrative that broadens the understanding of the significance of the RIWHS. These narratives have been embedded into a series of research programmes (Reference and Life History Recordings), EPPs and Warders' focus engagements, together with Interpretation and Memorialisation Plans that collectively serve as a tool to inform the management and understanding of this complex and contested 20th century heritage place.

As the generation of EPPs and Warders continue to age, it is becoming increasingly urgent that stories are captured using innovative and creative ways so that the experience of the triumph of the human spirit over adversity is told first-hand and not lost, particularly under the ambit of a new generation of Island guides. The paper concludes with some lessons learnt that could be of value to similar 20th century heritage places, including a re-imagined future of the site once the last generation of EPPs are no longer there.

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Listed Interiors: Modern Homemaking in Tehran, 1920s - 2015

In 1969 Philip Boudon published a book titled Lived-in Architecture in an attempt to give agency to inhabitants of Pessac Housing project by Le Corbusier. The discourse targeted everyday life and the production of social space as bottom-up tactics against top-down modern strategies. This was a response to modern architects' many efforts to turn housing projects into containers in which inhabitants were expected to 'install' themselves. However, inhabitants always turned their 'passive' installations to 'active' adaptations according to their needs. This paper questions how this transition takes place and through what mediums we can study the everydayness of the built environment; how everydayness varies across geographies; and how universal modern doctrines have penetrated this realm in favour of Western centrality and superiority.

This paper investigates domesticity through the lens of domestic objects. The study takes place in Tehran, Iran and in jump-cut timeframes from 1920s to 2015. Using lists, advertisements and propaganda photography as research material, domestic objects are investigated through different representations of dowries. Commonly, dowries reveal the specific homemaking

brides identified through listed objects. These objects have multiple stories through their materials, brands, scales and places of production. They are material representations of social classes at societal level, political economy at state and international level.

Using dowries as temporal documentations of everyday life, this paper argues that different representations of dowries over the last hundred years in Iran can reveal how the space of home has been the subject of higher planning. These representations vary from 'listed dowries' in early 20th century to dowries as 'prizes for beauty contests' throughout 1960s and 1970s to 'mass dowries' offered by para governmental foundations after the 1979 Iranian revolution. Hence, each register unpacks how objects curate the relationship between homes at architectural scale, infrastructures at urban scale and the country's international affairs at global scale. This curation places the everyday life of Iranians in the context of Iran's rapid modernisation while examining this modernity as a by-product of the first and second World Wars as well as the Cold War, resulting in what we may refer to as the everyday practice of Islamic Marxism after the 1979 Iranian Revolution.

Men Before Banquet Table (late 19th century), The Myron Bement Smith Collection, FSA A.4, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, D.C, Gift of Katharine Dennis Smith, 1973–85, Photographer: Antoin Sevruguin, FSA A.4 2.12.GN.16.08

Biography

Azadeh Zaferani holds a BA in architecture from American University of Sharjah (2004) and a MA in urban design from University of Toronto (2013). She is the founder and director of a non-profit research platform for art and design: Platform 28 and a gallery for contemporary art: Ab-Anbar, where her interest in spatial discourses meets artistic productions. She has practiced as an architect and urban designer and is currently a PhD candidate at The Bartlett School of Architecture. Her research focuses on exploring domesticity through the medium of listed objects in Iran, an exercise that enables her to bring to light the many ways in which homes are subject to planning from above. She currently teaches at University College London.

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The Image of Modernity: An Examination of Early Republic Housing Projects in Turkey, 1930-1939

This study examines the modernisation attempts within Turkey drawing on Kemalist reforms of the early republic and traces the signs of being 'Modern' in residential architecture built between 1930-1939.

I suggest that reforms affecting social life were constructed to act as tools for changing people's appearance and behind that image, the persistence of the cultural and social life was hidden. The mental link established between being Modern and being European pushed Kemalists to start the modernisation process by looking like Europeans. A person who wears European clothes, writes in Latin script, uses the Gregorian calendar, attends mixed-gender events and lives in a modernist house would meet the modernity requirements. I argue that the importance given to the 'image' created only a superficial change and didn't reflect the actual social conditions.

In the architectural realm as well the ideals of modern façades with their geometric and rational proportions have not been reflected in the internal configurations.

By analysing the residential projects in the journal Arkitekt, I trace the signs of old living patterns in so-called modern houses. Most of the projects repeat the traditional organisational patterns, such as private (harem) and public (selamlık) segregation where domestic life is hidden from outsiders. Moreover, the existence of sofa (a space for gathering/living in the traditional houses) in newly constructed residences demonstrates the lack of change in terms of organisational habits.

This shows that copying-and-pasting modernity is not possible as sociological and cultural constructions cannot be pushed aside. However, over time, hybrids unique to time and location become inevitable. Thus, the value of modern residences in early republic Turkey does not come from their similarities to European Modernists in formal language, but rather from a transcultural understanding that acknowledges diverse expressions of modernity.

The clothing after the Hat and Dress Revolution of 1925 (by courtesy of Republic of Türkiye, Ataturk Research Center Presidency)
Reference of the image: The clothing after the Hat and Dress Revolution of 1925. (n.d.). Republic of Türkiye, Ataturk Research Center Presidency. Retrieved 6 October 2022, from https://www.atam.gov.tr/fotograflar/i nkilaplar-dönem"

Biography

Mine trained as an architect at Istanbul Technical University. She completed Architectural History MA at the Bartlett School of Architecture, UCL where she is currently a PhD student. Her research interests are broadly around the social implications of spatial organisations.

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Climate adaptive qualities as heritage to renew Saint-Louis (Senegal) post-colonial identity?

What if climatic adaptation, as a process developed over a long period of time, became a recognised heritage value, a reason for heritage recognition and a new criterion for UNESCO certification in addition to other historical criteria?

Colonial cities with heritage status are often ambiguous, as evolving architectures do not always reveal the colonial pasts that produced them. How can one part of history be protected without the other? If this ambiguity remains, how can people build their own identity?

By considering the processes of adaptation to environmental conditions more than the objects, systems more than compositions, it could become possible to separate historical facts from other kinds of cultural heritage values, thereby acknowledging the importance of both. In this way, all inhabitants, in their diversity, could claim identity.

Saint-Louis in Senegal is known for its colonial past and its fragility because of natural risks and global warming effects. Identifying the adaptive qualities of the Old City and presenting them as contemporary examples would make its inhabitants proud.

This would make it possible to continue to denounce colonial domination while giving meaning to the preservation of old buildings. The city would no longer be identified as a victim always turned towards the past but instead as a positive model to be understood and followed in its forward-looking approach. Heritage would be acknowledged as constructive, a way to think about the future without denying the past and history. Such an approach could form a positive part of the reconstruction of the city's identity and that of its inhabitants.

Identifying climatic and adaptive qualities in architecture as heritage and as standard for the construction of new districts would make it possible to shift this narrative, which until now has been focused on the past, towards an enhancement of values that belong, without doubt, to the common good of humanity.

Map of Saint-Louis Saint-Louis surrounded by water, drawn by an old man © AV 2018

Biography

Landscape designer, professor assistant (Lille National High School of Architecture and Landscape), honour professor at Huazhong University (Wuhan, China). Her research focuses on water and city, climate change and heritage, professional cultures and teaching in Europe, China and in Sénégal.

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Southernly Architectural Practices: *Breaking from Northern Epistemologies*

The FeesMustFall protests in South Africa brought to the fore critical challenges in how knowledge in a tertiary educational institute is produced and, more importantly, how it was valued. These provocations were intertwined with more fundamental challenges to the various identities, positionalities and privileges that underpin such forms and processes of knowledge production and dissemination.

The protests message centred around access to the resources of South Africa through tertiary education and the accompanied student rhetoric spoke to calls for the inclusion for those beyond the university's reach. There remains much critique to the many outcomes of the multi-year demonstrations, but what was evident was how these events allowed for difficult and important discussions to be held within the universities – as well as various institutional 'moves' across South Africa. While much has been unpacked in the years since the student protests, the effect these events had on the built-environment disciplines, in particular architecture, and related spatial design epistemologies, remains largely undocumented.

This paper intends to share the author's experiences as an early-career staff member, researcher and design practitioner during this period. This includes the subsequent questions around positional limits, moves or actions around how a decolonial approach to built environment spatial research could be practiced, as well as the inherent challenges in situating these intentions in the context of post-Apartheid, post-colonial South Africa. The discussion will articulate the inherent contradiction of working through what can be framed as a 'Northern' pedagogical system while interrogating what a 'Southern' architectural practice could mean, how it manifests in doctoral research, and where it is actioned in the field.

Developmental Gestures - Jhono Bennett

Biography

Jhono Bennett is the co-founder of 1to1 – Agency of Engagement, a design-led social enterprise based in Johannesburg. 1to1 was initiated in 2010 in support of the multi-scalar work being done to re-develop post-Apartheid South African cities in the face of systemic spatial inequality. Jhono is currently enrolled at the Bartlett School of Architecture as a doctoral candidate in the TACK / Communities of Tacit Knowledge: Architecture and its Ways of Knowing network. His practice-led research interests are driven by issues of inclusive design approaches, spatial justice, critical positionality, and urban planning in South African cities.

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Conservation of Virunga and Kahuzi-Biega National Parks in the Democratic Republic of Congo and Protection of Indigenous Peoples

The Virunga (VNP) and Kahuzi-Biega (KBNP) National Parks are among the five Natural World Heritage Sites in the Democratic Republic of Congo. The modern heritage status and classification of these sites recognises their outstanding universal value as defined by the World Heritage Convention. However, since colonial times increasing human interventions in these protected areas have led to the eviction of their indigenous peoples, specifically the pygmies who lived there and whose traditions are inextricably linked to these forest ecosystems. With these habitats now seriously threatened by anthropogenic-driven changes the VNP and the KBNP have been classified by UNESCO as 'heritage sites in danger'. Within these natural environments certain native species have been highlighted as at risk of extinction: mountain gorillas are 'endangered' while eastern lowland gorillas are 'critically endangered'. To protect these species' ecosystems and natural heritages, modern approaches to conservation – sometimes military – no longer allow access.

Thus the cultural values and traditions of the Pygmy communities are strongly threatened: these communities are deprived of their place of existence and their claims come up against modern logics of conservation. Finally, for the effective implementation of the World Heritage Convention while simultaneously promoting justice, equity and the sustainable conservation of the VNP and KBNP, modern approaches to conservation will need to consider the traditional values and practices of the indigenous peoples, specifically the indigenous Pygmies. In addition, these approaches must be supported by the creation of economically stable and socio-culturally and respectful living conditions for the Pygmy communities.

Biography

Batachoka Mastaki Daniel is a teacher and junior researcher at the Biodiversity Management and Climate change Research Center (CRGBC)/Rural Development College-Bukavu, Eastern DR Congo. His research focuses on the governance of natural resources/protected areas. He has a master's degree in Protected Areas Management.

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Heritage of Impermanence: Decolonising Conservationist Paradigm

Modern heritage discourse and its essential conservationist paraphernalia travelled to India through colonial governance and the establishment of colonial administrative institutions such as the Archaeological Survey of India (ASI). In the process, colonial governance took a paternalistic approach to uncover and teach the 'natives' their own history. It advanced the narrative of conservation to recover an 'ahistorical' society from its apparent predisposition of forgetting the past (Nandy 1995). The absence of 'scientistic materialism' (Winter 2013) in the form of identification, categorisation, documentation and conservation of past objects was marshalled as a lack of historical consciousness, engagement and awareness of the past. Further, the absence of materialist conservation was designated as an inferior form of knowledge rather than a different relationship with the past. Consequently, when the need for conservation as a universal discourse was imported to India, it committed certain forms of epistemicide (Santos 2016).

Drawing on Santos' work on Epistemologies of the South, Escobar explains the mechanism of this effacement, 'what does not exist is actively produced as non-existent or as a noncredible alternative to what exists' (Escobar 2020, 69). Advancing this argument, this paper presents a counter-hegemonic narrative of heritage sensibility, which is lived through the very act of destruction and embedded in the idea of impermanence. It challenges the underlying logic of the conservation-oriented Eurocentric modernist heritage discourse rooted in scientific rationality and ontology of stasis/permanence. Through observation of a craft practice of clay idol-making in Kolkata, the study aims to decolonise the ontology of heritage studies and introduce diverse ways of being, knowing, and living in the world which promotes a pluriversal epistemology.

Immersion of Durga idol in the river Hugli (Photo courtesy: Dr. Ranadip Kundu) (the photograph also contains the signature of the photographer)

Biography

Rishika is a cultural geographer interested in Critical Heritage Studies and economies of craft communities. After completing her degrees in Kolkata and Delhi, she moved to the UK for her PhD from Exeter. Currently, she is a lecturer in Department of Geography, University of Southampton.

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A Methodology for Assessing Modern Heritage

In the absence of a comprehensive framework for identifying 20th century heritage, and correspondingly weak protection, poses a threat to modern heritage in many countries, including Africa and India. The current age thresholds for classifying properties as heritage threaten significant modern buildings and sites of the post-colonial era.

This research was intended to establish new criteria and formulate a framework for the assessment of significant modern architecture and public spaces. A new assessment criterion includes the dimension of resilience alongside regional and economic value, which have been emphasised. Determining the values of modern heritage and assessing them in the buildings and sites of post-independent India was critical to this research in order to establish the criteria and methodology.

Across the globe there is an agreement on the criteria for assessing modern buildings and public spaces as a whole which share some tangible and intangible aspects. However, 'significance' and 'success' require separate parameters for evaluation. Thus, a value-based approach for assessing modern heritage values and a quality-based approach for evaluating public spaces were integrated to establish new assessment criteria for public spaces.

The determined values, expert opinion and public opinion were integrated and derived through research to devise an assessment index using content analysis, the Delphi Method and an opinion survey. A scientific and comprehensive Modern Heritage Assessment Index (MHAI) has been developed to assess the relative significance of modern heritage by converting a qualitative assessment into a quantitative derivative. The scoring ranges for designation were determined and categorised into levels of significance, from local to international. The research also recommended a timeline (the age threshold) for identification, evaluation, and designation of potential properties post completion.

The established methodology provides sufficient efficacy for application at a national level and has the potential to be utilised in a larger global context for the assessment of modern architecture and public spaces.

Coexistence of our Past & Recent past (Picture credit: Rob Gregory, 2010 (left), Yogesh Sarkar, 2012 (right))

Biography

Priyanka Gayen is an Architect & Urban Designer, pursuing PhD from School of Planning & Architecture, Delhi with focus on the designation of Indian Modern Heritage. Studied at Birla Institute of Technology, Mesra, Ranchi and School of Planning & Architecture, Bhopal. Currently she is an Assistant Professor in Amity School of Architecture & Planning, Noida.

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The Challenge to Designate Modern Architectural Heritage in the Case of Gaborone's Capital Core

This paper explores the attempts to designate modern architectural heritage in the core of Gaborone, capital of Botswana. In Botswana heritage designation has historically prioritised natural and cultural landscapes associated with precolonial identities of different communities over built heritage. This approach is still prevalent despite the changes in the country's heritage legislation to include recent modern architecture which makes up the majority of Gaborone's heritage. Through a contextual analysis of the existing modern architecture this paper illustrates that heritage in the capital core lies in its architectural design heritage, the intersection between place, culture and the everyday life practices.
This interpretation is a contrast to the unsuccessful 'top-down' interpretation of heritage by the government which we argue has resulted in 'contrived heritage.' We explore the ways in which modern architectural heritage may be understood which entail the 'bottom-up' appropriation of space by the residents.

Using the available archival data, documentary evidence, observational analysis, mapping of the everyday life and semi-structured interviews with practitioners, the paper gives an in-depth architectural reading of place. The paper contributes to different possibilities of designating modern architectural heritage and brings to the fore previously ignored layers of architectural heritage.

Figure: Modernist architecture buildings in the Main Mall in Gaborone with spaces in front and squares appropriated as markets (source: photo taken by author)

Biography

Dr Katlego Pleasure Mwale is a lecturer at the Department of Architecture, University of Botswana. Her research interests include the politics of heritage, the relationship of heritage to identity and everyday life practices. She is a registered architect with Architectural Registration Board in Botswana (ARC) an architectural heritage specialist in Botswana.

Dr. Susan O. Keitumetse is at the University of Botswana's Okavango Research Institute as a researcher in cultural heritage and tourism where she undertakes applied research in areas such as the Okavango inland Delta World Heritage Site and Kalahari Desert. She works towards developing a cultural heritage management program for Africa using experience from her work.

Laurence Mwale is a practicing architect, certified project manager, and part-time lecturer at the Department of Architecture, University of Botswana. His research interests include architectural pedagogy, sustainability, and energy efficiency in built environment.