

histories of urban design

global trajectories
and local realities

conference
15-17 November 2021
Zürich, Switzerland

Conference Organisers

Tom Avermaete

ETH Zürich, CH

Janina Gosseye

TU Delft, NL

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and local realities

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Tom Avermaete
ETH Zürich, Switzerland

Janina Gosseye
TU Delft, The Netherlands

Conference Committee

Carola Hein
TU Delft, The Netherlands

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Cornell University,
United States

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Estonia

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ETH Zürich, Switzerland

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South Africa

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KULeuven, Belgium

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Keynote speakers



Rahul Mehrotra

Rahul Mehrotra is the founder principal of RMA Architects. He divides his time between working in Mumbai and Boston and teaching at the Graduate School of Design at Harvard University where he is Professor of Urban Design and Planning and the John T. Dunlop Professor in Housing and Urbanization. His most recent book is titled *Working in Mumbai* (2020) and is a reflection on his practice evolved through its association with the city of Bombay/Mumbai.



Jennifer Mack

Jennifer Mack is Lecturer and Associate Professor at KTH Royal Institute of Technology. Broadly, Mack's work links theories and methods from architectural history and anthropology to investigate questions of equality, power, ecology, and social change in the built environment. Her current research focuses on the green, open, and public spaces of the Swedish modernist suburbs designed during the 1960s and 1970s. She is author of *The Construction of Equality* (University of Minnesota Press, 2017) and co-editor of two recent anthologies.



Roger Diener

After his studies, Roger Diener joined the office run by his father, Marcus Diener, in Basel, which he then took over in 1980. Diener was Professor of Design at the EPFL, and at ETH Zürich and co-founded the ETH Studio Basel Contemporary City Institute. Diener has been an active member of the Federal Commission for Monument Preservation and of the Commission of the Protection of local Landmarks in Zürich. He has received the French Grande Médaille d'Or, the Prix Meret Oppenheim, the Heinrich Tessenow Gold Medal, and the Kulturpreis of the City of Basel. In 2019, the Bauhaus University of Weimar awarded him an honorary doctorate.



Nan Ellin

Nan Ellin has spearheaded the creation of vital and vibrant places including Canalscape for Phoenix, the 9 Line for Salt Lake City, the Trinity Innovation Corridor for North Texas, and eDEN for Denver. Ellin is Dean of the College of Architecture and Planning at the University of Colorado Denver and holds a PhD in Urban Design from Columbia University. Her writings – including *Postmodern Urbanism*, *Integral Urbanism*, and *Good Urbanism* – have been translated into 13 languages.

Programme Overview

Monday, 15 November 2021

- 11.00 – 18.30 Registration Desk Open
- 13.00 – 13.30 Welcome by Tom Avermaete and Janina Gosseye
13.30 – 15.00 Keynote Lecture by **Rahul Mehrotra**
Urban Design in a Time of Flux
- 15.00 – 15.30 Coffee Break
- 15.30 – 18.00 Parallel Sessions
Session A1 Agents of Cross-cultural Exchange
Session B1 Form Follows Finance
Session C1 Approaches and Tools
Session D1 Engaging with the Environment
- 18.30 – 20.00: Conference Apéro

Tuesday, 16 November 2021

- 09.00 – 17.30 Registration Desk Open
- 09.30 – 12.00 Parallel Sessions
Session A2 Cities and Citizens
Session B2 Geopolitics of Urban Design
Session C2 Concepts and Discourses
Session D2 Housing Types
- 12.00 – 13.30 Lunch
13.30 – 15.00 Keynote Lecture by **Jennifer Mack**
*Urban Design's Hereafters:
Police and Panic in the "Paradise City"*
- 15.00 – 17.30 Parallel Sessions
Session A3 Neighbourhoods and Communities
Session B3 Regimes and Ideologies
Session C3 Disciplinary Tensions
Session D3 Infrastructure and Mobility
- 17.30 – 18.00 Coffee Break
18.00 – 19.30 Keynote Lecture by **Roger Diener**
The House and the City?
- 19.30 – 22.30 Conference Dinner

Wednesday, 17 November 2021

- 09.00 – 13.00 Registration Desk Open
- 09.30 – 12.00 Parallel Sessions
Session A4 City Governance and Urban Transformation
Session B4 The Politics of the Plan
Session C4 Professional Culture and Agents
Session D4 Model Cities
- 12.00 – 13.30 Lunch
13.30 – 15.00 Keynote Lecture by **Nan Ellin**
The Quiet Revolution Catalyzed by Urban Design
- 15.00 – 17.30 Parallel Sessions
Session A5 Roles and Actors
Session B5 Urban Divides
Session C5 Urban Design Pedagogies
Session D5 Urban Figures in Transformation
- 17.30 – 18.00 Coffee Break
18.00 – 19.00 Closing Comments by Track Respondents

Conference Tracks

Urban design history can be told in different ways and from various perspectives. There is not one history of urban design, but many.

The rich variety of urban design histories presented during this conference are organised into four tracks, each of which focuses one particular perspective (or 'theme') with which urban design has engaged over the course of the 20th century.

Some of these tracks relate predominantly to the 'heteronomy' of urban design (i.e. 'Governance, Citizens, Agents' and 'Politics, Economics, Inequities'), while others adhere more closely to its 'autonomy' (i.e. 'Profession, Discipline, Practice' and 'Types, Figures and Projects').

Strong relationships exist between these four tracks and the histories of urban design presented within them, as the autonomy of urban design cannot be uncoupled from its heteronomy and, indeed, all papers in some way weave threads between them.

Track A Governance, Citizens, Agents

Track Respondent:
Andreas Kalpakci

The development of urban design in the 20th century is inextricably linked with histories of governance, citizens and agents.

Urban design projects almost invariably involve a broad cast of actors and agencies, who alternately take on the role of designer, commissioner, client, steward, patron and even builder of pioneering urban schemes.

The papers presented in this track all in one way or another engage with questions of governance, citizens and agents (or even agency) in urban design.

Track B Politics, Economics, Inequities

Track Respondent:
Léa-Catherine Szacka

Politics and economics have a strong influence on urban design. Throughout the 20th century, urban design has often been used to underline the importance of particular political systems, and also expressed the advent of new socio-political and socio-economic regimes.

The papers presented in this track explore the reciprocal relations that exist between politics, economics and urban design, as well as the social motivations and effects (from integration to separation) that have characterized urban design projects from the early 20th century to today.

Track C Profession, Discipline, Practice

Track Respondent:
Rebecca Choi

Although urban design has been practiced throughout history, the definition and use of the term 'urban design' dates from the mid-20th century, and the first formal master of urban design program only started in the fall of 1960, at Harvard University.

Even though the practice of urban design is old, as a profession and discipline, urban design is relatively young.

The papers presented in this track focus on the development, formation and formalisation of the profession, discipline and practice of urban design, by shedding light on its approaches, tools, concepts, discourses, cultures and pedagogies.

Track D Types, Figures, Projects

Track Respondent:
Anne Hultzsch

Histories of urban design projects almost inevitably engage with the concepts of type and figure.

Certain urban figures and types, such as the square and the grid, have a long lineage in the urban design, while others, such as the urban highway and the skyscraper are relatively new.

The papers gathered in this track all examine particular types and figures, as well with as their adaptation and re-formulation over time, through the analysis of specific urban design projects and schemes.

Programme

Monday
15 November 2021

11:00 Foyer

Registration Desk Open

13:00 – 13:30 Room E51

Welcome by

Tom Avermaete & Janina Gosseye

13:30 – 15:00 Room E51

Keynote Lecture by Rahul Mehrotra

Urban Design in a Time of Flux

15:00 – 15:30

Coffee Break

15:30 – 18:00

Parallel Sessions

Session A1 Room J43.1 **Agents of Cross-Cultural Exchange**

Chair: Hannah Le Roux

Christina E. Crawford & Alessandro

Porotto

From Hof to Homes: Interwar Urban Design Exchange between Vienna and Atlanta **p.12**

Cathelijne Nuijsink

Comment Vivre Ensemble: Kitagata Housing (1994-2001) and Arata Isozaki's Urban Gestures **p.13**

Frida Rosenberg

Housers in a Swedish American Landscape **p.14**

Davide Spina

The Golden Suburb **p.15**

Rohan Varma

Housing Design as Urban Design: From CIAM's 'Charte de l'Habitat' to Charles Correa's 'Bill of Rights for Housing in the Third World' **p.16**

Session B1 Room E51 **Form Follows Finance**

Chair: Carola Hein

Yasmina El-Chami

Foreclosing Reconstruction: The Agency and Failure of Urban Design in Beirut's City Centre **p.20**

Sebastiano Fabbrini

Stairway to Europe: The Urban Renewal of Toledo **p.21**

Elmira Jafari

Planning a Transition: Making Tehran Global **p.22**

Anne Kockelkorn

The Shareholder Value of Gross-Berlin or the Economies of Urban Design **p.23**

Charlotte Malterre-Barthes

Euromediterrannée: Spatial Injustice by Design and by Law **p.24**

Susanne Schindler

Accelerated Depreciation, Tax Credits, and Other Conundrums for Urban Design: New York City, circa 1970 **p.25**

Session C1 Room E41.1 **Approaches and Tools**

Chair: Tom Avermaete

Marcela Aragüez

Mediating Urban Tensions in Post-War Japan: The 'Red Book' and the Expo Osaka '70 **p.28**

Valéry Didelon

The Plan-Guide, From One Island to Another **p.29**

Tanja Herdt & Sibylle Wälty

Revisiting Density: The CIAM Study for the Redevelopment of Zürich's Langstrassen Quarter, 1935-1937 and its Impact on Urban Design and Planning in Zürich **p.30**

Pollyanna Rhee

Data Over Politics: Technocratic Faith in Urban Design in the 1970s **p.31**

Maxime Zaugg

The *Projet Urbain* and the Maquette: Negotiating the Complexity of Euralille, 1986-1991 **p.32**

Session D1 Room E23 **Engaging with the Environment**

Chair: Kelly Shannon

Luca Csepely-Knorr

Environmental Crisis, Ecology and Oak-wood-Warrington New Town **p.36**

Peter Hemmersam

The 'Arctic Urban Nucleus' - From Colonial to Liveable Circumpolar Cities **p.37**

Maroš Krivý

Ian McHarg's Pardisan (1975-9) and the Limits to Ecological Urbanism **p.38**

Marie Pirard

'Voile sur la Plate-Taille': Hydraulic Infrastructure and Hybrid Landscape in Postwar Belgium **p.39**

Sascha Roesler

Ludwig Hilberseimer's 'The New City' in the Light of the New Science of Urban Climatology **p.40**

Victoria See

Tracing Covered Linkways in Singapore **p.41**

18:30 – 20:00 Restaurant Bellavista

Conference Apéro

Session A1
Monday 15 November 2021
15:30-18:30
Room J43.1

Agents of Cross-Cultural Exchange

Chair: Hannah Le Roux

Christina E. Crawford & Alessandro Porotto

From Hof to Homes: Interwar Urban Design Exchange between Vienna and Atlanta

Emory University & Université Catholique de Louvain

Cathelijne Nuijsink

Comment Vivre Ensemble: Kitagata Housing (1994-2001) and Arata Isozaki's Urban Gestures

ETH Zürich

Frida Rosenberg

Housers in a Swedish American Landscape

KTH Royal Institute of Technology, Stockholm

Davide Spina

The Golden Suburb

ETH Zürich

Rohan Varma

Housing Design as Urban Design: From CIAM's 'Charte de l'Habitat' to Charles Correa's 'Bill of Rights for Housing in the Third World

TU Delft

Notes

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Agents of
Cross-Cultural Exchange
15 November 2021
Room J43.1

From Hof to Homes: Interwar Urban Design Exchange between Vienna and Atlanta

Christina E. Crawford
Alessandro Porotto

The urban design project Techwood Homes in Atlanta, Georgia (1937) represents both the first federally funded public housing in the US and a synthesis of early 20th c. European mass housing accomplishments. This paper uses the development of Techwood as a lens through which to view both the process of, and result from, transnational urban design exchange in the Interwar/New Deal period—here, between Red Vienna and Jim Crow Atlanta. Public housing in the US originated in 1933, when Atlanta real-estate mogul turned housing crusader, Charles Palmer, successfully secured slum clearance and low-cost housing funding through President FDR's National Industrial Recovery Act. In 1934, during Techwood Homes' project development, Palmer took a European Grand Tour of social housing to visit projects he deemed worthy of study and possible replication in Atlanta. Vienna was a highlight of his trip, confirmed by his autobiography, *Adventures of a Slum Fighter* (1955). Palmer toured the Karl Marx-Hof, among other Viennese municipal socialist housing projects, took his own photographs and moving picture films, and gathered promotional materials. He also met important policymakers of the Viennese initiative to pose questions about financing, site planning, and programming. Concrete urban design connections between the Karl-Marx Hof and Techwood Homes include low site coverage (around 15%); rational yet non-rigid site planning; high-quality garden and playground design; abundant collective facilities; and rich materiality. This co-authored comparative analysis of the two sites, based on archival documentation and analytical redrawing of both projects, allows for critical assessment of why, how, and in what ways European urban design principles crossed the Atlantic. By focusing on the particular relationship between the Hof and the Homes, this paper aims to demonstrate how urban design ideas are globalized, then adjust to local scale.

Dr. Christina E. Crawford is assistant professor at Emory University, Atlanta, USA. Her book *Spatial Revolution* (Cornell UP, 2021) investigates early Soviet urban theory and practice, and new research explores interwar exchanges of housing expertise between Europe and the US, specifically Atlanta.

Dr. Alessandro Porotto is Postdoctoral Fellow at the Université Catholique de Louvain, Belgium. His book *L'intelligence Des Formes* (Mê-spresses, 2019) compares interwar housing developments in Vienna and Frankfurt.

Comment *Vivre Ensemble*: Kitagata Housing (1994-2001) and Arata Isozaki's Urban Gestures

Cathelijne Nuijsink

The 1970 World Expo in Osaka and the 1973 oil crisis acted as catalysts for Japanese architecture culture to step back from dreaming and making cities—from both the large-scale planning efforts for new towns and the visionary utopias from the Metabolist architects—and instead to retreat into the small, detached house. Polarization between “bureaucrat architects” and “genius architects,” as Henry Hitchcock had put it in a 1947 essay in *Architectural Review*, created a sharp division in 1970s Japan between large firms working on large-scale planning and artist-architects focusing on small facilities and private houses. A key figure who has tried to narrow this gap between architectural scale and urban scale is the Japanese architect and theorist, Arata Isozaki. In his role as commissioner, Isozaki coordinated several urban housing projects in the 1980s, 1990s, and 2000s that allowed “genius architects” to contribute to the socio-cultural development of urban planning in Japan.

This paper sets out to tell the microhistory of one of Isozaki's urban gestures in Japan, the reconstruction of Kitagata Public Housing (1994-2001) in which he invited an international cohort of architects to make a bold statement against the monotonous repetition and rigid planning of Japanese public space and housing. Through scrutinizing the project brief, the responses from the invited architects, artists, and landscape designers Liz Diller, Christine Hawley, Akiko Takahashi, Kazuyo Sejima, Martha Schwartz, Emi Fukuzawa, and Aiko Miyakawa as well as the “after-effects” of the four apartment blocks and communal gardens, this paper aims to highlight how Isozaki's strategic curatorship resulted in a productive encounter in which local and foreign ideas regarding house and home met, informed each other and mutually inspired. While all designers started off from Roland Barthes' urgent social call of “how to live together”, Japanese designers sought the answer in re-interpretations of typical vernacular dwellings such as verandas, movable partitions, and movable furniture, while the foreign responses activated the local Japanese housing debate with references to duplex dwellings and New York style lofts. Through exploring the innovative cross-cultural dwelling concepts from an all-women team, this paper subtly uncovers a feminist critique of existing collective housing models.

Agents of
Cross-Cultural Exchange
15 November 2021
Room J43.1

Cathelijne Nuijsink is a Postdoctoral Fellow at the Institute for the History and Theory of Architecture (gta) at ETH Zürich where she works and teaches on the history of modern and contemporary architecture. Her research focuses on cross-cultural and interdisciplinary knowledge exchange in architecture culture and aims to contribute to a more dynamic and inclusive “crossed” history of architecture.

Housers in a Swedish American Landscape

Frida Rosenberg

In the period from the 1930s to the 1960s the role of design was an important arena for cultural contacts between Sweden and the United States. Investigating the complexity of cultural, social, and economic exchanges and in particular transnational trajectories in housing development, one can locate sites of female housing heroes, such as Alva Myrdal, Catherine Bauer, and Carin Boalt. These women can offer alternative ways of framing the progression of dwelling in which technologies and regulatory bodies such as requirements, standards and implementing legal restrictions are articulated in relation to the urban development in the two nations.

This essay will make use of the borderland concept investigating cross-border relations between Sweden and America in order to frame a critical history of domestic architecture with a focus on housing reformers in the 20th century. The premise is twofold: to acknowledge the role of female actors in the larger scope of improving the housing condition; and to understand the transfer of knowledge in a Sweden American Borderland. Alva Myrdal's work at the UN is indebted to a greater attention to the social condition in designing the built environment. She brought awareness to social injustice and how it informed modernization. Catherine Bauer's contacts with Sweden and the rest of Europe affected how the 1937 Housing Act was adopted in the United States. This showcase how the urban environment is conditioned by contextual circumstances, but foremost the transfer of knowledge on how to regulate architecture. Carin Boalt, the first female Professor in Sweden, spent tedious work mapping 'normal science' in order to improve the home environment in the 1960s-70s. This Swedish rational approach to the practice of architecture illustrates how the profession evolved and how empirical research became the foundation for political decision-making, which played a central role in how Swedish society urbanized.

Frida Rosenberg has a PhD in architecture and is lecturer at the KTH Royal Institute of Technology School of Architecture in Stockholm, teaching a Housing Studio + History/Theory courses. She is author of *The Construction of Construction: The Wenner-Gren Center and the Possibility of Steel Building in Postwar Sweden*.

The Golden Suburb

Davide Spina

In the post-war period, Rome was one giant construction site. From 1949 to 1963, the Italian capital almost doubled in size, as thousands of small builders cluttered with apartment buildings every available plot within the city's metropolitan area, often in disregard of planning regulations. As a result of this process, by the late 1950s Rome was swollen, congested, and on the verge of collapse. Crumbling road and transport infrastructure punctually failed and paralysed entire sectors of the city. Several historical parks were sieged by developer greed. And, following the rise of organised labour nationwide, the streets of the Eternal City had become more and more the set for clashes between the police and unionised workers. Confronted with these issues, the Roman middle class started looking around for alternatives to urban living, and many within it found one in the Casal Palocco suburb.

Planned and built by Vatican-controlled developer SGI between 1960 and 1975, Casal Palocco was the first suburb in the country and the largest real estate venture in post-war Italy. Perhaps unique in its category, Casal Palocco featured elements from select American models like Radburn and Levittown and the programme of the European new town, all adapted to the Italian context. The result of this cross-pollination brought to the Roman flatlands the car, body, and leisure cultures which were then booming on both sides of the Atlantic. Despite its size and historical significance, Casal Palocco has gone virtually unnoticed in architectural scholarship. This talk will examine the history of this landmark piece of urban design by locating it in the context of the crisis of the European city after the Second World War, the rise of the suburban model in the global north, and the transatlantic transfer of knowledge during the Cold War era.

Davide Spina is a doctoral candidate at the gta, ETH Zürich, where he is exploring the postwar activities of the Rome real estate developer and contractor Società Generale Immobiliare (SGI). Some of his essays have appeared in the AA Files.



Agents of
Cross-Cultural Exchange
15 November 2021
Room J43.1

Housing Design as Urban Design: From CIAM's 'Charte de l'Habitat' to Charles Correa's 'Bill of Rights for Housing in the Third World'

Rohan Varma

In 1956, the same year when José Luis Sert organised the landmark conference on urban design at Harvard, the international organisation CIAM met in Dubrovnik with the aim to draft a 'Charte de l'Habitat'. But while no such charter was ever formally drawn up, over the next two decades, architecture and planning discourse would come to be dominated by members of Team X and their largely Euro-American affiliates who proposed an ecological notion of 'Habitat' with varying "scales of association" as an antithesis to the 'Functional City' propagated by the 'Charte d'Athènes' of 1933. This paper intends to expand the debate on habitat beyond this limited geography and timeframe by throwing light on its development – and transformation – through two understudied manifestos written from the context of the Developing World. The first is the 1976 'Habitat Bill of Rights' prepared on behalf of the Iranian government and co-authored by Sert, George Candilis, Nader Ardalan, Moshe Safdie and Balkrishna Doshi that found its most direct translation in the design of a 'sites and services' scheme prepared by Doshi in the mid-1980s in Indore. The second case is Charles Correa's 1985 'Bill of Rights for Housing' that described seven principles and a hierarchical "system of spaces" that he believed to be essential ingredients for building affordable cities best demonstrated in his incremental housing project built in New Bombay. In both cases, it is not architecture – which, in fact, was programmed to be morphed by dwellers over time – but urban design that prevails and generates community. Through a spatial reading of these two cases that draws on both archival and contemporary material, this paper seeks to position housing design – especially in today's context of the Global South – as primarily an urban design challenge of curating thresholds: from the private courtyard to the public commons.

Rohan Varma graduated as an architect from the KRVIA in Mumbai and worked for Charles Correa before receiving his masters at TU Delft as a Tata Scholar. Currently a doctoral candidate at TU Delft, Varma's research and teaching activities focus on housing design, architectural ethnography and participatory planning in India.

Session B1
Monday 15 November 2021
15:30-18:30
Room E51

Form Follows Finance

Chair: Carola Hein

Yasmina El-Chami

Foreclosing Reconstruction: The Agency and Failure of Urban Design in Beirut's City Centre

University of Cambridge

Sebastiano Fabbrini

Stairway to Europe: The Urban Renewal of Toledo

University IUAV Venice

Elmira Jafari

Planning a Transition: Making Tehran Global

TU Delft

Anne Kockelkorn

The Shareholder Value of Gross-Berlin or the Economies of Urban Design

TU Delft

Charlotte Malterre-Barthes

Euroméditerranée: Spatial Injustice by Design and by Law

Harvard GSD

Susanne Schindler

Accelerated Depreciation, Tax Credits, and Other Conundrums for Urban Design: New York City, circa 1970

ETH Zürich

Notes

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Form Follows Finance
15 November 2021
Room E51

Foreclosing Reconstruction: The Agency and Failure of Urban Design in Beirut's City Centre

Yasmina El-Chami

In 1994 Solidere (Société Libanaise de Reconstruction du Centre de Beyrouth) was incorporated as a joint-stock real estate company, and given a mandate to reconstruct the ravaged post-war centre of Beirut. Although Solidere's masterplan was extensively debated in the early years of the project, especially in its political, social, and economic dimensions, the precise role of its architectural and urban characteristics in its phased development, evolution, and consequences remains little studied. Rather than re-examining solely the heteronomous economic and political conditions that underpinned the initial masterplan, this paper offers a critical analysis of the urban and architectural models that shaped various parts of the project. Anchored in a current reading of the city-centre, I argue that the shortcomings of the masterplan were embedded in its new urban structure, precluding the formation of the stable conditions necessary for the survival of the project. I focus, in particular, on the New Urbanism principles applied in the Saifi residential and mixed-used Etoile areas, the Beaux-Arts models underpinning the public space infrastructure, and the typological rationalism of Rafael Moneo in the Souks (shopping) area. I analyse, in each case, how architectural and urban decisions departed from local realities and needs, thereby countering the very aims of the reconstruction project. Finally, I show how these departures have contributed to the creation of a city centre that is in direct opposition to the envisioned masterplan: an empty real-estate receptacle and a pastiche of the past; an inaccessible fortified citadel; spaces of continuous conflict and confrontation with the system that created them. Although this case study is not one of success, it presents an important argument for the agency of urban design. I argue that here, the urban plan itself reproduced and exacerbated the challenges and heteronomous conditions that have led to its ultimate failure.



Yasmina El-Chami is an architect and final-year PhD candidate at the University of Cambridge. Her dissertation examines the role of foreign religious actors in the nineteenth-century urbanisation of Beirut, and sits at the intersection of colonial urbanism and transnational architectural histories. More broadly, she is interested in the relationship between political histories and architectural and urban forms.

Stairway to Europe: The Urban Renewal of Toledo

Sebastiano Fabbrini

This study sets out to explore the transformative effects of European funding on architecture and urban design in Spain, one of the countries that benefited the most from the process of integration. The case study is the project of urban renewal of Toledo, which revolved around a system of public escalators designed by Martinez Lopena Torres and paid by the European Investment Bank in the late 1990s. This example shines a light on the ways the European Union, in addition to and in exchange for its financial backing, indirectly modified both the content and the method of urban design, creating a complex system of incentives and rewards. The subtle effort to integrate urban interventions at the European level was accompanied by a fragmentation of the structures of power that had historically disciplined the field. Although the mechanical stairway of Toledo came to be heralded as a symbol of a new Spanish school, the influx of European funds dislodged architecture and urban design from their national foundations, projecting them into a decentralized, multi-level dimension.

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Sebastiano Fabbrini is a Postdoctoral Fellow at the University Iuav of Venice, where he conducts the research project "The Architecture of European Integration". He holds a PhD in architecture from the University of California Los Angeles, where he also worked as a Teaching Fellow in architecture and urban design. He previously studied at the University of Ferrara, the University of California Berkeley and TU Delft. He is the author of the book "The State of Architecture: Aldo Rossi and the Tools of Internationalization" (2020) and was published in a multitude of journals, including *Thresholds*, *Ardeth* and *Architectural Histories*. His research focuses on the changing relationship between architecture and power, addressing the rescaling of statehood in the post-war period and the process of European integration.

Form Follows Finance
15 November 2021
Room E51

Planning a Transition: Making Tehran Global

Elmira Jafari

The 1973 oil crisis and its following global economic recession revealed the dependency of the world powers to imported oil. This brought about economic boom in oil-rich Middle Eastern countries. The subsequent oil prosperity in Iran empowered the Shah to search a new world position. The Pahlavi regime, therefore, found itself engaged in a struggle to make Tehran a global capital bridging the global north and south, West and East, and developed and developing countries. Oil money made Tehran a capital of thriving economy which attracted foreign experts fleeing the depressed economic state. To have a deeper understanding of how Tehran's local reality was affected by globalization forces, this paper focuses on the conception of a Central Business District for Tehran. It was a multifunctional city centre bringing various political, cultural, and economic functions in a monumental setting. The site of the project was located in a huge empty land in the city's heart which was three times larger than the New York Central Park and over twice larger than the old city of London. Enticed by the lure of petrodollars, this project attracted foreign planners and shaped a complex constellation of local and international actors including: the Shah and Queen, Tehran mayor, British planner Richard Llewelyn-Davies, American planner Jaquelin Robertson, and American institutional actors such as deputy directors of New York and Manhattan projects. By focusing on political and economic incentives underpinned the conception of the project, this paper unravels how the international planners projected a new global hub for Tehran and negotiated its impact on the entire city and its region. By reflecting on Tehran's transition into a global city, it discusses the clash between global interests and local forces and the way it revolutionized the life of the city.

Elmira Jafari is architect and urban researcher. Currently she is PhD candidate and lecturer at the Faculty of Architecture and the Built Environment, Delft University of Technology. Her research interests focus on transnational urbanism and the complexities of conceptualizing the cities of future addressing local interests and global forces.

The Shareholder Value of Gross-Berlin or the Economies of Urban Design

Anne Kockelkorn

This paper investigates the elective affinities between the winning entry projects of the urban design competition "Berlin Brandenburg 2070" awarded in 2020 and the urban design strategies of large-scale housing investors such as Deutsche Wohnen AG and Vonovia. The aim of the privately financed competition was to translate the urban planning tradition of the 1920 competition "Gross-Berlin" into the 21st century and to envision the long-term development of the urban metropolitan area under the premise of the partial autonomy of the discipline. Supported by a broad consortium of actors – ranging from the German Lotto Foundation to the European Council for Urbanism – the authority and far-reaching urban policy influence of this competition derive not least from the deliberate reference to the historical predecessor in the context of Berlin's urban expansion of 1924. In turn, the goal of global investors such as Vonovia and Deutsche Wohnen AG is to guarantee secure and profitable returns for their shareholders. This premise is also reflected in the design of their new construction projects, which formally transpose the concept of the garden city into the 21st century but at the same time promise secure returns through location, design quality and target clientele – one example being the new construction projects by Deutsche Wohnen AG in the villages of Krampnitz and Elstal in the urban periphery of Berlin which are located precisely in the Berlin settlement star (Siedlungsstern) propagated by the competition. In this paper, I will first differentiate between the conceptualization and design solution to urban growth in the 20th and 21st century in the two design competitions. Second, I will show how the listed housing companies translate the premise of economic growth into their own marketable urban imaginaries and designs. In a third step, I will show the parallels and contradictions between what investors and the competition consortium declare as future-proof urban design.

Form Follows Finance
15 November 2021
Room E51

Anne Kockelkorn is an architectural historian focusing on the intersections between design, territorial politics and processes of subjectivation. Since 2021 she is assistant professor for dwelling at the TU Delft. She was Guest Professor at the University of Nicosia, Cyprus in 2018 and co-head of the MAS in History and Theory of Architecture at ETH Zürich from 2019–20.

Form Follows Finance
15 November 2021
Room E51

Euroméditerranée: Spatial Injustice by Design and by Law

Charlotte Malterre-Barthes

Initiated in 1995, Euroméditerranée is a vast urban renewal scheme in the Northern districts of Marseille, along the industrial harbor. A public endeavor (Opération d'Intérêt National), the seven-billion euros investment-heavy urban design scheme accounts for five billion euros in private funding.¹ Presented as “serving the common good,” the public operating entity Etablissement Public d'Aménagement Euroméditerranée aka Euromed benefits from expropriating prerogatives over 480 hectares of urban surface. It is but a profit-driven enterprise involving France's construction leading companies (i.e. Vinci, Bouygues, Eiffage). Relying on prestigious designers for a skyline of generic skyscrapers (i.e. Jean Nouvel, Zaha Hadid, Massimiliano Fuksas), the scheme produces a mediocre architecture of large, monofunctional, repeatable blocks. Euroméditerranée, the second phase of the project, is a self-proclaimed ‘Mediterranean eco-friendly district of the future.’² The 14-hectare development Les Fabriques by Bouygues will obliterate the diverse, fine-grain urban fabric that characterizes the area, dislodging lower and middle-income inhabitants, and threatening Marseille's flea market. Populated by small factories and working-class residents, neighboring villages of Les Crottes and La Cabucelle, formerly homes to Italian laborers and Armenian refugees, also host Sub-Saharan African migrants.¹ Currently, affordable rents allow for these precarious populations and small businesses to survive. Euromed II will displace 5,000 impoverished inhabitants to usher in 30,000 new residents of a higher social status.² By destroying a historically active industrial district and an arrival neighborhood, the project raises alarming issues about the social and spatial exclusion of inhabitants.

The work uses the following methodology: first, a mapping of the public and private actors involved in the project since 1995 (political, economic, institutional actors on the one hand, and design and construction firms on the other), as well as a critical discourse analysis of the new narrative of urban design and modernity present in the large public documentation of the project (published by Euromed) and in the French press (i.e. La Marseillaise, La Provence), and finally, a series of interviews conducted on site with local actors. Uncovering the mechanisms at work behind the production of a ‘New Marseille,’ this work discusses the collusion between public and private actors, the facilitating role of designers in endeavors that foster social injustice and ponders upon the failure of urban design as a humanist discipline.

Charlotte Malterre-Barthes is Assistant Professor of Urban Design at the Harvard Graduate School of Design. Principal of the urban design agency OMNIBUS, she directed the MAS Urban Design at the Chair of Marc Angéllil (2014-2019), and holds a PhD from ETH Zürich on the effects of the political economy of food on the built environment.

Accelerated Depreciation, Tax Credits, and Other Conundrums for Urban Design: New York City, circa 1970

Susanne Schindler

Considering urban design in light of regimes of taxation seems to fall squarely in the realm of “heteronomy”: questions of a project's economic value or appropriate value capture seem to have little overlap with the spatial, typological or morphological criteria considered constitutive of urban design.

Yet many of the projects realized in the United States at the moment where “autonomy” reentered the discursive field of urban design around 1970, coincided with a shift toward the use of public-private partnerships, whether for public space, cultural districts, or low-income housing. This shift was made possible in large part by the 1969 Tax Reform Act, later adjusted in its 1986 counterpart. These bills introduced new fiscal instruments to incentivize private investment in projects for the public good, from accelerated depreciation to tax credits.

The paper identifies the conundrums for urban design that went hand-in-hand with these new fiscal regimes, but also how new urban design philosophies like “contextualism” made new forms of investment possible. I will focus on two examples of low-income housing celebrated in existing literature largely for their urban-design innovations in the discourse around autonomy: John Ciardullo's low-rise, high-density infill housing Plaza Borinquen, and Richard Meier's mid- to high-rise ensemble Twin Parks Northeast, both located in the New York City borough of the Bronx.

I will analyze how the intransparent investment and ownership structures encouraged by the new tax regimes worked against the projects' original goals: to create housing shaped and governed by local communities in response to the nation's “urban crisis.”

This analysis is of particular relevance today given that PPPs continue to be a main, yet poorly understood vehicle in the production and maintenance of urban design, including of the two case studies themselves.

Form Follows Finance
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Susanne Schindler is an architect and historian focused on the intersections of design, policy, and finance in housing. She has been co-directing the MAS GTA program at ETH Zürich since 2019. Her most recent publication relevant to the conference is “The Ins-tu-ons must be Designed Before the Buildings,” *Perspecta* 53 (2020).

Session C1
Monday 15 November 2021
15:30-18:30
Room E41.1

Approaches and Tools

Chair: Tom Avermaete

Marcela Aragüez

Mediating Urban Tensions in Post-war Japan: The 'Red Book' and the Expo Osaka '70

IE University

Valéry Didelon

The Plan-guide, From One Island to Another

Ecole Nationale Supérieure d'Architecture de Normandie

Tanja Herdt & Sibylle Wälty

Revisiting Density: The CIAM Study for the Redevelopment of Zürich's Langstrassen Quarter, 1935-1937 and its Impact on Urban Design and Planning in Zürich

TU Delft, ETH Zürich

Polyanna Rhee

Data Over Politics: Technocratic Faith in Urban Design in the 1970s

University of Illinois

Maxime Zaugg

The *Projet Urbain* and the Maquette: Negotiating the Complexity of Euralille, 1986-1991

ETH Zürich

Notes

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Mediating Urban Tensions in Post-war Japan: The 'Red Book' and the Expo Osaka '70

Marcela Aragüez

Aside from the well-known connection to the Metabolist movement under the direction of Kenzo Tange, the design for the Expo Osaka '70 was informed by a combination of urban schemes already tested throughout post-war Japan and detailed investigations into the traditions of Japanese cities. It was socialist urban planner Uzō Nishiyama who, drawing upon his research on the urban core, conceived the masterplan for the Expo with the Festival Plaza as its main urban infrastructure, expediting human interaction and the celebration of large events. After Nishiyama's resignation, his ideas were avidly adopted by Arata Isozaki, who aligned them with previous urban research and early explorations of cybernetics carried out during the 1960s. This was conveyed in the so-called 'Red Book', a lesser-known research report found at Isozaki's archive in Tokyo and upon which the design of the Festival Plaza was based.

This paper adopts the Red Book in order to reposition the conception of Expo Osaka '70 and the Festival Plaza as its key urban element, compiling influences by Nishiyama and the City Design Research Group, as well as by the production of responsive environments carried out earlier at the Sōgetsu Art Centre and Tange Lab. The paper poses Isozaki as a crucial mediator of these trends, and addresses the content of the Red Book as proof of such tensions. By doing so, the paper unveils the importance of this report for the design of the Festival Plaza as an archive of urban forms supposedly managed by a cybernetic system. It ultimately highlights the contribution of the Festival Plaza as a precedent for generating an alien urban typology, one that would later inform the design of similar spaces in postmodern Japanese cities.

Marcela Aragüez is Assistant Professor and Associate Director at IE School of Architecture & Design (Madrid-Segovia). She received her PhD at the Bartlett, UCL, and has lectured widely in the UK, Switzerland and Japan. Her work has been acknowledged by institutions such as the Japan Foundation and the Sasakawa Foundation.

The Plan-guide, From One Island to Another

Valéry Didelon

Over the last twenty years, urban projects have multiplied in France, in Paris and even more so in regional metropolises. Characterized by an increasing professionalization of the players, these projects give all a large place to negotiation and step-by-step management of the uncertainties that weigh on their realization (Callon, 1997). The design is then considered as an outcome, not a starting point. Among the tools implemented by architects and project developers, the plan-guide is nowadays often highlighted, for example in Marseilles, Bordeaux and even more so on the Caen peninsula. Regarding the different and sometimes antithetical meanings that are now given to this notion, it is useful to look at its history, which is largely the one of the Ile de Nantes project carried out by landscape architect Alexandre Chemetoff between 2000 and 2010. Drawing notably on the pragmatic analysis that has been made of it (Devisme, 2006), this article will therefore examine in detail the notion of plan-guide in the French context, but also in the European context, and in its relationship with other more traditional tools such as the master plan. Ultimately, it will question the way in which the players of urban projects are more or less inclined to put financial, programmatic or technical uncertainty at the heart of their strategies.

Valéry Didelon is full professor at the ENSA de Normandie, where he teaches design and history. His research focuses on the role of the architect and urban planner at the end of the twentieth century. He is the author of several books, including *La controverse Learning from Las Vegas* (2011) and *La déconstruction de la ville européenne* (2021).

Revisiting Density: The CIAM Study for the Redevelopment of Zürich's Langstrassen Quarter, 1935-1937 and its Impact on Urban Design and Planning in Zürich

Tanja Herdt
Sibylle Wälty

With the revision of the Swiss Spatial Planning Act in 2012 and its implementation 2014, inward settlement development became the main objective of urban design and planning in Switzerland. As Zürich has to cope with a 25% increase in population by 2040, the revision of the city's building and zoning laws requires a revision of urban densification strategies and the instruments for controlling density and land use. Furthermore, the turn towards inward settlement development opens up a discussion on the social vision of urban design and the ecological and socio-economic consequences of spatial interventions on future quality of life and the inclusiveness of cities.

This paper takes as its starting point the study commissioned by the City of Zürich from the Zürich CIAM Group for the redevelopment of Zürich's Langstrassen quarter (1935-1937) to examine the impact of density and land use instruments on urban design and the social vision that accompanied their introduction and future development. With the introduction of the floor area ratio (FAR) and zoning, the study had a strong influence on the formulation of the city's first unified planning and building code in 1946. Based on archival documents for the past and GIS data for the present, the paper will revisit the CIAM study to conduct a comparative analysis of socio-spatial composition, density and land use and relate it to the present. This comparison is taken as a starting point to open a discussion on the idea of use and the social vision associated with the terminology and instrument of density and land use control in urban design, and on the future role of urban design and its instruments in guiding future urban change in Switzerland.

Tanja Herdt is an Associate professor of Theory and Methods of Urban Design and section leader in the department of Urbanism at TU-Delft. She is both an academic and an urban designer with an emphasis on urban transformation, methods of urban analysis, and history and theory of the city.

Sibylle Wälty, a Research Fellow & Team Leader at ETH Wohnforum - ETH CASE, co-founder/-owner of Researchier GmbH and active member of the Stadtlabor Baden association. Wälty's working life revolves around research and teaching on urban land use with a special interest in the implementation of parsimonious land use.

Data Over Politics: Technocratic Faith in Urban Design in the 1970s

Pollyanna Rhee

In the early-1970s politicians, architects, and planners used advances in computing and data management to address concerns regarding the nation's urban areas from ecological concerns to political unrest. According to urban and regional planners, these technologies needed new types of institutions to work effectively without the conflicts posed by political disagreements. Organizations came together with the aim of creating an objective approach to plan cities and their surrounding regions. Although these programs seemed to be part of a closed system working in a top-down manner with technical experts at the helm, the planners claimed their objective was to uncover an improved democratic process for regional planning.

One prominent example of this took place in Santa Barbara, California, with an experiment in municipal data collection and analysis called the "Alternative Comprehensive Environmental Study System" sponsored by the National Science Foundation. Santa Barbara, located on the California coast with an affluent and educated population, seemed to possess the right scale, population, and urban and natural conditions for evaluating new tools and modes of analysis for urban planning. ACCESS organizers hoped their program, which focused on visual communications and data collection, would "cut through semantic difficulties that confuse different political and cultural views" to offer an unambiguous means of conveying complex ideas and analysis to the general public. This paper examines this program to show how it attempted create a process for municipal governance by smoothing out disparities between places and make urban planning predictable. Technology, ACCESS's leaders argued, was an unalloyed good that could circumvent conflicts and problems facing cities by examining them in seemingly objective ways and, ultimately, put forward an ideology of technocratic promise as a replacement for political conflict and environmental differences.

Pollyanna Rhee is Assistant Professor in the Department of Landscape Architecture at the University of Illinois, Urbana-Champaign focusing on modern architectural and landscape history. From 2018-2020 she was Andrew W. Mellon Postdoctoral Fellow in Environmental Humanities with the Illinois Program for Research in the Humanities. She received her PhD in History and Theory of Architecture from Columbia University in 2018.

The *Projet Urbain* and the Maquette: Negotiating the Complexity of Euralille, 1986-1991

Maxime Zaugg

The emergence of participatory practices in urban design in France during the 1960s resulted in new approaches to involve citizens in urban development projects. Derived from these new participative urban strategies, the concept of the French *Projet Urbain* offered an alternative to top-down master-planning by favouring more punctual and strategic urban design interventions. The strong cooperative character of this type of urban development heavily influenced contemporary planning and design methods. As a result, the planner's role evolved from a designer focused predominantly on plans and concepts to an actor performing at the centre of a heteronomous network of requirements and participants, including politicians, investors, sociologists, philosophers, local citizens, etc.

Thus, physical urban scale models became important tools to mediate and communicate between this vast set of actors and requirements. Urban scale models also clearly showed how the project was embedded in the existing urban fabric, often highly charged – both politically and emotionally, including various infrastructures, topographical differences, complex situations of land ownership and ambitious programmes. Urban scale models were thus very effective tools to place these different constraints in conversation with each other and were capable of negotiating the long-time period of many *Projets Urbains*.

This paper aims to investigate how the mediating characteristics of urban scale models allowed for negotiation during the complex processes of *Projets Urbains*. The example of Euralille (F), realized between 1986 and 1991, implying a diversity of actors and requirements, will therefore be explored as a case study. The multiple urban scale models used for Euralille varied significantly in formal composition, materiality, and scale, depending on the groups of people they sought to reach/unite, the ideas they sought to convey, and the political aims they set out to achieve and thus offer the ideal lens to explore the urban concept of the French *Projet Urbain*.

Maxime Zaugg is currently Ph.D. candidate at the Chair of the History and Theory of Urban Design, gta, ETH Zürich. His project entitled "Exploring Urban Scale Models" examines how strong performative and participative capacities have enabled urban scale models to play a key role in urban planning.

Session D1
Monday 15 November 2021
15:30-18:30
Room E23

Engaging with the Environment

Chair: Kelly Shannon

Luca Csepely-Knorr

Environmental Crisis, Ecology and Oakwood-Warrington New Town
Manchester School of Architecture

Peter Hemmersam

The 'Arctic Urban Nucleus' - From Colonial to Liveable Circumpolar
Cities
The Oslo School of Architecture and Design

Maroš Krivý

Ian McHarg's Pardisan (1975-9) and the Limits to Ecological Urbanism
Estonian Academy of Arts

Marie Pirard

'Voile sur la Plate-Taille': Hydraulic Infrastructure and Hybrid Land-
scape in Postwar Belgium
University of Louvain

Sascha Roesler

Ludwig Hilberseimer's 'The New City' in the Light of the New Science
of Urban Climatology
Università della Svizzera Italiana

Victoria See

Tracing Covered Linkways in Singapore
Centre for Liveable Cities

Notes

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Engaging with the
Environment
15 November 2021
Room E23

Environmental Crisis, Ecology and Oakwood-Warrington New Town

Luca Csepely-Knorr

In 1973, landscape architect Derek Lovejoy argued, that ‘the world was reaching a crisis point in its history’, Because ‘civilisation is threatened not necessarily by thermo-nuclear holocaust but by its own impact on nature, caused primarily by ignorance selfishness and the greed of man’. This understanding of an environmental crisis and a sense of urgency to rethink man’s approach to the natural world was marked by publications in the 1960s and 1970s such as Rachel Carson’s Silent Spring, Nan Fairbrother’s New Lives New Landscapes or Tony Aldous’s Battle for the Environment among others. In 1979, this crisis and concern was highlighted by the 50th anniversary conference of the Institute of Landscape Architects, titled Landscape Towards 2000: Conservation or Desolation.

Landscape architecture was in the forefront of finding new methodologies to address a better balance between human interventions and the landscape, resulting in the ‘ecological movement’. While small urban interventions, such as the William Curtis Ecological Park by Max Nicholson have appeared earlier, the ecological approach on an urban design scale was pioneered in Oakwood-Warrington New Town in Britain, led by landscape architects at Warrington and Run-corn Development Corporation, including Robert Tregay and David Scott. The landscape framework generated a system of biologically active green spaces by introducing a rich variety of artificially created ecosystems into which residential areas, shops, schools and parks could be fitted. The plan was an innovative example, but its ‘ecological approach’ was a result of decades of evolving ideas in British landscape architectural and urban design thinking. This paper will trace this evolution, contextualise the Warrington plan both nationally and internationally and re-assess its contribution to the development of landscape architecture and urban design 40 years after its inception, at the time of another Climate Crisis.

Luca Csepely-Knorr is a chartered landscape architect and art historian working as Reader at the Manchester School of Architecture (MSA). Her research and writing centre on the histories of landscape architecture, architecture and urban design from the late 19th century to the 1970s.

The ‘Arctic Urban Nucleus’ - From Colonial to Liveable Circumpolar Cities

Peter Hemmersam

The brief history of Arctic urban design is intertwined with colonialism, resource extraction and geopolitical posturing. This paper outlines the evolution of Arctic urban design thinking from the late 1950s. This was a period of increasing infra-regional learning across North America, the USSR, the Nordic countries and Greenland – through journals and documented travels by experts at planning and design institutes.

The various national ‘Norths’ that make up the Arctic were conceptualized independently until the late 1950s when the ‘pre-modern’ and pre-urban territory attracted the attention of utopian modernist planners and designers. They proposed environmentally protected capsular designs to attract experts and skilled workers from the south to partake in the territory’s economic and social development. In reality, few such super-structures were realized, and the Arctic city imaginary of the following decades was stuck in a tension between (late) modernist utopian urbanism and post-modern urban form.

The Subarctic Habitat, presented by Ralph Erskine at CIAM ’59, was expressive of his ‘will to form’. It was emulated and reproduced across the Arctic, including by Desnoyers and Schoenauer in Fermont, Quebec. Emerging from, or responding to, such models, a new outdoor Arctic public urban realm was first proposed by urban designers in the 1970s in an urban cluster model. This model emerged during the rise of Indigenous rights and environmental movements and was subsequently articulated by the North American Winter Cities movement in the 1980s and 1990s.

Despite obvious flaws in local climate performance, popular acceptance and inclusive planning practice, the two approaches represented by so-called ‘omni-buildings’ and the outdoor protected realm represent what I call the ‘Arctic Urban Nucleus’. This postcolonial and postmodern urban model has remained largely unchallenged as the urban design practice of the circumpolar North has remained peripheral to critical scholarship.

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Peter Hemmersam (PhD) is Professor in Urban Design, directs the Oslo Centre for Urban and Landscape Studies and coordinates the Executive Master in Urbanism programme at the Oslo School of Architecture and Design. His scholarship focuses on Arctic urbanism, digital and sustainable cities, migration and placemaking.

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Ian McHarg's Pardisan (1975-9) and the Limits to Ecological Urbanism

Maroš Krivý

This paper focuses on Ian McHarg's Pardisan (1975-9), an unrealized project for an ecological park in North West Tehran, Iran, to critically reflect on the genealogy of ecological/landscape urbanism. Based on archival research in McHarg's archives, I examine the iterations of the project from the initial proposal to its published presentation and cancellation after the 1979 Revolution in Iran. Representing something of a departure from his earlier and more well-known North American studies, Pardisan is one of McHarg's first and major large-scale design projects in a non-Western context. The transformation in this project of the map-overlay method from a heuristic device to an instrument of design allows us to examine tensions between neocolonial motifs and the idea of the world as an ecological "kaleidoscope". Further, the project's failure speaks to the limits of an apolitical and ahistorical conceptualization of ecological systems, one which can account for ecological revolution but not political revolutions. Seen through a critical lens, Pardisan throws light on the challenges posed by the uptake by landscape architects of narrowly understood systems ecology and ecological programming. Contemporary disciples of McHarg have modified but not challenged this narrow understanding of ecological urbanism when they uncritically use the neoliberal concepts of resilience and ecosystem services, such as can be seen in the ongoing Fresh Kills Park project by James Corner. While the implication of ecological urbanism in "green gentrification" is its most obvious drawback today, this paper traces the reluctance of the field to question capitalism beyond its ritualistic rejection to the work of McHarg and its enduring influence on the field. In conclusion the paper addresses methodological challenges I have faced in this study of integrating architectural history, theory and social critique.

Maroš Krivý is Associate Professor of Urban Studies at the Faculty of Architecture, Estonian Academy of Arts, and was previously a research fellow at the University of Cambridge of Geography (ERC project "Rethinking Urban Nature"). He published in *Architectural Histories*, *Journal of Architecture*, *JSAH*, *Footprint and Perspecta*, and in *Neoliberalism: An Architectural History* (2020) and *The Botanical City* (2020).

'Voile sur la Plate-Taille': Hydraulic Infrastructure and Hybrid Landscape in Postwar Belgium

Marie Pirard

The article explores the construction of hydraulic dams and reservoirs on the Eau d'Heure river, between 1971 and 1980, in a rural site upstream from the industrial Sambre-et-Meuse valley. The case study aims at questioning the making of the postwar Belgian landscape, by bringing together two predominant and at first glance antagonistic entities: infrastructural networks and leisure facilities, respectively embodying the material and cultural backbone of the Welfare State. The angle of attack is thus that of hybridity and contamination between disjointed spheres, whose interactions will be traced and articulated to the site design.

The dams project is at the crossroads of multiple narratives and scales. As part of the national postwar infrastructure modernization plans, it responds to macro-economic ambitions and is indirectly embedded in the first stages of the European integration project. Concurrently, it represents a place of controversies and negotiations fueled by the claims of the inhabitants of the valleys threatened by flooding and marked by the progressive enlistment of local authorities, crystallized around the idea of reshaping the site for mass leisure. The dams - simultaneously bearing the attributes of a recreational healthy nature and those of the radical artificialization of the country's resources in freshwater - turn out to be a condensed sample of what Bruno Latour calls 'the proliferation of hybrids', populated by entities that are, at once, natural, social and narrated (Latour, 1991, p7-17).

From the 1930s anticipatory action of the modernist architect Victor Bourgeois in favor of hygiene-oriented leisure practices to the successive interventions of the Ministry of Public Works, the engineer-architect Jean Barthelemy and the urban-planner Raymond Lemaire, the article will question the role played by architecture and urban design in this hybrid narrative: do the spatial interventions constitute practices of mediation and/or of purification (Latour, 1991, 46-50)?

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Marie Pirard is a part-time PhD student and teaching assistant at the University of Louvain. Her research focuses on the interplays between architecture, infrastructure, nature and leisure in the context of welfare and proto-welfare policies. Alongside her research and educational practice, she works at AgWA, a Brussels-based architecture office.

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Ludwig Hilberseimer's 'The New City' in the Light of the New Science of Urban Climatology

Sascha Roesler

Historically, the genesis of modern urban planning and the emergence of the new science of urban climatology coincide. The scientific foundations of urban climatology were developed in Germany and Austria between the two world wars. Since 1927 systematic meteorological measurements in cities were undertaken, proving for the first time scientifically the temperature differences between cities and countrysides as well as within the districts and cities themselves. From the outset, the practical implications of urban climatology for architecture and urban planning have been recognized and emphasized.

In this talk, the question of how to translate the insights of urban climatology into a new practice of urban design shall be addressed, by relating to Ludwig Hilberseimer's meticulous appropriation of the new science in the 1920s and 30s. Both as an art and planning theorist and as a lecturer at the Bauhaus, Hilberseimer showed a comprehensive interest in the new field of knowledge provided by urban climatology, leading to the publication "The New City. Principles of Planning" in 1944. Hilberseimer examined the critical agency that urban microclimates could play in the design of new cities, by scrutinizing the impact of the sun on determining urban densities and the influence of the winds in arranging new districts. In "The New City" suggestions are made for the establishment of the new "European industrial city" based on wind regimes developed in the early 1930s for Dessau. The unregulated location of the factories led to excessive air pollution in the residential quarters and their proximity to the river basin to recurrent flooding. Accordingly, the prevailing winds served in this case as a blueprint for the rearrangement of the industrial and residential areas.

In this talk, special attention will be paid to the epistemological and methodological aspects of Hilberseimer's approach to urban climatology, taking "The New City" as a model. The transformation of the scientific object (urban microclimates) into a design artifact (new districts) always involves "imagination and logos" (Hans Blumenberg) in inseparable unity.

Sascha Roesler (Dr. sc. ETH) is an architect and theorist, working at the intersection of architecture, ethnography, and science and technology studies. Since 2016, he is the Swiss National Science Foundation Professor for Architecture and Theory at the Academy of Architecture in Mendrisio, Switzerland (Università della Svizzera Italiana). Roesler currently finalizes a historical book on the relationship between urban climatology and (architectural and urban) design.

Tracing Covered Linkways in Singapore

Victoria See

With targets set for the addition of shelters to pedestrian paths in Singapore, prefabricated covered linkways have exponentially pervaded the city-state of late, in the name of encouraging active mobility. More than just a reflexive response to the global car-lite trend in a tropical context, this paper traces its present typology back to the continuous arcade-like five-foot way of shophouses in the 19th century colonial era. The paper then argues that its being perceived as an essential street element grew out of the streetscape provisions instituted and normalised in the post-Independence modern urban design guidelines, which emerged at the coincidence of Singapore's post-war urban renewal and the emergence of the urban design discipline. In comparing with other cities in the region, the paper aims to illustrate the contemporary manifestations of this street element as products of the tropical vernacular architecture, colonial history, post-Independence code, and the public's resultant expectation of walkability and accessibility. Perhaps both path and edge, this paper seeks to cast the unassuming sheltered walkway into a longer timeline, as an embodiment of urban design ideas in Singapore from before the emergence and formalisation of the urban design discipline in 1956.

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Victoria See is a researcher at the Centre for Liveable Cities in Singapore, where her work is focused on research in urban planning and urban design. In particular, her interest is in architectural heritage in relation to urban planning and heritage management, and urban analytics.

Programme

Tuesday Morning
16 November 2021

9:00 Foyer

Registration Desk Open

9:30 – 12:00

Parallel Sessions

12:00 – 13:30 Restaurant Bellavista

Lunch

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Chair: Samia Henni

Elke Couchez

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Meredith Gaglio

Grassroots Design on the Lower East Side: The Work of LEAC in the 1970s **p.47**

Rebekka Hirschberg

Life in a Prototype: Reconsidering Austria's Wohnbauforschung after 50 Years **p.48**

Velika Ivkowska & Luca Orlandi

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Matthew Lasner

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Ümit Fırat Açıkgöz

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Geddes in Dhaka, 1917: Urban Design Principles and Politics from the Margin **p.58**

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Nitin Bathla

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Lazar Khiedekel's Urban Design Approach: Alternative Models for the City-Density **p.63**

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Isabel Rousset

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Paola Ardizzola

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Irina Davidovici

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Zi Qing (CJ) Yang

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Iliaria Maria Zedda

The Whole and its Parts: Rethinking the Berlin Block in the 20th Century Before and After the *Zeilenbau* **p.73**

Session A2
Tuesday 16 November 2021
09:30-12:00
Room J43.1

Cities and Citizens

Chair: Samia Henni

Elke Couchez

Tools or Tokenism? Participative Design Strategies in the International Laboratory for Architecture & Urban Design

U Hasselt

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Grassroots Design on the Lower East Side: The Work of LEAC in the 1970s

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ETH Zürich

Velika Ivkowska & Luca Orlandi

From Galata to Beşiktaş: Urban Trajectories of an Istanbul Waterfront

Özyeğin University, Istanbul

Matthew Lasner

Bay Area Urbanism: FSA, Telesis, and the Lost History of Progressive Community Design in the U.S. West

Hunter College, Cuny

Quentin Stevens

A Brief History of the Short-Term Parklet

RMIT University

Notes

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Cities and Citizens
16 November 2021
Room J43.1

Tools or Tokenism? Participative Design Strategies in the International Laboratory for Architecture & Urban Design

Elke Couchez

This paper compares four urban design projects focused on increasing user participation presented at the International Laboratory for Architecture & Urban Design (ILAUD, 1976-2015). ILAUD was an experimental educational platform that uniquely operated in the crevices of architecture, conservation, urban design and planning. Established by Giancarlo de Carlo in 1976, it was one of many networks emerging in Europe centered on urban form after the post-war reconstruction period. Each year, De Carlo invited leading Western research and educational institutions to participate in a highly ambitious eight-week residential summer course organized in-situ in an Italian city. Precisely because of the wide-ranging intellectual and design backgrounds of the participants, ILAUD constitutes a relevant example of the growing awareness of urban form, cultural heritage and socio-economic values of the built environment in the mid-70s. This paper focuses on the three formative ILAUD years (1976 to 78) in Urbino, in which the notion of participation was central. By contrasting De Carlo's studio briefs with four highly illustrative urban design projects presented by participants from KU Leuven, Barcelona, MIT and ETH Zürich, this paper aims to highlight that the ongoing search for urban design's tools and methodologies was indecisively teetering between autonomous and heteronomous approaches to urban form. The four proposals explored a range of attitudes from confirming the power of inhabitation to designing with users. ILAUD's 'Urbino years' thus offer a unique lens on a period in which architecture derived its legitimacy to a great extent from the city and its occupation with urban form through participative processes.

Elke Couchez teaches art and architecture history at UHasselt as a post-doctoral researcher and works within the research group TRACE. She is currently working on a research project entitled Pedagogical Tools and Design Strategies for Urban Regeneration. International Laboratory for Architecture & Urban Design (1976-2015).

Grassroots Design on the Lower East Side: The Work of LEAC in the 1970s

Meredith Gaglio

During the early - to mid-1970s, approximately half of the thirty thousand residents of Manhattan's Lower East Side had incomes below the federal poverty line. These low-income New Yorkers were frequently victims of unscrupulous landlords, who raised rents only to abandon tenements, owing to a lack of profit, or even set fire to occupied buildings in order to collect insurance money. In the 1977 book, *No Heat, No Rent: An Urban Solar & Energy Conservation Manual*, a local sustainable design group, Energy Task Force, explained the community's predicament: "Unable to pay their rent increases and lawyers' fees, [residents] are forced to flee their neighborhoods, leaving their homes to bums and junkies until the bulldozers and wrecking crews arrive to demolish the gutted structures and sell the remains." Such urban blight threatened the culturally diverse neighborhood. While many tenants did leave the area, others formed alliances to confront the combined economic, energy, and housing crises facing their community, implementing sustainable urban design strategies and architectural technologies to mitigate the problem. This paper examines the work of three of these groups—the 11th Street Movement, the Cultural Understanding and Neighborhood Development Organization (CUANDO), and CHARAS—who came together in 1977 to form the Lower East Side Action Coalition (LEAC). Pooling their independent knowledge and resources, LEAC became a cohesive force for grassroots development in its urban community, securing sweat equity loans for residents to take back blighted properties, building a neighborhood recycling center and "greenhouse aquaculture dome," and constructing the city's first solar air heater and rooftop windmill. The actions of community members in the Lower East Side in the 1970s offers a compelling narrative of the ways in which localized, grassroots, sustainable design strategies may support socio-economically and culturally diverse urban spaces still today.

Cities and Citizens
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Meredith Gaglio is an assistant professor of architecture at Louisiana State University. She received a Ph.D. in Architecture from Columbia University Graduate School of Architecture, Planning, and Preservation in 2019. Meredith is an historian of modern and contemporary architectural technology, urbanism, and the environment. Her dissertation addressed the development and implementation of sustainable community planning and architectural strategies in the United States from the late-1960s through the early-1980s.

Life in a Prototype: Reconsidering Austria's Wohnbauforschung after 50 Years

Rebekka Hirschberg

Responding to the monotonous housing production in the postwar years, the Austrian ministry for building initiated the program for «Wohnbauforschung» (housing research) in 1968. Within the following 20 years, over 700 research projects were funded to improve social housing, including material studies, sociological surveys, revitalizations and experimental buildings.

Among these was the project «Flexibles Wohnen» in Linz. The four architects of «Werkgruppe Linz» developed this building system over three research phases between 1968 and 1978 together with sociologists and engineers. Their main goal was to design living space that future inhabitants could adapt to their changing needs, internally but also externally by expanding or reducing the surface of the apartment. A set of prefabricated elements was designed – stairs, windows, balconies or wall modules – to make these changes easily feasible.

The building system was designed for large-scale housing developments. In 1978 they finished the first small prototype, called «Versuchsbau».

By the end of the 1980s, the building ministry was disintegrated and the funds for «Wohnbauforschung» cancelled. As a consequence, the «Versuchsbau» in Linz that had been developed and researched for over ten years was not evaluated or replicated again. In 2020, Rebekka Hirschberg revisited the «Versuchsbau» to find out, how the plans for flexible living were being experienced and lived in by the inhabitants. The approach of architectural ethnography was chosen; the detailed survey comprises interviews, photographs and drawings.

The main finding in this survey was, that flexibility was not used as conceived. The building system designed for flexibility, however, created the foundation for an exceptional house community. The empowerment of the inhabitants led to self-organization among them and a great identification with the building.

The survey is based on the belief, that the experimental buildings of the 1970s offer great knowledge and experiences to be applied in future housing projects.



Rebekka Hirschberg studied architecture in Graz, Lille and Hong Kong. She completed the MAS in «History and Theory of Architecture» at ETH Zürich. She has worked as a researcher at Hong Kong University and ETH. Together with the collective «wohnlabor» based in Vienna, she researches on housing and urban planning.

From Galata to Beşiktaş: Urban Trajectories of an Istanbul Waterfront

Velika Ivkowska
Luca Orlandi

The aim of this paper is to present the case study of the ongoing projects and processes that are transforming the consistent part of the waterfront in Istanbul that stretches from the old Galata district towards the shores of Beşiktaş on the European side of the Bosphorus.

Through the case study, many samples of architectural works, both already realized and ongoing, will be analyzed and criticized in order to show the complexity and the difficulties that emerged during and while working in these delicate parts of the megalopolis. Having in mind the global trajectories and developmental tendencies and the local historical urban fabric this paper presents the clashes between these two poles and all the issues that arise during the process. Far from solving all the problems of a congested and chaotic city as Istanbul is, is the intention of the local authorities to transform, through public and private interventions an extent part of the coastal area of Istanbul that was left abandoned for too long and turn it into a touristic hotspot. At the same time, with the harbor facilities, new infrastructures, shopping centers, cultural activities and recreative areas, the economic impact of such transformations both for the local communities and the municipality will be discussed.

Considering the project from an urban design perspective, it can be said that very little is left for the citizens, since most of the projects are run by private investors and are tending to satisfy global needs not having in mind the needs of the local communities. In that sense, the paper wants to point out the contradictions and polarizations between the local urban realities and the global trajectories that Istanbul already is set on, focusing mostly on satisfying the tourist needs and the interests of the global markets instead of taking in mind the local communities and their urban realities and needs as well.

Velika Ivkowska is an engineer architect and architectural historian who teaches at BAU Istanbul. She was born in Skopje, Macedonia. Her Master of Science degree at the Faculty of Architecture and Design at University American College Skopje was focused on the Building Heritage in Macedonia. Her PhD thesis at Istanbul Technical University was concerned with the formation of Ottoman towns. She is a member of ICOMOS Macedonia and author of 'An Ottoman Era Town in the Balkans: The Case Study of Kavala', published by Routledge. Her work covers the fields of the Ottoman architecture in the Balkan as well as the vernacular architecture, Byzantine, modern architecture, urban histories and transformations as well as history of garden design.

Luca Orlandi is an Italian architect and architectural historian. He graduated in History of Architecture from the Faculty of Architecture at University of Genoa and obtained a PhD from the Polytechnics of Turin, within the program: History and Critics of the Architectural and Environmental Heritage. He is Assistant Professor in the Faculty of Architecture and Design at Özyeğin University (OZU) and often participates in lectures, seminars and workshops mainly in Turkey or Italy. He is active member of ICOMOS Italy and his fields of interests cover several topics like Ottoman Architecture and Master Sinan, Contemporary Turkish Architecture as well as Genoese Heritage in the Orient and Travelogue and Narratives about the Levant.

Bay Area Urbanism: FSA, Telesis, and the Lost History of Progressive Community Design in the U.S. West

Matthew Lasner

Histories of urban design in the 20th-century USA have long betrayed a regional bias toward the East Coast. Narratives generally begin around WWI with the work of New York “community architect” Clarence Stein, drawing a line from his demonstration projects in the 1920s (Sunnyside Gardens, Radburn) to the “suburban resettlements” of the 1930s (Greenbelt) to the “new communities” of the 1960s (Columbia, Reston) to the New Urbanism. This paper serves as a corrective. It argues that starting in the 1930s cutting-edge ideas in community planning found a yet more fertile home in the San Francisco Bay Area, where a generation of architects, landscape architects, and planners guided by CIAM, Lewis Mumford, and, especially, Catherine Bauer (who moved West in 1940), dedicated themselves to using urbanism to address the challenges of rapid metropolitan expansion—all while East Coast designers turned their focus to the crisis of city-center disinvestment. Through archival materials never before used, my paper demonstrates that this movement was catalyzed by conditions particular to the Bay Area, including the unique political opportunities afforded by the West Coast offices of the US Resettlement and Farm Security Administrations, in the 1930s and early 1940s, which hired a generation of young designers, including Vernon DeMars and Garrett Eckbo, and empowered them to create innovative communities for impoverished itinerant farm workers. That experience made the prospect of conventional practice untenable, prompting agency staff to form Telesis, an advocacy group patterned after CIAM and MARS Group, which announced a new agenda for US urban design through exhibitions and publications in the 1940s and 50s. Many affiliated with Telesis, including DeMars, Eckbo, and Charles Warren Callister, dedicated their careers, all or in part, in these decades and beyond, to advancing long-overlooked alternatives to the standard suburban tract.

Matthew Lasner is associate professor of urban studies at Hunter College. He is author of *High Life: Condo Living in the Suburban Century* and co-editor of *Affordable Housing in New York*. His next book is *The Communitarians: Bay Area Architects and the Quest to Rehouse America*.

A Brief History of the Short-Term Parklet

Quentin Stevens

This paper examines the history of the ‘parklet’, from its origins in 2005, to its current worldwide deployment for outdoor dining during the COVID-19 pandemic. Spatially, the parklet is highly generic, circumscribed by the dimensions of the standard kerbside parallel parking bay, and furnished with off-the-shelf materials. The paper argues that the parklet’s key contribution to urban design practice has been introducing innovations in the actors, actions and relationships that shape the public realm. The paper traces parklets’ historically-changing forms, locations and roles, within the dynamics of creativity, regulation, and social needs for health, socialising and on-street parking.

Parklets began as a localised, grassroots activity to temporarily demonstrate the potential and benefits of reclaiming street space from car parking for public leisure and greenery. The paper explores how parklets rapidly became a worldwide phenomenon. Parklets, as part of ‘tactical urbanism’, introduced a new conception of the urban design ‘project’ driven by new networks of actors, ‘open source’ resources, and programs.

The paper shows how parklets were, from 2008, subsequently absorbed into institutional planning practice, as a strategic tool to enhance community engagement, test possibilities, and win support for longer-term, larger spatial transformations. Commercial parklet programs have encouraged local businesses to more profitably utilise street-side parking space, thereby calming traffic and enhancing pedestrian amenity.

Recently, COVID-19 pandemic restrictions have reduced traffic, encouraged local walking for exercise, and required social distancing. Local governments are now championing street-side ‘café parklets’, to support the heavily-impacted hospitality industry. Hospitality businesses now want to make their parklets permanent. These commercial parklets are increasingly in conflict with the interests of pedestrians, cyclists, drivers, other local businesses, and continued innovation.

The short history of parklets illustrates both rapid changes in urban space, and rapid shifts in the actors and interests that shape it.

Quentin Stevens researches the design, experience and use of public spaces. His publications include *The Ludic City*, *Loose Space*, *Memorials as Spaces of Engagement*, and *Activating Urban Waterfronts*. He currently leads an Australian Research Council funded project examining temporary and tactical uses of urban space using Actor-Network Theory.

Session B2
Tuesday 16 November 2021
09:30-12:00
Room E51

Geopolitics of Urban Design

Chair: Kelly Shannon

Ümit Frat Açıkgöz

The Musée Social on the Shores of the Bosphorus: The Local Roots of Henri Prost's Master Plan for Istanbul (1936-1951)

American University of Beirut

Pelin Bolca

A Constant Relationship for Planning of İstanbul in 1930s

Politecnico di Torino

Elisa Dainese

Urban Design in the African Continent: Gutkind's Theories on Nucleated Development

Dalhousie University

Filippo De Dominicis

Ten Years of Solitude: Ludovico Quaroni's Proposals for the City of Tunis, 1960-1970

University of L'Aquila

Tanzil Shafique

Geddes in Dhaka, 1917: Urban Design Principles and Politics from the Margin

University of Sheffield

Notes

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The Musée Social on the Shores of the Bosphorus: The Local Roots of Henri Prost's Master Plan for Istanbul (1936-1951)

Ümit Firat Açıkgöz

"The absence of a master plan will leave Istanbul in an everlasting misery," wrote the leading journalist Yunus Nadi in 1930. For more than a decade, Turkish intellectuals, bureaucrats, architects, and professionals had intensely been debating the modernization of Istanbul according to a master plan. When the celebrated French urban planner Henri Prost became Istanbul's chief planner in 1936, he found diverse ideas, projects, and actors jostling for recognition in the local public sphere.

This paper examines the encounters between different imaginations of urban planning and modernization in Istanbul during the tenure of Henri Prost (1936-1951), who prepared the city's first master plan. Drawing on research in the archives of Institut Français d'Architecture and Istanbul Municipality, and in contemporary newspapers, periodicals, satirical magazines, and literary pieces, I discuss the cross-pollination of ideas about urban planning, which laid the foundations of Istanbul's rise as a global metropolis. Henri Prost arrived in Istanbul with three decades of experience in Morocco, Belgium, and France as well as in the Musée Social, the Paris-based research institute where pioneering methods of urbanism were crafted and then disseminated at a global scale. Likewise, the public sphere of Istanbul had long served as a venue for vigorous debates, whereby local actors and institutions domesticated theories of modern urbanism and processed myriad ideas and projects on the modernization of Istanbul. This paper contests the standard historiography that represents the planning of Istanbul as an import by a European technocrat curated, in a top-down fashion, by the authoritarian nation-state. Instead, it demonstrates the crucial agency of local actors and institutions, and argues that a complex constellation of local, national, and global dynamics shaped Henri Prost's plan for Istanbul.



Ümit Firat Açıkgöz is a visiting assistant professor in the American University of Beirut. He works on the urban history of the Middle East between 1800 and 1950. Açıkgöz's current book project is tentatively titled *Global Locality, National Modernity: Negotiating Urban Modernization in Early Republican Istanbul (1923-1949)*.

A Constant Relationship for Planning of Istanbul in 1930s

Pelin Bolca

Having a long-term multi-cultural and multi-layered urban history, İstanbul had always been faced various urban transformations throughout the time. However, in 1923, by the turn of the Ottoman Empire to the Republic of Turkey, the urban design process highly influenced by political atmosphere channeled into the ideology of modernism and secularism. Under these ideologies, Republicans mostly contacted foreign protagonists to determine the future of the historical cities. To plan İstanbul, in 1933 three European protagonists – Herman Eltgöz, Donalt-Alfred Agache, Jacques Lambert - participated the urban competitions organized by İstanbul Municipality, and submitted their proposals. Although the winner was Eltgöz, the municipality directly contacted to Henri Prost who was known mostly with his North African colonial experiences. Finally, in 1936, he was charged to planning İstanbul and his plan partially implemented since 1950s.

Even though Prost was not a participant in the competition, his network among the participants was already significant. Since he was still a student, he collaborated with Agache, and in 1911, they founded Société française des urbanistes as a part of Musée Social where was a pioneer center in Paris to research diverse urban problems. Moreover, Lambert had been Prost's assistant from his early teens, and participated in the İstanbul competition with the recommendation of Prost. Briefly, for the İstanbul plan, it was already oriented towards the French school and Prost was the midpoint of this network. Accordingly, this paper analyzes this network by highlighting Parisian influence to İstanbul. The aim of the paper is to compare the proposals submitted by Agache and Lambert in 1933, and the approved plan by Henri Prost in 1937. Moreover, it examines the effect and transmission of knowledge among this network between protagonists on the decisions for the first modern urban plan of İstanbul during the Republican Period.

Pelin Bolca holds MS degree in Architecture for Restoration and Valorization of Heritage and currently, she is a PhD candidate in Architecture and Landscape Heritage program at Politecnico di Torino. She has collaborated with École des hautes études en sciences sociales (EHESS) in Paris as an invited researcher at Centre de Recherches Historiques (CRH).

Urban Design in the African Continent: Gutkind's Theories on Nucleated Development

Elisa Dainese

In 1952, the Italian magazine *Urbanistica* published the article “La Colonizzazione dell’Africa” [The Colonization of Africa] written by Erwin Anton Gutkind, renowned German architect and theorist who had emigrated to Britain in the mid-1930s to avoid Nazi persecutions. Before leaving his city, Berlin, Gutkind had developed an interest in African urbanization, human geography, and the work of the *Gesellschaft für Erdkunde zu Berlin* (Berlin Geographical Society). This curiosity grew during his research at the British Museum, in London, to the point that, while at the University of Pennsylvania, in the 1950s, Gutkind planned the publication of a book on the African settlement as part of his famous *International History of City Development*.

This essay investigates Gutkind’s never published manuscript on Africa and contextualizes the archival material within his post-World War II research on new forms of settlements. Exemplified in some of his designs for 1945, Gutkind’s profound interest in social communities and nucleated development reached an apex in his research on African patterns of urbanization and human adaptation to the environment. Opposing the model of the African village to the colonial paradigm on the city, Gutkind questioned the dogmatism of modern tools, such as the Charter of Athens, and their ability to guide urban development and reconstruction. Interested in the research on the city several CIAM and Team Ten members, in the US and Europe, investigated Gutkind’s fascination with African spontaneity and challenged his ideas on village design and decentralization.



Elisa Dainese is an architect, theorist, and historian. In July 2021, she will join the School of Architecture at Georgia Tech as the new Assistant Professor of History and Theory. She works on issues of decolonization, architecture, and urbanization with a focus on the exchange between Africa, Europe and America. She has published in *JSAH*, *JA*, *e-flux*, *Thresholds* and *Bauhaus* and is co-editor of *War Diaries* (University of Virginia Press, 2021)

Ten Years of Solitude: Ludovico Quaroni's Proposals for the City of Tunis, 1960-1970

Filippo De Dominicis

In 1960, Ludovico Quaroni established a branch office in Tunisia, beginning a ten-year experience as a planning attaché for the city of Tunis. Called to operate at different design scales, from master-planning to housing programs and infrastructure, Quaroni produced a terrific effort to give the capital a modern shape in line with the ambition of a young non-aligned country. His activity, however, went through many controversies. Throughout the 60s, in fact, the city stood at the crossroads of diversified and often contradictory initiatives winking at both the colonial past and the communist bloc. After ten years of plans, projects, and reports, Quaroni eventually resigned and left Tunis without leaving trace.

Based on extensive archival research, this study aims to shed new light on the impact of Quaroni’s transnational trajectory. The establishment of the Tunisian office, in fact, immediately followed Quaroni’s stay in the US, where he served as lecturer at the MIT and came to know personalities like Lynch and Bacon. In Tunis, Quaroni attempted to merge their lesson with the long-lasting stances of contextualism heralded by his mentors Giovannoni and Piacentini. Relying on a pattern of references which ranged from garden cities to the American metropolis, Quaroni’s efforts materialized in two masterplans, a detailed set of regulatory measures and a number of unconventional design solutions for governmental and civic centers, neighborhoods, and other urban facilities. More than elsewhere, Quaroni sought in Tunis the “Tower of Babel”, the mix of forms and languages that would steer the Italian debate in the decades to come.

Filippo De Dominicis, architect and PhD, is assistant professor at the University of L’Aquila. He has conducted post-doctoral research in Italy (Sapienza University of Rome, University Iuav of Venice) and the US (Massachusetts Institute of Technology), investigating urban design trajectories throughout the Global South with a special focus to Africa.

Geddes in Dhaka, 1917: Urban Design Principles and Politics from the Margin

Tanzil Shafique

While the work of Geddes is often placed front and centre in urban design discourse, some of the projects remain obscure. One such project is the Town Planning Report done for Dacca (now, Dhaka) in 1917. The current capital of Bangladesh, Dhaka was then just a provincial town of the eastern-most province of British India. Little mention of the report is made in Tyrwhitt's ode to Geddes's visit to India (1947), let alone a more rigorous analysis of the report and the recommendations made. While the plan was never adopted formally, there are curious manifestations of it in the way Dhaka was shaped. This article brings forward a marginal document from a peripheral geography to be interrogated along two lines of inquiry that sit in contradistinction to each other. On one hand, a more "autonomical" analysis reveals the intrinsic principles embedded within the work as it relates to the particularities of Dhaka such as negotiating the old quarters and the deltaic geomorphology. On the other hand, a "heteronomical" analysis situates Geddes's plan within the British colonial project in India, particularly in the Eastern province of Bengal, and investigates the silences and absences within the plan that works to further territorialise the colony at an urban grain. In other words, while the plan can be studied as exemplary to host many progressive urban design principles, simultaneously, the propagation of the colonial subjectivity through urban design remains a key point of contestation. Lastly, the paper shows the convergences and contradictions between these internal and external tensions that has shaped the report and furthermore, retrospectively analyses the effect of the urban plan on the trajectory of Dhaka as it has developed over the last century.

Tanzil Shafique is a Ph.D. Fellow and Adjunct Faculty at the Melbourne School of Design and a Research Associate at the Informal Urbanism Research Hub (InfUr-). He co-founded Open Studio, a think-tank on architecture and urbanism. Previously he taught at the University of Arkansas and worked also at the Community Design Centre. He holds an M.Arch from Rensselaer Polytechnic Institute in New York.

Session C2
Tuesday 16 November 2021
09:30-12:00
Room E41.1

Concepts and Discourses

Chair: Andres Kurg

Nitin Bathla

Beyond the Dead End: From Urban Design to Designed Urbanisation
ETH Zürich

Domenico Chizzoniti & Elisa Maruelli

Lazar Khiedekel's Urban Design Approach: Alternative Models for the
City-Density
Politecnico di Milano & Sapienza Università di Roma

Scott Colman

Ludwig Hilberseimer's Plan for Chicago
Rice University

Nina Stener Jørgensen

The Power of the Tower: Nicolas Schöffer's Tour Lumière
Cybernetique for La Défense 1962–1973
Estonian Academy of Arts

Isabel Rousset

History and the City in *Der Städtebau*
Curtin University

Guttorm Ruud

Back to What City? Perspectives on Urban Design in Norwegian
Discourse and the Grønland-Vaterland Project 1983–90
The Oslo School of Architecture and Design

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Beyond the Dead End: From Urban Design to Designed Urbanisation

Nitin Bathla

This paper attempts to pick up on the powerful provocation of Michael Sorkin (2009, 155) proclaiming the end(s) of urban design:

“Urban design has reached a dead end. Estranged both from substantial theoretical debate and from the living reality of the exponential and transformative growth of the world’s cities, it finds itself pinioned between nostalgia and inevitabilism.... the disciplinary mainstreaming of urban design has transformed it from a potentially broad and hopeful conceptual category into an increasingly rigid, restrictive, and boring set of orthodoxies”

The exponential and transformative urban growth that Sorkin alludes to is truly unmissable, affirmed by a great number of titles – ‘Countryside’ (Arno and Koolhaas 2020), ‘Splintering Urbanism’ (Graham and Marvin 2009), and ‘Organization space’ (Easterling 1999). However this new urban reality, under formation since the 1990s through the deconstruction of scalar fixes (especially in the socialist and postcolonial states) has not so much brought an end to Urban Design as it has transformed its scalar nature. Keller East-erling (2018) reconceptualises this shift through the terms ‘medium thinking’ and ‘medium design’ likening it to “the oncologist (that) follows not only the tumor but also the chemical fluctuations in the surrounding tissues”. Through the archival analysis of a marginal yet significant Japanese urban design intervention in India from the 1990s, I would like to propose an alternative and critical conceptualisation for this incipient scalar relationship between the design and the urban as ‘designed urbanisation’. This specific urban design intervention known as the Industrial Model Township (IMT) located in the peripheries of Delhi was mandated by the IMF and mediated by the Japanese government in order to spatialize the deregulation of the Indian economy. It did so through the blurring of boundaries between urban-industrial, local-international, and public-private while opening a pathway for replicability across scales.

Nitin Bathla is an architect and researcher pursuing Doctoral Studies at ETH Zürich. He is currently working towards his PhD entitled ‘Delhi without borders’. Nitin regularly collaborates with film-makers, artist, and civil society organisations in order to bridge the research-activism divide.

Lazar Khiedekel’s Urban Design Approach: Alternative Models for the City-Density

Domenico Chizzoniti
Elisa Maruelli

The issue of density occupies a central role in urban studies: a dense city stimulates economic and social activity and is a good ecological principle for dealing with climate change. On the contrary, it generates the problem of organizing people and activities.

The experimental design by the Soviet architect Lazar Khiedekel tries to deal with the problem of density starting from the assumptions of two models developed at the beginning of XX Century: the Garden-city and the Vertical-city planning concept. He developed an idea of a city suspended above the ground, generated by the superimposition of linear elements and the separation of the infrastructure system.

The space is clear, the nature intact: the cities of Lazar Khiedekel assume the environment as a starting point, while the landscape remains unaltered.

Khiedekel derives the importance of the relation with nature from the model of the Garden-city, developing a broader approach that tries to solve the interaction between human settlement and the environment as a whole. The attempt to preserve nature intact is reflected in the choice of organizing the system of transportation by adopting the principles of the vertical city of a great communication network sunk into the ground or raised well above it.

Khiedekel designed a city of future, characterized by the suggestive power of an artistic vision. His projects announce the advent of suspended cities long before the experiences of the avant-garde of the 1960s, of at least thirty years. Whereas Le Corbusier still differentiated architectural typologies (housing, office, culture) with a hierarchical attitude and Hilberseimer adopted a paratactic strategy, Khiedekel reached a level of abstraction able to go beyond his specific historical period: it still contains many unfulfilled intentions potentially susceptible to development and still belonging to the contemporary discourse.

Domenico Chizzoniti, Ph.D Head of the M.Sc AUD Architecture and Urban Design www.adu.polimi.it AUIC School Politecnico di Milano.
His research is dealing with the issue concerning the role of Architecture and Urban Design. He has published more than 150 scientific papers and he is the author of many international books

Ludwig Hilberseimer's Plan for Chicago

Scott Colman

The 1951 Plan of Chicago represents Ludwig Hilberseimer's most detailed, comprehensive, and theoretically-advanced urban proposition. It ranges in conception from the placement of furniture in residential floorplans to the integration of the city with regional geography. Moreover, it combines this architectural specificity and breadth of planning with what Hilberseimer called a "diagrammatic" or "framework" approach. Articulating a set of global principles, planned yet malleable spatial elements, and an array of flexible building typologies, Hilberseimer sought to invest urban design with a coherent visual and functional logic, even as he understood that the evolution of human settlement requires that urban design propositions be open to constant adaptation and transformation. With obvious references to the plan promoted by Daniel Burnham in 1908, Hilberseimer presented his designs for Chicago as a departure from the methodologies of the City Beautiful. His incorporation of the flux of the city accords with the theories of Chicago socialist scientists that had come to dominate mid-century planning discourse in the United States. Nevertheless, rejecting the American planning establishment, which reified the dynamism of capital and emphasized the sociopolitical and legislative aspects of planning, Hilberseimer sought to guide the future of the city with an approach that, at once practical and aesthetic, was a formal expression of cultural values. Unlike his fellow European emigres, who tended to fix the centralized city with stipulated plans, Hilberseimer used the versatile visual and textual language of urban design to advocate for the gradual, open-ended dispersion of extant settlement into the landscape. Hilberseimer's rationalizing approach – balancing the polarities of nature and civilization, the individual and society, stasis and dynamism, center and periphery, landscape and architecture – was a conscious philosophical strategy, formulated in his early theoretical reflections on art, that radically reconceptualized urban design at the very moment it was receiving its disciplinary canonization.

Scott Colman teaches architectural and urban history, theory, and design at the Rice University School of Architecture in Houston. His monograph on Ludwig Hilberseimer will be published in the Bloomsbury Studies in Modern Architecture series, edited by Tom Avermaete and Janina Gosseye, in 2022.

The Power of the Tower: Nicolas Schöffer's Tour Lumière Cybernetique for La Défense 1962–1973

Nina Stener Jørgensen

In 1973, the plans to build Nicolas Schöffer's Tour lumière cybernétique (TLC) in Paris' business district La Défense were effectively abandoned. Yet, Schöffer's tower designed to react according to input received from its surroundings remains a compelling precedent of how computational design has been thought to impact its environment, as well as a fascinating historic case from a moment where the urban environment started to expand the architectural scale.

With its 347 meters, and over 4000 different light combinations, the tower was intended to simultaneously function as a work of art, a media of communication as well as cybernetic governmental tool. Borne out of the 1960's art and architectural discourse of increased user participation, emancipation and critique of the everyday urban space, this paper aims to consider how and why the TLC tower was rendered suitable for La Défense by looking at its historic specificities.

New electronic devices developed at the time allowed Schöffer him to program open-endedly instead of creating a finished product. This thinking sprung from his vision of an automated and networked city where governance was thought to be continuously optimised by recorded choices and actions. This paper reads Schöffer's visions for a cybernetic city outlined in La ville cybernétique (1969) as coinciding with La Défense's principles of seamless circulation and communication, as a way to put into the perspective the inclusion of big data into today's urban development.



Nina Stener Jørgensen is a PhD student at the Estonian Academy of Arts, Faculty of Architecture, where I graduated from in 2018 with a MSc. Engineering in Urban Studies. Studying architectural models of participation from the 1960s in light of today's so-called smart city, my PhD research focuses on producing a genealogy of what could be referred to as a post-participatory condition in architecture.

History and the City in *Der Städtebau*

Isabel Rousset

Camillo Sitte's 1889 book *City Planning According to Artistic Principles* is considered to be the first modern treatise on urban design, and equally, a classic argument for the autonomy of the discipline. A less-known fact is that Sitte intended the book to be the first volume of a multi-volume work on city planning, the second volume of which was to be titled *City Planning According to Scientific and Social Principles*. The event of Sitte's death in 1903 prevented its publication, but invites speculation about the book's intended contents. If "Artistic Principles" sought to denounce the increasingly technocratic social visions of planners like Josef Stübben, why did Sitte feel the need to cover more of this territory? What kinds of social-scientific principles would he have proposed that complemented, rather than contradicted, the mechanics of his artistic principles?

These are the same questions that planning experts asked on the pages of the journal *City Planning [Der Städtebau]*, which Sitte had founded along with architect Theodor Goecke just before the former's death. My paper hypothetically reconstructs the contents of follow-up Sitte's book by examining the discourse on urban design that flourished in *Der Städtebau* in the wake of Sitte, culminating in the unrealized but conceptually significant design project 'Et in Terra Pax', submitted to the 1910 Greater Berlin Competition. Through analysis of this project and the discourse surrounding it, I will speculate that Sitte's social-scientific principles would have also been derived from historical urban examples, such as the many alms-houses and workers' housing quarters that sprung up during the Middle Ages. For early proponents of Sittean urban design, history provided enduring artistic principles but also enduring social ones as well, both of which were deeply intertwined and would equip the nascent discipline of urban design to better deal with the challenge of poverty in the context of modern capitalism.

Isabel Rousset's research investigates intersections between architecture, housing, and the social sciences in modern Germany. Her work on this topic has appeared in *Journal of Architecture*, *Journal of Urban History*, and *Architectural Theory Review*. Her book *The Architecture of Social Reform: Housing, Tradition and German Modernism* is forthcoming with Manchester University Press.

Back to What City? Perspectives on Urban Design in Norwegian Discourse and the Grønland-Vaterland Project 1983–90

Guttorm Ruud

In 1983 the Norwegian architectural journal *Byggekunst* published a special issue on 'byforming' (lit.: city-forming), with the title 'tilbake til byen' (back to the city). Indeed, the special issue represented a turn from the post-war construction of satellite towns to reshaping and repairing the city centre and was a crucial stage in introducing urban design in Norwegian discourse. This issue also presented an early urban design project: LPO Architects' winner project in the 1982 architectural competition for the Grønland-Vaterland area in Oslo's centre. The architectural competition asked for a project that addressed both buildings, infrastructure, public space and landscape for this site, which except a large motor road crossing it was mostly empty since the pre-war urban structure had been demolished to make room for an unrealised large commercial post-war project. Between 1983 and 1990, the architectural discourse on urban design developed alongside the design and construction of the Grønland-Vaterland project, and both discourse and project reveal contrasting and conflicting positions. Influenced by the architectural theoretician Christian Norberg-Schulz, one such perspective called for aesthetic guidelines based on the traditional city's spatial principles. Another theoretical perspective, influenced by structuralism and the architectural theories of Aldo Rossi, emphasised understanding the urban space as the historical result of inherent urban logics and economic and technological development. A more pragmatic approach dealt with the concrete tasks of administering the complex organisation of urban design processes with multiple actors, straddling traditional city planning and the architectural project. These different perspectives lead to the question: back to what city? This paper explores various notions of 'city' and 'urbanity' in unfolding the urban design perspectives in the disciplinary discourses of architecture and the confrontations between actors in the Grønland-Vaterland project.

Guttorm Ruud holds a PhD in architectural theory and history from The Oslo School of Architecture and Design (2021). He has a master's degree in architecture and a master's degree in urbanism, and is a former member of the national board of the Norwegian Housing and City Planning Association.

Session D2

Tuesday 16 November 2021

09:30-12:00

Room E23

Housing Types

Chair: Vittorio Magnago Lampugnani

Paola Ardizzola

The Persistence of the Vision: Urban Design and Social Engagement in Bruno Taut's *Siedlungen*

Gdansk University of Technology Danzig

Irina Davidovici

Ground Conditions: Foundations and Extrusions in Housing Urban Design, 1900-1930

ETH Zürich

Zi Qing (CJ) Yang

Who Built the Concrete Sink in the Alleyway?: Life of the People and the Architecture of the 1970s and 80s Shanghai Lilong

University of Waterloo

Ilaria Maria Zedda

The Whole and its Parts: Rethinking the Berlin Block in the 20th Century Before and After the *Zeilenbau*

RWTH Aachen / University of Bologna

Notes

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Housing Types
16 November 2021
Room E23

The Persistence of the Vision: Urban Design and Social Engagement in Bruno Taut's *Siedlungen*

Paola Ardizzola

After the First World War, in Berlin, social cooperatives are the major means of developing new housing policies destined for the working class. Called Soziale Bauhütten, they focus on the Siedlung typology as innovative housing settlement, expression of the new political, social and urban system of the Weimar Republic. The aim of the workers' cooperative is not just building affordable houses, but the fulfilment of social expectations through specific architectural values. Bruno Taut, who contributed to the development of Berlin as Grossstadt with more than ten thousand housing units, seems to be the Weltbeglückter architect: he does not focus just on functionalism but persistently pays attention to the proletariat's intrinsic human needs, whose aim is to claim a new social identity. The result defines the effective new urban typology also in sociological terms, as a symbol of the cohesion of the workers. Thus, Taut's effort is to reify an existential value by 'framing the space' according to a new idea of urban setting, which expresses the democratic concept it subtends. The residents have a social engagement before the construction of the Siedlung initiated: the cooperative members, sharing with the architect the ideal of a renewed social life iconified in a new architecture, through a self-identification they epitomize the pioneers of the new dwelling type, though the real innovator was Taut, imbued of his preliminary utopian vision, now translated into real. This paper aims to analyse new values implied in Taut design process, which determined a strong collective imaginary expressed in the Siedlung. Indeed, it represents a legacy of democratic architecture, a place where the working class was able to experience its status within a revolutionary idea of urban space, connoting the city on a grand scale.

Paola Ardizzola owns a Ph.D. in History of Architecture and Urbanism. Founder of the Architecture Department at Antalya International University where she served as executive dean, assistant professor at Lebanese American University, associate professor at the German University in Cairo, currently is visiting professor at Gdańsk University of Technology. Main research interest: history and theory of twentieth-century architecture. In 2010, awarded the Bruno Zevi International Prize. At present, she is completing a book on Zvi Hecker.

Ground Conditions: Foundations and Extrusions in Housing Urban Design, 1900-1930

Irina Davidovici

In his early urban design manual *Platz und Monument* (1908), Albert E. Brinckmann stated that "building cities means using housing to shape space". Housing, by virtue of its critical mass and inexorable standardization, plays a large role in the articulation of specific urban fabrics in large cities. At the same time, the buildings and spatial relationships that are visible above the ground are profoundly conditioned by invisible power relations and static conditions at ground level and below. Soil composition, parcellation, ownership, land clearance and ground reserves have played an inestimable role in the shaping of urban spaces. At the turn of the twentieth century, many cities in the industrialized world facing unprecedented growth felt the combined squeeze of capital expansion and the need to provide physical shelter to masses of incoming new urbanites. This provided the pressure conditions under which their physical fabric crystallized in configurations dictated by predominant ground conditions, configurations in part preserved until today.

This paper proposes a transversal study of the correlation, in several cities, between ground conditions and predominant housing formations (perimeter blocks, terraced streets, standardized estates, high-rise) in a historical period widely associated with urban expansion and densification. In order to compare this set of correlations, the proposed theme will be restricted to a narrow yet 'thick' description of standard housing formations in London, Paris, Amsterdam and Bucharest. The interdependence of housing types and ground conditions parallels the tension between the heteronomous conditions intrinsic to housing, and the autonomous ambitions of architectural and urban form.

Housing Types
16 November 2021
Room E23

Irina Davidovici is senior researcher at the gta Institute, ETH Zürich, where she leads the Doctoral Programme in History and Theory of Architecture. She is guest professor in history and theory of architecture at EPFL Lausanne. Her research straddles urban housing studies, commons theory, and architectural history and criticism.

Housing Types
16 November 2021
Room E23

Who Built the Concrete Sink in the Alleyway?: Life of the People and the Architecture of the 1970s and 80s Shanghai Lilong

Zi Qing (CJ) Yang

To suggest a better future, we must understand and acknowledge the past that we tend to take for granted and gradually forget. My research looks into a typology of an old residential typology in Shanghai, China, called Lilong. A lilong neighbourhood consists of multiple rows of two to three-story rowhouses and interconnecting narrow alleyways, called longtangs, in-between. Each lilong unit originally only accommodated one family. However, as the waves of population influx in Shanghai strained the housing supply throughout history, each unit started to accommodate multiple families at the same time. As a consequence, the interior was crowded, and the residents started to extend their daily life into the public longtangs, unconsciously animating the neighbourhood and blurring the separation between private and public. Residents architecturally modified the interior and exterior of the houses, creating layers of visual complexity to the neighbourhood. These transformations were not aesthetic decorations but essential solutions to the lack of space for lilong living. The lilong architecture evolved naturally and organically, responding to the residents' programmatic needs. This research intends to unfold this intertwined relationship between the lilong residents and their lilong architecture.

The research investigates the lilong during the 1970s and 80s, when the living space was as low as 4.4 square meters per capita. The process involved looking through resources such as archival photographs, literature, and documentaries in order to reconstruct the architectural, urban spatial characteristics of lilong. However, the most important methodology was the in-person interviews with lilong residents, which provided the research with first-hand information of the 70s and 80s lilong living. It is a documentation that asks how the lilong residents and the lilong houses generated a reciprocating influence upon each other, and how this was manifested through the architectural transformations. These transformations embodied a process of lilong's growth through time.



Zi Qing (CJ) Yang is an architecture student at the University of Waterloo School of Architecture. Having to worked and lived in cities, such as Toronto, Vancouver, Shanghai, Rome, and Tokyo, the multi-cultural exposure allowed me to have a deep understanding of how differently people interact with the local architecture and urban design.

The Whole and its Parts: Rethinking the Berlin Block in the 20th Century Before and After the Zeilenbau

Ilaria Maria Zedda

From the 1890s, new models of urban blocks were built in Berlin, where traditional apartment types and spatial solutions were implemented to overcome rental-housing problems. In these so-called reform blocks the traditional relations between houses and plots changed. Larger unitary projects were designed—sometimes even large ensembles, boasting a great complexity of private, collective, and public spaces. Even though these models offered high-quality living conditions, from the 1930s the Berlin Block disappeared from the praxis of urban design. It wasn't until the 1980s, for the "critical reconstruction" of (West)-Berlin by IBA 1984-1987, that this typology was thematized and designed again. But more importantly, IBA reinterpreted the Berlin Block pursuing a balance between tradition and modernity by means of new apartment types, architectural languages, and spatial and morphological solutions. The social, economic, and political premises of these two experiences in Berlin's 20th century urban design were markedly different. For example, reform blocks resulted from private initiatives and IBA blocks from political ones. Moreover, the former were mostly built in peripheral areas of Berlin at the beginning of the 20th century, while the latter were designed to reconstruct the historical city center after WWII. Besides, considering specific architectural aspects, reform blocks were conceived as unitary projects, while IBA blocks are fragmented and often result from the juxtaposition of heterogeneous architectures. Nevertheless, one can also notice similarities—for example concerning spatial and morphological solutions, plot division or communication of the inner courtyards with the exterior public spaces. Starting from these remarks, this paper offers a comparative approach to these two models of modern Berlin blocks. Nowadays, critical knowledge of these models is still of value for high-quality urban design, whenever it aims to take into account modern needs without renouncing its traditional elements.

Housing Types
16 November 2021
Room E23

Ilaria Maria Zedda is PhD candidate at RWTH Aachen and at University of Bologna. Currently, she is lecturer at the RWTH Aachen and at the Potsdam School of Architecture. Her research focuses on architectural composition, the urban block, the architecture of the city and the housing issue in the 20th century. Her dissertation "The Open Block of Berlin. Careful Design Strategies of the Internationale Bauausstellung Berlin 1984-1987" focuses on the reinterpretation of the Berlin Block after WWII by IBA Berlin 1984-1987.

Programme

Tuesday Afternoon
16 November 2021

13:30 – 15:00 Room E51

Keynote Lecture by Jennifer Mack
Urban Design's Hereafters: Police and Panic in the "Paradise City"

15:00 – 17:30

Parallel Sessions

Session A3 Room J43.1 **Neighbourhoods and Communities**

Chair: Jennifer Mack

Cristina Leme, Renato Rego,
Carolina Pescatori & Dinalva Roldan
Urban Design and Favelas in Brazil:
The Emergence of the Field and New
Approaches to a Persistent Issue **p.78**

Savia Palate
Children's Play: Designing Playspaces in
the British Late Postwar Housing Estate
p.79

Pari Riahi
Founded Visions of Urbanity: Social
Housing Projects in Parisian Suburbs **p.80**

Session B3 Room E51 **Regimes and Ideologies**

Chair: Samia Henni

Fatima Abreek-Zubiedat
'Militarized Urbanism' in Making Cities in
Conflict: The Case of Khan-Younis in the
Gaza Strip **p.84**

Julian Beqiri
Modernism Interrupted: Pristina University
Campus **p.85**

Andri Gerber
Gallaratese and Segrate: The Politics of
Urban Design **p.86**

Tanu Sankalia
Blank Slate? Specters of Tabula Rasa
Urban Design on San Francisco's Treasure
Island **p.87**

Gabriel Schwake
Re-militarised Urbanism: Localised Forms
of Neoliberalism **p.88**

Session C3 Room E41.1 **Disciplinary Tensions**

Chair: Janina Gosseye

Adrià Carbonell
Al Natural or Contra Naturam? Per O.
Halmman's Project for Barcelona as the
Antithesis of Cerdà's Expansion Plan **p.92**

Ruijie Du
From an Empire's Capital to 'Culture
City': A History of Urban Design in 1930s
Beijing **p.93**

Tiina Männistö-Funk
The Challenge of the Old Town: The 1952
City Plan for Turku and the Question of
Conservation **p.94**

Florian Urban
The Postmodern Old Town of Elbląg **p.95**

Session D3 Room E23 **Infrastructure and Mobility**

Chair: Carola Hein

André Bideau
Injecting Traffic and a New Civic Realm:
A Historic Mismatch for Zürich? **p.98**

Barbara Boifava
The Granite Forest of Seattle, Washington
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Romina Canna
The Hartford Conference: A Clash of
Disciplinary Autonomies **p.100**

Ludovico Centis
The Road. Or a Venice that Never Was
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Clarence Hatton-Proulx
Wood Sheds and Fuel Pumps: The
Contestation of Urban Energy Transitions
in Montréal, 1945-1960 **p.102**

Giulia Scotto
Metanopoli or the 'City of Methane' **p.103**

17:30 – 18:00

Coffee Break

18:00 – 19:30 Room E51

Keynote Lecture by Roger Diener
The House and the City?

19:30 – 22:30 Restaurant LaSalle

Conference Dinner

Session A3

Tuesday 16 November 2021

15:00-17:30

Room J43.1

Neighbourhoods and Communities

Chair: Jennifer Mack

Cristina Leme, Renato Rego, Carolina Pescatori & Dinalva Roldan

Urban Design and Favelas in Brazil: the Emergence of the Field and New Approaches to a Persistent Issue

University of São Paulo, State University of Maringa, University of Brasilia, University Paulista, Brazil

Savia Palate

Children's Play:

Designing Playspaces in the British Late Postwar Housing Estate

University of Cambridge

Pari Riahi

Foundered Visions of Urbanity: Social Housing Projects in Parisian Suburbs

University of Massachusetts Amherst

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Urban Design and Favelas in Brazil: The Emergence of the Field and New Approaches to a Persistent Issue

Cristina Leme, Renato Rego,
Carolina Pescatori & Dinalva Roldan

A series of seminars held in Brasilia in mid-1980s, late institutionalized Urban Design as a discipline in Brazil. The meeting was one of the first official events related to the course proposed by Sert almost three decades before. Scholars and professionals from various regions of the country attended the four editions of the seminar (1984, 1986, 1988, 1991), presenting case studies and theoretical viewpoints. Brasilia and the modernist rationale clearly set the paradigm to which they reacted against. An important theme for the Brazilian urbanization process emerged from the first seminar: how to intervene in favelas. This paper summarizes the criticism of the first public interventions that removed inhabitants to distant and precarious urban areas, and addresses the experiences of urban design in favelas from the 70's, which involved public space and the resumption of local neighbourhood, new construction techniques, water systems and sanitation infrastructure. The paper analyses some of the most paradigmatic examples, considering the authors of the projects, their theoretical affiliations, international research connections, major bibliographical references and main discussion topics. As a result, the paper contributes to analyse the genesis of urban design in Brazil, their main ideas and goals, and the particularities of the local approach to the global term.

Dr. Cristina Leme, Dr. Renato Rego, Dr. Carolina Pescatori, and Dr. Dinalva Roldan are Brazilian professors, researchers engaged in a research project named Genealogy of Urban Design in Brazil. Their research interests and academic practice involve housing, urbanization, and new towns. They have published widely on town planning history in Brazil

Children's Play: Designing Playspaces in the British Late Postwar Housing Estate

Savia Palate

By the 1960s, planning and housing studies were purposefully incorporating sociological studies in an effort to address the diversity of needs of families and individuals living in housing estates. This brought along the debate of whether playspaces, particularly in high-rise housing estates, should have been a prerequisite in planning applications protected by law or whether playspaces could be provided up to the housing providers' and tenants' discretion. This paper focuses on how studies, research, and a series of governmental documents produced in the 1950s-1960s tried to contemplate on the necessity of the playspace as an element of positive contribution to town planning, which was counterbalanced by a parallel debate of that time: the need for car parks. Both of these elements reflected, even though in a different manner, an incremental demise of communal facilities in line with the home-centred aspirations of the "affluent society" that emerged during the "golden age of capitalism." By critically interrogating the antagonisms and conflicting interests that surfaced through processes of laying out requirements for playspaces, this paper discusses the inevitable entanglement of state policy and the underlying societal shifts due to the advent of car ownership, mass production, and consumerism that devised not only the design of the domestic private sphere, but rather controversially, shaped the broader layout of housing estates, which, even though microscopically read through playspace design, involved immediate effects in the scale and collectivity of the city.

Savia Palate is currently completing her Ph.D. in Architecture at the University of Cambridge (UK); a degree fully funded by the Vice-Chancellor Award and a complementary contribution by the A.G. Leventis Foundation. Currently, she co-organizes the SAHGB Annual Symposium 2021 on Architectural Histories and Climate Emergency.

Foundered Visions of Urbanity: Social Housing Projects in Parisian Suburbs

Pari Riahi

This paper investigates the shifting grounds that anchor the large housing projects in Parisian suburbs. Looking into the complex setting of post-war France, and zeroing in on a number of suburban sites in the North and Northeast of Paris, it looks into instances in which Jean Renaudie, Renée Gailhoustet, and Emille Aillaud, architect by training, conceived large scale projects that straddled architecture, landscape and urban design. They designed housing projects which were conceived with social and political ambitions to offer affordable and improved housing to a large population gravitating around the city from the 70s. Today, many of these projects have become the terrain upon which inequity, segregation, conflict, and violence continue to unfold. Following the traces of the architectural ideas that shaped these projects, the paper examines a sampling of their architects' gestures in detail and questions the possibility of rethinking these spaces, now with insight from clearly demarcated disciplines of urban design, architecture and landscaped architecture. Departing from the principle that these projects were primarily conceived as large-scale architectural projects rather than urban proposals, the research identifies how the confounding of the two led to the creation of peri-urban zones that are made of large and mostly vertical constellations of public housing overshadow floating stretches of open grounds. Left on their own to counteract the complex web of social, cultural and economic vectors that affect the marginalized population dwelling, these grounds of absence have turned into voids that defy the very notion of publicness. Assessing these large projects, at the time where many are in need of major reconfigurations is critical and timely.

Pari Riahi is a registered architect and an Assistant Professor of Architecture at University of Massachusetts. Her first book, *Ars et Ingenium: The Embodiment of Imagina-on in Francesco di Giorgio Martini's Drawings* (Routledge, 2015) and her forthcoming book, *Disjointed Continuity: Architectural Drawing in the Post-Digital Era* focus on architectural drawings.

Session B3

Tuesday 16 November 2021

15:00-17:30

Room E51

Regimes and Ideologies

Chair: Samia Henni

Fatima Abreek-Zubiedat

'Militarized Urbanism' in Making Cities in Conflict: The Case of Khan-Younis in the Gaza Strip

ETH Zürich

Julian Beqiri

Modernism Interrupted: Pristina University Campus

Epoka University

Andri Gerber

Gallaratese and Segrate: The Politics of Urban Design

ZHAW

Tanu Sankalia

Blank Slate? Specters of Tabula Rasa Urban Design on San Francisco's Treasure Island

University of San Francisco

Gabriel Schwake

Re-militarised Urbanism: Localised Forms of Neoliberalism

TU Delft

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'Militarized Urbanism' in Making Cities in Conflict: The Case of Khan-Younis in the Gaza Strip

Fatima Abreek-Zubiedat

Urban design in conflict cities, where the military and the civilian meet and clash, is frequently studied in terms of counterinsurgency or urbicide. This paper offers a new perspective, which I give it a new term: 'Militarized Urbanism'. This term describes the clashes between the "realm of warfare urbanism", presented by military technologies of pacification, and the "cultural realm of architecture and urbanism", formed by civic values. As a representative example, I discuss the case of Khan-Younis city in the mid 80s', when it was a featured part of the Israeli rehabilitation projects.

Archival materials and in-depth interviews with key personnel who were in charge of the camp's and city's design reveal a dual and complex role of the architects as mediators to forge cultural civilian agenda of refugees' right-to-city and to respond for political and military interventions. Under this complicated reality, the architects were appealed to French colonial Mediterranean architecture to ground a sense of 'home' and to normalize the refugees' property rights. They referred mainly to the reintegration projects of Anatole Kopp in Algeria as well as his drawings of Khan-Younis during his visit to Israel. At the time, these plans conceived in de facto colonized people and clashed with security functions of military rules and settler colonialism, and, therefore, they converted to borrowed style by the architects to keep with security orders. As a matter of fact, the military administration has added a 'military belt' around the neighborhood to restrict development toward the sea. They have also outlined a main wide road cutting the neighborhood to ensure military access. Even the skyline of the neighborhood was determined by military surveillance systems. These actions led to the change in the original plans of the architects, which severed as a shuttling pad for analysis by other counterinsurgency architecture.

Fatima Abreek-Zubiedat is a post-doctoral fellow at the Institute for the History and Theory of Architecture (gta) at ETH, Zürich. Fatima is an architectural historian and theorist, and co-founder of Zubiedat Architects. Her research focuses on cities in conflict, (post)colonial studies, and citizenship with a focus on refugees.

Modernism Interrupted: Pristina University Campus

Julian Beqiri

In the early 1970s, the Yugoslav Government granted the request for the creation of the first Albanian speaking University in Yugoslavia thus paving the way for the designing of Pristina University campus. The architect Bashkim Fehmiu envisioned a concept influenced by modernist ideas, applying a modular scheme that would allow future extension if needed. The university library, which was placed in the center, was later designed by the Croatian architect Andrija Mutnjaković. It implemented architectural features commonly found in the religious buildings, like cubes and domes. But following a series of political upheavals, in 1989, the Serbian government revoked Kosovo's status as an autonomous region and unilaterally gave the building permission for a new orthodox church in Pristina. The parcel chosen was inside the campus, next to the university library which had already been functioning since 1982. Due to the subsequent events the new church was never finished and seen as a symbol of the rule of Slobodan Milošević repeatedly provokes a state of debate over its legitimacy. Built during the occupation period it remains a secluded landmark confronting the liberal principles upon which the university masterplan was originally designed. This investigation's focus will be on revealing the modernist character of Pristina University campus and on evaluating to what extent this interruption presents a confrontation between Serbian nationalism and Kosovo's attempt toward a secular society. While Serbian Orthodox Church has played an essential role in forming the Serbian national identity the Christian antemurale myth has been largely used to advocate the construction of new churches. In this respect, this article will discuss whether the Church of Christ the Savior in Pristina objectifies the Christian bulwark, and if so, how that fits in a thoroughly designed academic environment.



Julian Beqiri is an architect, urbanist and researcher. He holds a master's degree in Architecture, UPT Albania and a master's degree in Urbanism, TU Delft Netherlands. From 2016 to 2020 Julian worked at OMA (Office for Metropolitan Architecture) Rotterdam and his current position is assistant lecturer at Epoka University, Albania.

Gallaratese and Segrate: The Politics of Urban Design

Andri Gerber

When talking of “Gallaratese” and “Segrate”, one immediately thinks of the mythical projects of Aldo Rossi, yet one often forgets that these were only part of larger developments by other architects – the Segrate Townhall (1963–1966) by Guido Canella and Michele Achilli and the Gallaratese scheme (1969–1973) by Carlo Aymonino – for which Rossi was invited to contribute. What brought these friends together, was not least their political activism and membership in the PCI (Rossi, Aymonino and Canella) and PSI (Achilli and later the same Canella) and the attempt to integrate their political beliefs into architecture and urban design.

This implied mainly the choice to operate in the periphery and to invest urban qualities to it, to build only for public institutions and to accommodate as much open space for the “collettività”, the commons, as possible. On the background of an intense political climate, these architects participated in many ways to the official political debate, yet with two different ends: Rossi and Aymonino would withdraw – not least out of delusion – from an active participation to politics and choose to practice their political belief on the level of theory, while Canella and particularly Achilli choose an active political career. Aymonino would define his position in the book *Origini e sviluppo della città moderna*, which was a direct attack on Leonardo Benevolo’s book *Le origini dell’urbanistica moderna* published two years earlier, where the author asserted that urbanism was nothing but politics, an untenable position for Aymonino and Rossi and their idea of an autonomy of architecture. Furthermore, Aymonino’s book would not only include famous case studies of the past – the Höfe etc. – but also the depiction of a slum in Rome, an absolute novelty. At the end, Gallaratese and Segrate separated something else: if Aymonino received his commission by a building company – possibly also because of his political beliefs – Canella and Achilli profited from the corrupt Milanese political system, which in particular in the Hinterland favored those architects that were member of the PSI. This brings forward an interesting moral dilemma for all these left architects, which is the exertion of power to exclude non-aligned architects in the name of a “better” city.

Andri Gerber is an architecture and urban design theoretician and urban metaphorologist. He earned his MSc in Architecture as well as his PhD (awarded with an ETH medal) and his habilitation from the ETH Zürich. He is a professor for Urban History at the ZHAW and a private lecturer at the ETH. His current research and publications focus on matters relating to spatial perception from a cognitive perspective, and on the potential of board and video games in architecture and urban design. Among his recent publications are *Architectonics of game spaces* (with Ulrich Götz (transcript 2019)), *Training spatial abilities* (Birkhäuser 2019) and a Covid-19 themed videogame, “Dichtstress”.

Blank Slate? Specters of Tabula Rasa Urban Design on San Francisco’s Treasure Island

Tanu Sankalia

Ever since it was built in 1937 in the middle of San Francisco Bay, Treasure Island has been through several radical transformations. The 400-acre, man-made island was conceived as a site for San Francisco’s first airport during a time of transportation infrastructure expansion. Between 1939-1940, it hosted the Golden Gate International Exposition (GGIE), a world’s fair that promoted the idea of a peaceful Pacific Rim interconnected by commerce and trade. World War II scuttled this utopian imagination, and in early 1942 Treasure Island was converted into an active U.S. naval base, which was eventually closed in 1997. In 2011, the City of San Francisco approved a redevelopment project on the island for a new “sustainable” city of 19,000 residents with 8000 units of housing, two hotels, 500,000 SF of commercial space, and 300 acres of parkland. Critics and commentators have hailed the project as a shining example of twenty-first century, “ecotopian,” urbanism.

Treasure Island’s history reveals that the site has been recurrently transformed by federal and local agencies through ambitious projects such as the airport, world’s fair, military base, and eco-city. These transformations rely on tabula rasa urban design in which one phase is almost entirely erased for the next. Yet, Treasure Island’s tangled history complicates and creates challenges for the promise of a new eco-city. Its construction from landfill poses seismic risks in an earthquake prone region; its flat, low-lying topography is threatened by sea-level rise; and, the decades long military occupation has left behind toxic, nuclear contaminated, soil.

By examining plans for the new eco-city against the backdrop of its history as a naval base and world’s fair site, this paper explores the limits of tabula rasa urban design on Treasure Island. It argues that the past can never be entirely erased but invariably lingers in the present.

Tanu Sankalia was trained as an architect and urban designer at the School of Architecture, Ahmedabad, and at UC Berkeley. He is Associate Professor and Program Director of Urban Studies at the University of San Francisco, and co-editor of *Urban Reinventions: San Francisco’s Treasure Island*, University of Hawaii Press, 2017.

Re-militarised Urbanism: Localised Forms of Neoliberalism

Gabriel Schwake

This paper defines military involvement in the process of spatial production as a localised form of neoliberal urbanism. Despite being a global phenomenon, financialised urban development is constantly mediated to the context in which it takes place, coping with local interests and agendas while receiving a local implementation. In general, the existing literature understands neoliberalism as a worldwide decline in state intervention and an increased reliance on the private market. Nevertheless, in centralised and post-socialist contexts the privatisation of the state-controlled economy is often characterised by the transformation of public bodies into semi-private agents, harnessing the new market-oriented agenda to retain their privileged status. One of these public organisations is the military, which uses its socio-political influence and leading cultural role to turn into a private real estate agent, developing urban projects either for the use of its members or as a means to secure extra-governmental funds in times of decreased public spending. Examining the increasing role of the Israeli, Egyptian and Serbian armies in urban development, this paper demonstrates how these restricted groups turned their cultural capital into a financial one, fostering new modes of private-public-partnerships that serve their budgetary concerns as well as the individual interests of their personnel. Accordingly, this paper analyses the demilitarisation of militaries and the re-militarisation of urban development, explaining how public agencies perform as private and non-governmental interest groups, taking over the responsibilities of the state while promoting their separate corporate agenda. Studying the aforementioned contexts, this paper illustrates a new mode of localised global neoliberalism while explaining its influence on the process of spatial production. Therefore, this paper depicts a unique aspect of neoliberal urbanism, which is characterised by a merger of nationalism and market economy that affects all levels of the built environment.

Gabriel Schwake is a Fritz Thyssen Postdoctoral Fellow at TU Delft. He is interested in the transforming role of the built environment in times of increasing globalization and nationalism. Gabriel is the author of *Privatise and Rule* (Cambridge University Press, forthcoming) and several articles discussing housing, privatisation and territoriality.

Session C3

Tuesday 16 November 2021

15:00-17:30

Room E41.1

Disciplinary Tensions

Chair: Janina Gosseye

Adrià Carbonell

AI Natural or Contra Naturam? Per O. Halmman's Project for Barcelona as the Antithesis of Cerdà's Expansion Plan

KTH Royal Institute of Technology & MIT

Ruijie Du

From an Empire's Capital to 'Culture City':
A History of Urban Design in 1930s Beijing

Harbin Institute of Technology

Tiina Männistö-Funk

The Challenge of the Old Town:
The 1952 City Plan for Turku and the Question of Conservation

University of Turku / ETH Zürich

Florian Urban

The Postmodern Old Town of Elbląg

Glasgow School of Art

Notes

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AI Natural or Contra Naturam? Per O. Halmman's Project for Barcelona as the Antithesis of Cerdà's Expansion Plan

Adrià Carbonell

How did urban design principles of Nordic Classicism travel to the Mediterranean shores of Barcelona? And, how did they coalesce with one of the most ambitious urban plans of the 19th Century, arguably the foundational project that established the theoretical basis of modern urbanism? This paper will present the competition entry AI Natural that Swedish architect and urban designer Per O. Hallman submitted to the Pla d'enllaços competition for Barcelona in 1903, aiming at solving the connection between the layout of Ildefons Cerdà's 1859 Plan of Reform and Expansion and their neighbouring villages. Although the competition was awarded to the French architect and planner León Jausseley, Halmman's proposal can be regarded as a foremost antithesis of Cerdà's plan.

The competition launched by the municipality of Barcelona was one sign, among many, of the opposition to Cerdà's proposal by the Catalan political leaders and cultural elite. As such, the competition purposely sought to alter the plan's most essential features. The rejection of Cerdà's project was entrenched both in political tensions and aesthetic argumentations. As we will see, it also brought to the foreground contrasting conceptions of urbanism that have lived on until today: that of a practice conceived as an instrument for social reform and another grounded in a socially detached conception of artistic autonomy.

The paper brings to light Hallman's fairly unknown project in order to resituate a debate around principles and goals of urbanism, which to some extent anticipated the gradual split between urban planning and design. In this way, this early 20th century example is presented as a prelude of the position that postmodernity brought about: the retreat of the scale and ambition of urbanism to that of the architectural object and the urban fragment.

Adrià Carbonell is an architect and urbanist teaching at KTH in Stockholm, where he is lecturer in architecture and phd candidate in applied urban design.

From an Empire's Capital to 'Culture City': A History of Urban Design in 1930s Beijing

Ruijie Du

From an Empire's Capital to "Culture City": A History of Urban Design in 1930's Beijing The urban construction of Beijing during Nanjing Decade (1928-1937) was relatively active in the republican era (1912-1949) of China. Curiously, compared to the vast amount of studies on urban transformation of late Qing and early republican era, the urban practice in the 1930s' Beijing, in particularly, the so-called Beiping Culture City movement remains a gap in current urban design scholarship. The relocation of the capital to Nanjing in 1928 not only led to the relegation of Beijing to Beiping, but also to the decline of the former imperial center, which was taken as a huge crisis by both local government and public. For economic, political, military, and various reasons, converting Beijing into China's cultural tourism center became a common understanding of the whole society, and a Culture City movement centered on the preservation of cultural relics was launched. Because of this movement, Beijing's historic buildings and antiquities have been protected, urban infrastructure and public utilities have been further constructed and modernized. Why did Culture City movement become such a fundamental component of urban development of Beijing? What were the ideas, processes and actors that engender and lead this movement? What impact did this urban design approach have upon urban and social transformation? This study investigates the context and programmes as well as the practices of Culture City movement as a special case of urban design approach in early 20th century. It reveals that this approach standardized the originally more flexible and experimental way of urban transformation, aiming at shaping Beijing into a modern showcase of Chinese tradition to the world. It is argued that Culture City movement reflects and contributes to a radical shift in local identity and ideology in response to domestic and global turbulence and challenges, while further enhancing the level of urban modernization.

Ruijie Du is a Research Assistant Professor of Harbin Institute of Technology, Shenzhen. After graduated from Technical University of Berlin with a Master in Urban Design, I conducted PhD research on the concept of authenticity in heritage conservation at The Chinese University of Hong Kong under the supervision of Prof. Ho Puaypeng.

Disciplinary Tensions
16 November 2021
Room E41.1

The Challenge of the Old Town: The 1952 City Plan for Turku and the Question of Conservation

Tiina Männistö-Funk

Olavi Laisaari was one of the first Finnish architects specialized in urban design, but his work has remained relatively unstudied. Laisaari prepared zoning plans for several Finnish cities, prominently also for Turku, the oldest city in Finland, as its city architect 1948–1960. Finland at the time was facing massive planning challenges related to societal change. Still in 1950, some 75 percent of Finnish population was rural, but the country was on the brink of an extremely rapid urbanization process that set high demands on urban planning.

Laisaari's 1952 plan for Turku aimed at expanding the old compact city by decentralizing its functions. In this paper, I will concentrate on the conflict between Laisaari's plans and the urban conservation interests, personified especially by the archaeologist Carl Jacob Gardberg. As the representative of the city museum, Gardberg proposed in 1955 a list of buildings to be saved, triggering a dispute with Laisaari. As Cristopher Klemek (2011) has argued, the rediscovery of the old town as an idea challenged and questioned the international urban renewal regime in the 1950s. However, also the role of actual old towns in renewal plans is interesting, materially and discursively.

Laisaari was a strictly functionalist planner, increasingly inspired by American car-cities. He saw traffic planning as the key solution, which necessitated renewing also the city center. Laisaari's Turku plan was never fully carried out, but it influenced the city to a high degree. In the old city center, two thirds of existing buildings were demolished and replaced. I will study the mutually shaping dialogue of urban renewal design and the urban conservation interests. This also offers a historical case study of spatial negotiations between urban designers and other urban actors.

Tiina Männistö-Funk is a historian of technology and mobilities. Ager PhD (2014) she worked at Chalmers University of Technology, studying urban transport. She now leads a project on equality and urban design at the University of Turku and is a visiting scholar at the Chair for Science Studies, ETH Zürich.

The Postmodern Old Town of Elbląg

Florian Urban

The town of Elbląg in northern Poland is an unusual example of postmodern urban design. At the end of the Second World War, the famous Old Town with its over 600 late medieval and early modern houses was reduced to rubble, and left largely ruined for more than three decades. From 1983 onwards it re-emerged as was referred to as *retrowersja* ("retroversion"): a house-by-house reconstruction on the historical block plan (master plan by Wiesław Anders, Szczepan Baum and Ryszard Semka, modified under the influence of local Head Conservationist Maria Lubocka-Hoffmann). The new buildings were executed using postmodern forms with historic quotations that were only loosely inspired by the buildings destroyed in 1945, but today form a consistently designed ensemble that is legible as "old town" and popular among both locals and visitors.

The rebuilding of Elbląg's Old Town shows how postmodern urban design was successfully used to reconcile contradictory desires and address contemporary challenges. These include a contested past in a town that had been a part of Germany until 1945, a longing for local identity and visible historicity despite historical ruptures, and the establishment of traditional planning principles such as small scale and mixed use in a modern environment. The paper will also point to the influence of the Polish school of historic conservation on an urban design practice that extends beyond the traditional concerns with historic buildings.

Disciplinary Tensions
16 November 2021
Room E41.1

Florian Urban is Professor of Architectural History and Head of History of Architectural/Urban Studies (HAUS) at the Glasgow School of Art. He holds a Master of Fine Arts from the University of the Arts in Berlin, an MA in Urban Planning from UCLA and a Ph.D. in History and Theory of Architecture from MIT. He is the author of *Neo-historical East Berlin* (Ashgate, 2009), *Tower and Slab – Histories of Global Mass Housing* (Routledge, 2012), *The New Tenement – Residences in the Inner City since 1970* (Abingdon: Routledge, 2018), and *Postmodern Architecture in Socialist Poland - Transformation, Symbolic Form and National Identity* (Abingdon: Routledge, 2021).

Session D3
Tuesday 16 November 2021
15:00-17:30
Room E23

Infrastructure and Mobility

Chair: Carola Hein

André Bideau

Injecting Traffic and a New Civic Realm: A Historic Mismatch for Zürich?

Accademia di architettura Mendrisio / ETH Zürich

Barbara Boifava

The Granite Forest of Seattle, Washington

Iuav University of Venice

Romina Canna

The Hartford Conference: A Clash of Disciplinary Autonomies

IE School of Architecture and Design

Ludovico Centis

The Road. Or a Venice that Never Was

IUAV University of Venice / Architectural Association School of Architecture

Clarence Hatton-Proulx

Wood Sheds and Fuel Pumps: The Contestation of Urban Energy Transitions in Montréal, 1945-1960

INRS / Sorbonne Université

Giulia Scotto

Metanopoli or the 'City of Methane'

University of Basel

Notes

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Injecting Traffic and a New Civic Realm: A Historic Mismatch for Zürich?

André Bideau

Zoning and traffic planning reached ever greater influence in urbanism when individual mobility was advocated in the US and Western Europe following World War Two. Yet planning policies did not merely seek to decentralize growth - a tendency often overemphasized in assessments of this period. As Keynesian welfare states sought to balance urban and regional development, the redevelopment of urban cores was likewise accelerated, relaunching them as centers of business, retail, administration and culture. Downtown afforded prominent opportunities to display modernist 'Stadtlandschaft' aesthetics. This paper addresses mobility and centrality with a historic case study stemming from the 'Generalverkehrsplan' in Zürich. The overarching traffic plan from 1954 was a design as radical as it was urbanistically invisible: a two-dimensional matrix geared toward spatial fluidity.

The Generalverkehrsplan was a circulation scheme with an inner-city loop road encircling and energizing Zürich's historic core. This 'Cityring' would redistribute suburban car traffic and in turn be linked to the future national highway system traversing the metropolitan area. Two major squares were to benefit from the underground and aboveground renewal advocated by Cityring. Their complex circulation infrastructure became the premise for layered nodes with vast pedestrian plazas replacing the traditional civic realm. Floating on these superblocks, the opera and dramatic theater would each be housed in an iconic structure. As the respective designs show, the traffic scheme set the stage for a cosmopolitan urbanity which coincided with the wish lists of cultural institutions. Although emblematic for the 1960s, the downtown express loop eventually failed along with the ambitious theater and opera projects at Bellevue and Pfauen squares, as did Generalverkehrsplan overall. Considering the recent redevelopment of both squares (2014 & 2021), the paper examines Zürich's entanglement - temporary and conflictual - with the paradigm of maximum mobility and related concepts of urban ground.

André Bideau teaches history and theory of architecture and urbanism at Accademia di Architettura Mendrisio. He has lectured and taught extensively across Europe and the United States. His research targets the intersection of architecture production, urbanism and evolving forms of urban governance, in particular under the socio-economic dynamics of postmodernism and post-fordism.

The Granite Forest of Seattle, Washington

Barbara Boifava

Through a case study of the Freeway Park in Seattle, Washington, this paper discusses questions regarding the forms and practices of the challenge for a more mutually beneficial integration of freeways into urban settings.

The project of the Seattle Freeway Park, by the landscape architect Lawrence Halprin along with the integral collaboration and contributions of Angela Danadjieva as project designer, represents a truly important statement about a return to the vital relationship between man, the city and nature. As Halprin stated in his book dedicated to cities, "the art of urban design, as other branches of modern art, follows a naturalistic process".

With a pioneer approach and the arrangement for a new dimension of the freeway, the project designers created a choreographed sequence of spaces that recalls the native ecology and the essence of an individual place, as a way to create a "sublime" experience in the heart of the city. A hanging urban forest, thick and wooded, takes form over the interstate highway as a primordial expression of the old growth forests of the First Hill neighbourhood, which were milled into planks in the late nineteenth century.

Starting with the research and analysis of original documents from the Lawrence Halprin Collection, the aim of the paper is to explore the foundational components of a urban project design in which the city scene becomes a field of experimentation for groundbreaking approaches that can enkindle natural processes, while validating reflections that are at once formal, aesthetic, social and of a profoundly ecological-environmental meaning.

In addition to the classic conception of "townscape design" for human wellbeing and healthy urban ecosystems, we are witnessing the emergence of new categories of urban landscape, which imply a return to the concept of "wilderness" and further research for an unprecedented "fantasy urban environment".

Barbara Boifava is an architecture historian. She graduated from the Luav University of Venice, where she completed a PhD in the History of Architecture and Urban Studies and where she is currently carrying out research projects. For some years, her research has focused on the relationship between landscape and the contemporary city.

The Hartford Conference: A Clash of Disciplinary Autonomies

Romina Canna

While the development of the Interstate Highway System in the US was portrayed for years as the key to a promising urban future, there was in the late 1950s, increasing anxiety over the suspected under-calculated impact in urban areas and the disciplinary shifts involved in its materialization. This paper investigates the so-called Hartford Conference celebrated in September 1957. Organized by the Connecticut General Life Insurance Company, it was entitled “The New Highways: Challenge to the Metropolitan Condition.” Beyond the essentially commercial motivations that drove its organization, the conference served as an attempt to open a discussion about the impact of expressways in urban areas.

The conference gathered a broad spectrum of participants, not limited to those involved in the planning or construction of the expressway system. Among the attendees were Bertram Tallamy, Federal Highway Administrator; Lewis Mumford, an acute critic of the urban scene; Victor Gruen, the ideological father of the shopping mall; Edmund Bacon, Director of the Philadelphia City Planning Commission; Clarence Stein, co-founder of the Regional Planning Association of America and many others. The proceedings are an unequivocal portrait of the time, where a series of disciplines collided over visions of an uncertain future for the city.

During the three days of the conference, professional, critical, and disciplinary autonomies clashed not only over the future of the American city but also over professional displacement and relevance in the making of the American city. This paper will focus on the presentations of Tallamy, Mumford, and Gruen as representative of disciplinary positions; the official, the critic, and the urban planner, each engaged in a vehement debate over the ambiguous meaning of “the urban” in a decisive moment for urban America.

Romina Canna is an Associate Professor at IE School of Architecture and Design. She holds a Ph.D. in Urbanism from the Polytechnic University of Catalunya in Spain. Her dissertation “Expressway Ends: Construction and Evolution of Urban Highways in the US 1900-1967” was the recipient of the UPC Extraordinary Doctoral Prize.

The Road. Or a Venice that Never Was

Ludovico Centis

Engineer Eugenio Miozzi has been a powerful figure in 20th century Venice, shaping key infrastructure for the city and imagining unconventional solutions for its growing environmental issues. He designed and oversaw the construction of the automobile bridge –parallel to the railway one built in the mid XIXth century by the Austrians– that crosses the lagoon and was completed in 1933. Shortly after he completed the Scalzi Bridge, that spans over the Grand Canal in front of the railway station. In the 1960’s, at the end of a long career, he proposed a futuristic solution to the “sinking” of Venice caused by the combined action of sea-level rise and ground subsidence: lift up the whole city injecting massive quantities of water in the underground.

Among these well-known designs and enterprises there is an unrealized project by Miozzi –a road of national interest along the Adriatic Sea coast, passing through Chioggia, Pellestrina, Lido and Cavallino– that could have radically changed the destiny of Venice. Firstly conceived in the 1930’s and then continuously refined over decades until the 1950’s, the engineer was firmly convinced that this road would have guaranteed the city a future of metropolitan interest, adding a key element to the maritime and railway terminals. Miozzi attributed to this road connection a cataleptic value to definitively activate the “chemical reaction” which would result in an effectively metropolitan dimension of the city, balancing the expansion in the mainland towards Mestre and turning the lagoon and the city at its center from an infrastructural cul de sac in a vibrant pole for a large region, spanning from Trieste to the marshes of Polesine reclaimed by the Fascist regime.

Ludovico Centis is an architect, founder of the architecture and planning office The Empire and co-founder and editor of the architecture magazine San Rocco. He has a PhD in urbanism (Università IUAV di Venezia). Centis is visiting school programme head at the Architectural Association School of Architecture in London since Fall 2020.

Wood Sheds and Fuel Pumps: The Contestation of Urban Energy Transitions in Montréal, 1945-1960

Clarence Hatton-Proulx

To account for the spatial imprint of petroleum on a global scale in the 20th century, Carola Hein has suggested we speak of a petroleumscape (Hein, 2018). Composed of drilling equipment, refineries, pipelines, gas stations, and the such, this infrastructure allows the circulation of oil, upon which modern patterns of mobility, convenience, and comfort rely. Yet it has scantily been examined by urban historians yet, who are more interested in cars than in the fuel that powers them. This is unfortunate because such a study allows us to understand how energy infrastructure is accommodated and shaped by urban practitioners and local context.

This paper analyses the implementation of gas stations in the city of Montréal, then Canada's main city, from the 1920s to the 1960s. It scrutinizes the early debates that took place in planning circles regarding their design and layout in the urban grid. It uses different case studies, from the first gas stations to Mies van der Rohe's Nuns' Island gas station of 1969, to examine the typological evolution of gas stations. It also investigates the intense animosity towards gas stations in the 1940s and 1950s — coming from property owners, tenants, and religious organizations — and the response of municipal urban planners, torn between global trajectories and local realities.

The evidence is sourced from the Ville de Montréal municipal archives, the Centre canadien d'architecture (CCA) archives, trade magazines, and insurance plans. The paper argues that urban planners have played an important role in the urban domestication of petroleum. It also contends that gas stations have been crucial nodes in the petroleumscape by linking oil sourced from afar with end consumers refueling their motor vehicles.

Clarence Hatton-Proulx is a PhD candidate in urban studies and history at INRS (Montréal, Canada) & Sorbonne Université (Paris, France). His thesis studies the social and spatial consequences of urban energy transitions through the case of Montréal (1930s-1970s).

Metanopoli or the 'City of Methane'

Giulia Scotto

Metanopoli, or the city of methane, was established in the rural outskirts of Milan in 1950 by the Italian national hydrocarbon agency ENI (Ente Nazionale Idrocarburi). The project merged the idea of the "centro direzionale" (business district), the British new town, and the self-sufficient neighborhood but took shape according to a corporate logic that responded mainly to productive and propagandistic purposes. Its main function was to host the company headquarter, its research laboratories, a small part of production, workers' housing, and leisure facilities.

The new town was part of an expanding supply chain network developed by ENI through its extractive operations in the Middle East and in Africa but was also very much linked to the specific conditions of post-world war Italy. It was strategically located along Italy's first highway (connecting Milan to Rome) and the methane pipeline supplying Milan industrial area but, at the same time, it constituted a physically fenced private enclave isolated in the Milanese countryside.

Unlike most of its contemporary urban development projects (see the QT8 developed for the 1947 Triennale), Metanopoli never entered the "official" urban design debate as its implementation did not follow the traditional masterplanning process but rather an assembly logic dictated by the company's wish for efficiency. Furthermore, architects were only partially involved in its development as most of the housing blocks were designed by ENI's "ufficio tecnico" (technical office). However, the influence of the modernist debate on urban design is visible in the grid-like structure, the generous green spaces, and the architectural interventions that came to populate the neighborhood.

Through a multiscale approach going from single buildings to global dynamics, this paper aims at exploring Metanopoli's incremental project in relation to the official urban design debate but also in its connection with the multiple and overlapping contexts that defined its planning and materialization.

Giulia Scotto is an architect, Ph.D. candidate, and faculty member at the Urban Studies department at the University of Basel. Giulia's ongoing Ph.D. "Postcolonial Logistics: ENI's Disegno Africano" investigates the spatial and social consequences of ENI's (Ente Nazionale Idrocarburi) infrastructural, architectural, and propagandistic operations in post-colonial Africa.

Programme

Wednesday Morning
17 November 2021

9:00 Foyer

Registration Desk Open

9:30 – 12:00

Parallel Sessions

12:00 – 13:30 Restaurant Bellavista

Lunch

Session A4 Room J43.1 City Governance and Urban Transformation

Chair: Tom Avermaete

Richard Brook

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Robert Riddel

South Bank Brisbane [p.109](#)

Erik Sigge

Centering Design: Urban Design in Sweden in the 1950s and 1960s [p.110](#)

Dana Silverstein-Duani

Postmodern Tel Aviv: An Unexpected shift to Urban Design [p.111](#)

Session B4 Room E51 The Politics of the Plan

Chair: Andres Kurg

Edoardo Cresci

Mario Ridolfi in the City of Terni [p.114](#)

Emine Gorgul

Revisiting 1956 Piccinato's Istanbul Master Plan: Mid-Century Modernization of Istanbul and the Melang [p.115](#)

Manlio Michieletto

History of Kigali as Satellite City in the Tropical Africa [p.116](#)

Aleksandar Vujkov

What Does the Future Hold: Rethinking Modernism and Urban Crisis in Socialist Yugoslavia [p.117](#)

Andrew Wilson

A City Transformed by War: Brisbane's City Plan and World War Two [p.118](#)

Session C4 Room E41.1 Professional Culture and Agents

Chair: Kenny Cupers

Tulay Atak

Projections on a Site: Considering the History of Urban Design in Manshiya (Tel Aviv) [p.122](#)

Gaia Caramellino & Nicole De Togni

'From Rhetoric to Reality': Urban Design as a Political Project in the North-American Professional Discourse of the 1960s [p.123](#)

Maarten Gheysen

Lessons from the Galette: Public Space and the Question of the Periphery [p.124](#)

Alice Haddad

Architecture Exhibitions in Flanders, 1980s-2000s: Public Platforms for an Extending Scale and Field of Architecture [p.125](#)

Alan J. Plattus

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Domonkos Wettstein

Emerging Scale of the Profession in the Lake Balaton Development [p.127](#)

Session D4 Room E23 Model Cities

Chair: Hans Teerds

Cânâ Bilsel

Two Competing Visions for the Capital City of the Turkish Republic: Léon Jausseley's and Hermann Jansen's Planning Proposals for Ankara (1928) [p.130](#)

Giaime Botti

CIAM Urban Design Reloaded, or How Shenzhen Can Be Considered the Ultimate Functional City [p.131](#)

Ilaria Cattabriga

Leonardo Ricci: Studies in Urban Design from the Harvard-MIT Joint Center to the Model Cities [p.132](#)

Suvojit Chatterjee, Santanu Banerjee, Edward Hollis & Hemonta Mondal

Lahmeyer Park, Bumpur: City and Garden in Post-independence India [p.133](#)

Jared Macken

Town Centres of the 1960s: An Alternative Project on the City [p.134](#)

Deniz Mutlu

Influences of the Garden City Principles in Hermann Jansen's Planning of Adana [p.135](#)

Session A4

Wednesday 17 November 2021

9:30-12:00

Room J43.1

City Governance and Urban Transformation

Chair: Tom Avermaete

Richard Brook

Tracing Urban Manchester: Palimpsests of Post-war Planning

Manchester School of Architecture

Robert Riddel

South Bank Brisbane

University of Queensland

Erik Sigge

Centering Design: Urban Design in Sweden in the 1950s and 1960s

MIT Architecture

Dana Silverstein-Duani

Postmodern Tel Aviv: An Unexpected shift to Urban Design

Technion - Israel Institute of Technology

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Tracing Urban Manchester: Palimpsests of Post-war Planning

Richard Brook

In Britain, during the post-war period, many urban design professionals were architect-planners. A considerable proportion of these were employed by local authorities. A drive by the state to use legislation to control and influence the shape of development created a very specific set of circumstances. Central government policy was filtered and interpreted by local government councillors and their officers and each town or city approached this in a different way. The legislation and the training enabled a very particular mode of urban design that was characterised by ambitious three-dimensional visions. Such ambition was also underpinned by non-statutory guidance that reflected the zeitgeist for vertical separation in urban settings, such as Sir Colin Buchanan's Traffic in Towns.

In this paper I will look at the city of Manchester. Manchester's 1945 Plan, directed by City Engineer and Surveyor, Rowland Nicholas, was one of the most comprehensive in Britain, yet it faltered due to a lack of capital and lack of material resources. In the 1960s, Manchester's first Chief Planner, John Millar, revisited the urban design of the entire central area with a team of talented young planners, recruited from the region. Their work was arguably greater in its scope and definition than that produced in 1945 and shaped the city for the next 50 years. Though only partially realised, the framework for development established in the mid 1960s and approved in 1968, set the tone for almost all the changes to follow.

Here, I will explore how central government legislation was interpreted spatially by Manchester's planners using drawings and models and how these visions continued to inform development well into the twenty-first century. In so doing, I will present an inverted archaeology of the city that traces the patterns established on paper and the long-term physical residue of these gestures.

Richard Brook is an architect and Reader at Manchester School of Architecture, UK. He is author of *Manchester Modern* (2017). He has talked, written, curated and published extensively on post-war British architecture. He researches the policies of planning and regulation and their impact on urban form.

Robert Riddel

In 1988, Expo 88 was held in Brisbane. After it closed, its riverside site of 42 ha resumed by the Queensland Government, was available for redevelopment. Because Expo had been such a public success the government was persuaded not to sell off the site but to keep it a public asset. In 1989, a competition was held for ideas on how this might be done. The South Bank Corporation (SBC) was established in 1989, to manage the process with an outcome which included some financial return. The competition was won by Media 5 and a master plan was endorsed. It included a promenade along the river bank, an artificial beach adjacent to the river, a Convention & Exhibition centre and various other tourist attractions such as a butterfly house, a rain-forest, a lagoon and a canal system with gondolas. In the first year of its operation there were 6 million visitors and the SBC invited more development including an apartment block, a hotel and the Conservatorium of Music. The Exhibition and Convention centre opened in 1995. By then it was realised that further development was unlikely as there were problems with the concept proposed. The site was isolated from both the city and its surroundings and a new master plan was commissioned in 1997. This plan strengthened the identity, improved access and diversified both public and private facilities. This paper will analyse the planning sequence in relation to the history of the site and its position in Brisbane's urban fabric. It will demonstrate how the DCM plan cleverly transformed the Parklands into an integral part of the city. Joint ventures and profit sharing as well as design controls were utilised to advantage. South Bank has since become one of the most vibrant and visited parts of Brisbane where 12,000 people live or work.

Robert Riddel is an Adjunct Professor at the University of Queensland. He practised as an architect in Brisbane from 1982 until 2017. The work of the practice included conservation, adaptive re-use and urban design. He has taught Studio, Architectural History and authored several books. He has served on several Design review panels.

Centering Design: Urban Design in Sweden in the 1950s and 1960s

Erik Sigge

This paper investigates Swedish post-war developments in city planning and architecture in relation to international ideas and practices. The progressions will be studied in the seminal urban design projects of the new satellite town of Vällingby (1954) and the transformation of Stockholm City at Sergel Square (1950s-1960s). These two cases will be examined in relation to the international exchange of knowledge and expertise of architecture and urban planning that took place within CIAM (Congrès Internationaux d'Architecture Moderne) during the 1950s. The exchange will specifically be analyzed through ideas and practices of Swedish CIAM member, Sven Markelius, who as Stockholm's Director of City Planning was in charge of the design of both Vällingby and central Stockholm.

Vällingby was conceived as a self-sufficient suburb to Stockholm and planned along a new subway line stretching from central Stockholm westwards. The overall plan was derived from the idea of neighborhood units with a commercial and civic center in the middle of distinct residential communities. The transformation of Sergel Square and its surroundings was the result of a vast and long-term renewal of central Stockholm that were laid out in the Stockholm General Plan of 1952 and the City Plans of 1962 and 1967.

The two design examples give concrete illustrations of how plans and programs were developed and adopted in response to specific local challenges and needs, and simultaneously influenced by international urban design projects. Furthermore, the projects manifest key issues of post-war planning from CIAM's preoccupations with themes as the core, the heart of the city, and habitat, to the subsequent fading influence of CIAM-type ideals with a new emphasis on designing urban forms, as exemplified by the emergence of fora such as the Harvard Design Conference in 1956.

Erik Sigge (PhD) is an architectural historian and preservationist, and currently a Postdoc Fellow at MIT Department of Architecture (2020-2021). At MIT he conducts a research project on the transnational transmission of planning ideas and practices with focus on the Swedish CIAM group 1928-1959.

Postmodern Tel Aviv: An Unexpected Shift to Urban Design

Dana Silverstein-Duani

Tel Aviv is often framed by discussions of modernity and is regarded today as Israel's 'white city', a modernist city. I claim that the city that we know today is more than that. The city has gone through broad changes in the 1980s and 1990s due to the evolving discourse of urban design in Tel Aviv. A discipline that has reformulated itself in Tel Aviv through postmodernism.

The large number of buildings in Tel Aviv from the 1980s and 1990s reflect dramatic changes that took place in the design, planning mechanism, construction, and architectural culture during this period. While these changes seem to correspond with the social, economic, and political processes of decentralization and privatization that Israel underwent during those years, there are some instances that they oppose them. In particular, the introduction of the architectural discipline into Tel Aviv's urban planning via the creation of the city's professional Planning Department that occurred despite the increasing privatization of development and construction. The new department promoted urban design as a paradigm for treating urban public spaces and building façades as one of the dimensions of urban planning. The Department established policies and design guidelines for private buildings, with direct effect on the architectural language and culture in the city.

In this paper I will present the changes that occurred in Tel Aviv's Planning Department in the 1980s and 1990s and emphasize the city's shift to urban design by examining the processes that occurred, the new plans that were created and the impact that the new department had on the local architectural language in those years. The processes undertaken during those years encouraged the development of a postmodern architectural layer in Tel Aviv, and were an essential part of making Tel Aviv the city that we know today.

Dana Silverstein-Duani is an architect and a doctoral student in the Faculty of Architecture and Town Planning at the Technion, Israel. She is a part of Prof. Yael Allweil's HousingLab: History and Future of Living research group. Her research examines Tel Aviv's postmodern residential architectural language and urban design process from the 1980s and 1990s.

Session B4
Wednesday 17 November 2021
9:30-12:00
Room E51

The Politics of the Plan

Chair: Andres Kurg

Edoardo Cresci

Mario Ridolfi in the City of Terni

Università degli studi di Firenze & Accademia di Architettura di Mendriso

Emine Gorgul

Revisiting 1956 Piccinato's Istanbul Master Plan: Mid-Century Modernization of Istanbul and the Melang

Istanbul Technical University

Manlio Michieletto

History of Kigali as Satellite City in the Tropical Africa

University of Rwanda

Aleksandar Vujkov

What does the Future Hold: Rethinking Modernism and Urban Crisis in Socialist Yugoslavia

University of Illinois at Chicago

Andrew Wilson

A City Transformed by War: Brisbane's City Plan and World War Two

University of Queensland

Notes

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Mario Ridolfi in the City of Terni

Edoardo Cresci

When in a city, the activity of an architect spans five decades and is widely and deeply extended as the work of Mario Ridolfi in Terni, it is very likely, as has happened, that his work and its character becomes indissolubly intertwined with that of the city.

For Terni, an Italian city located in the very centre of the peninsula, Mario Ridolfi, together with Wolfgang Frankl, draws up the “Reconstruction Plan” (1945-949), the “Town Plan” (1955-1959), and several “Detailed Plans” for the old-city districts (1963-1984); in the meantime, he also designs more than fifteen buildings, many of which within the parameters of his own plans.

But for the City of Terni Ridolfi and Frankl built much more, since their work was not only a successful example of overcoming the usual rift between urban planning techniques and architectural design, but it was a tangible example which influenced numerous subsequent buildings, managing to graft itself wonderfully onto the body and the history of the city.

Faced with the destruction caused by the Second World War, Ridolfi rejected, almost a priori, the limits of a reconstructional approach, he chose the ‘new’, but in an intimate and almost genetic bond with the ‘old’.

This paper intends to focus on Ridolfi’s built projects for the city-center of Terni, which can more clearly highlight the significance of a research that —not only in the successful coincidence between the ‘planning’ and ‘design’ of the city, but also in the value of the buildings and of the open spaces— can transmit general teachings and suggestions that can be applied in our reflections on to the future design of our historic cities.



Edoardo Cresci studied architecture in Florence and Berlin, working then with Gigon-Guyer and Bearth & DePlazes. In 2020 he presented his doctoral thesis: ‘Blue fires. Houses by the sea by Piero Bottoni’. To date he is assistant professor in Paolo Zermani Studio at the University of Florence and at the Accademia di Architettura in Mendrisio.

Revisiting 1956 Piccinato’s Istanbul Master Plan: Mid-Century Modernization of Istanbul and the Melang

Emine Gorgul

The 1950’s addressed to a significant interval, while fueling the evident split between two-polar world order with diverse implementations all around the world. It was also observed that architecture similarly served to this neck to neck race of the sides in claiming this new order on behalf of each camp. Indeed, being as a NATO alliance Turkey also remained within the reach of both the aid and the economic policies, while witnessing an immense socio-political change, shifting from founding left-wing socialist state manner into multi-party parliamentary system, being governed by the liberal Democrat Party. Doubtlessly the rise of the opposing liberal party and its initial the pseudo-right-wing policies could not be considered apart from gradual impact of initially post-war paradigm, then the cold-war doctrine, the impetus of American global policies and Marshall aid plan to the milieu including Turkey. These all paved the way to social transformation, changing lifestyles and values, significantly the Americanization affect of the society.

Thus, in the light of transnational recuperation plan and funds, Istanbul went through an extensive urban transformation and renewal, in terms of reshaping its latent-medieval urban realm into modern cities of 20th Century. Menderes -the leader of Democrat Party- emerged as the chief architect, taking immense decisions and responsibilities in forming the New Istanbul. In accordance with this existential shift, the former urban planners of the city Martin Wagner (1931-38) and Henri Prost (1936-51) -whom were invited by Atatürk- were resigned from their positions, while replacing the mission with Luigi Piccinato. Evidently, pursuing the CIAM principles, Piccinato offered a brand new plan for Istanbul, based on the predictions for a linear growth and a multi-sub-centered regional distribution. Piccinato’s master plan in fact became the primary document – la carta prima – for the city’s growth on the following decades.

In this respect, this paper aims to open a lesser-studied and discussed case of Piccinato’s Istanbul master plan into discussion, while reflecting its contextual presence both with the universal principles of its time, and its site specific novelties and innovations. Thus, Piccinato’s unique interventions that were addressing to socio-political dynamic, economic and urban transformations, as well as the spatio-political responses against the geo-political impasses of the post-war mid-century Turkey (the reorganization of Black Sea coasts of the city) would be dismantled accordingly throughout the paper. Yet, this paper also sheds light on the afterlife of the Piccinato’s plan, and discusses how it has been gradually applied. Moreover, this paper would also speculate on the implicit re-implementations of the plan in the 21st century, after the re-reign of right-wing politics in Turkey, with the emergence of AK Party (Justice and Wealth Party) being as the claimer of the Democrat Party and Menderes’ legacy.

Emine Görgül is an associate professor and former vice-chair in Istanbul Technical University-ITU Department of Interior Architecture. She has received her Ph.D. (2013) degrees from ITU on Architecture and Architectural Theory and Criticism. Her Ph.D. thesis entitled ‘Space as a Becoming: a Discussion on Transfiguring Ontology of Space and Emergence of Spatial Mediators’ focused on the space as an open-ended dynamic embodiment, and examined the architectural space through a Deleuzian context. She was a visiting researcher in Tretyakov Galleries (The New Tretyakov) and State Russian Museum in 2001, NAI Archives in 2007 and Le Corbusier Foundation in 2012. She was also a visiting scholar in DSD-TU Delft and a visiting teacher at the AA in London.

History of Kigali as Satellite City in the Tropical Africa

Manlio Michieletto

In the last decades, Africa's rapid urbanisation rate and growing metropolises have attracted the attention of urban studies pointing the need of preventing the cities' collapse (re)thinking their urban future. Kigali - the capital city of Rwanda, reacted first in 2008 with the adoption of a Masterplan recently revised and approved in 2020. Nonetheless, the cored aim of the Kigali City Masterplan is the transition to a sustainable satellite city composed by green settlements. The purpose of the paper is to examine the response to address the issues raised by the 11th SDGs (Sustainable Development Goals) - titled "Sustainable Cities and Communities", launching over the time a series of new settlements' projects: Kigali 2020, Kigali Vision and Green City Kigali. It is studied the use of a well-known urban development plan, the satellite city in the East African Region combined with the needs of "make cities inclusive, safe, resilient and sustainable" - as stated by United Nation (2019), in a specific built and unbuilt context where tradition and modernity have to find the way to establish an architectural dialogue. The three case studies are explored through a comparative method that confronts the heteronomy of different compositional approaches in designing the overall masterplan of the settlements and the adopted housing typologies. According to the climatic and morphologic context of Rwanda both the settlements and the buildings have to comply with a very peculiar genius locus mostly related to the tropical architecture. The tropical architecture is usually associated with the modernist architecture in Africa that spread first in the British colonies, especially on West Africa and subsequently it developed in other countries of the continent. The research concludes providing advises for a correct approach to the vision of Kigali as sustainable city reshaping the city as a tropical polycentric artefact.

Manlio Michieletto is an Italian Architect. After different academic and professional experiences in Europe and Africa, he has since 2016 been a Senior Lecturer and Dean of the School of Architecture and Built Environment at the University of Rwanda. Recent publication focus on tropical architecture and urbanism.

What Does the Future Hold: Rethinking Modernism and Urban Crisis in Socialist Yugoslavia

Aleksandar Vujkov

Urban crisis in socialist Yugoslavia was mostly identified by housing shortage, infrastructural problems, unregulated, spontaneous development of urban fabric, economic challenges and increased pace of unemployment. However, problems of functioning of urban form, indicative of these phenomena, were often ascribed to the application of modernist town planning principles. This paper will argue that this urban crisis, rather than stemming from a particular design model, should be seen as having social causes. It was rooted in social stratification and differentiation along class and regional lines, that additionally increased social inequalities. By using two examples, results of the American-Yugoslav Project and application of computational devices and advanced models of mathematical knowledge in curating urban territory, and by consulting competition for rethinking urban structure of New Belgrade of 1986, this paper will map how seemingly different responses to urban crisis informed social imagination and collective desire in a relatively similar way. This research will trace, for instance, how did concern for optimization of urban systems through supposed transparency of technological devices give way to efficiency driven standards of performance, that facilitated disintegration of the public sphere around particularistic interests and identities while complicating original emphasis urban planning in Yugoslavia placed on equality, class and social justice. It would help better understanding of the ways perceived social and cultural expertise of architect in deciding normative urban form, channeling urban production, and mediating collective interests, was reduced to a mere service provider, while urban planning and design were increasingly seen as service-oriented, client and interest-based practices. Resolving crisis of modernism by retaining modernism's original commitment to technological innovation, or resorting to historically conscious practices of postmodernism, ended up with similar results, inscribing social imagination with consumerist desire. This paper will map and investigate technological transfer, symbolic exchanges and networks of global communications between what was perceived global center and periphery within the Cold War context, understanding potentials and limits of modernity outside currently dominant mode of production.

Aleksandar Vujkov is a PhD Candidate (ABD) at the University of Illinois at Chicago, specializing in history of architecture, design and urbanism; his dissertation investigates urbanization in Socialist Yugoslavia.

A City Transformed by War: Brisbane's City Plan and World War Two

Andrew Wilson

Between 1942 and 1945, the geographical location of the Australian city of Brisbane saw it take a strategic role in the regional defence of the South West Pacific. Allied military operations led by US General Douglas MacArthur, Supreme Commander, South West Pacific, resulted in an influx of capital, technology, expertise and labour into Brisbane and the state of Queensland that had a significant impact on the urban and built environment during and after the war. This involved, firstly, the construction of new buildings, establishment of military facilities, as well as the appropriation of existing buildings to house functions and personnel associated with the war effort. Secondly, it contributed to an environment that fostered innovation, to enable the exchange of ideas, networks and technologies. While separated by a significant distance from the physical sites of battle, Brisbane was a city that was transformed by war – albeit through wartime construction rather than destruction.

At this time Frank Costello was Chief Architect to the Brisbane City Council, with a role as City Planner. Costello continued Ronald McInnis's work on a City Plan for Brisbane that proposed a compact and zoned city, encircled by a green belt subdivided into neighbourhoods with a hierarchical framework of open space and centred on a rebuilt city core. (Freestone 1989) While this plan was not implemented, it set the trajectory for Brisbane's post-war growth.

This paper will consider the ongoing legacy of World War Two and the City Plan for Brisbane, through an examination of the architectural forms and urban transformations that were generated, as a contribution to post-war development. Through specific case studies, it will then consider the integration of these sites into the contemporary city.

Andrew Wilson is an architect and Senior Lecturer at the School of Architecture, University of Queensland, Principal of NMBW Queensland Office and member of Total Collective. He researches 20th century architectural and urban history. He has contributed to a forthcoming book on Karl and Gertrude Langer and is currently researching the transformation of Brisbane as a consequence of World War Two.

Session C4

Wednesday 17 November 2021

9:30-12:00

Room E41.1

Professional Culture and Agents

Chair: Kenny Cupers

Tulay Atak

Projections on a Site: Considering the History of Urban Design in Manshiya (Tel Aviv)

Pratt Institute

Gaia Caramellino & Nicole De Togni

'From Rhetoric to Reality': Urban Design as a Political Project in the North-American Professional Discourse of the 1960s

Politecnico di Milano

Maarten Gheysen

Lessons from the Galette: Public Space and the Question of the Periphery

KULeuven

Alice Haddad

Architecture Exhibitions in Flanders, 1980s-2000s: Public Platforms for an Extending Scale and Field of Architecture

Ghent University

Alan J. Plattus

A Temporary Paradise?: Regional Urban Design on the U.S.-Mexico Border

Yale University

Domonkos Wettstein

Emerging Scale of the Profession in the Lake Balaton Development

Budapest University of Technology and Economics

Notes

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Projections on a Site: Considering the History of Urban Design in Manshiya (Tel Aviv)

Tulay Atak

What makes our public spaces today? What does the design of public spaces entail? What role does urban design have to play in the making of public spaces?

Considering the history and afterlives of a seminal urban design competition, namely International Competition for Tel Aviv-Jaffa City Center (1963) can help address these question from the perspective of a specific site. Both the competition and the later development of its site, the Manshiya district, highlight tendencies and attitudes in the history of urban design from large scale architectural interventions such as megaforms and megastructures to field conditions and landscape design. At the same time, different urban interventions on the site highlight the instrumentality of urban design in erasing history and reinforcing political narratives.

Within this history, I will examine the competition itself as a professional platform for international exchange and transfer of expertise in 1960ies. I will consider the entries by the Dutch team Jaap Bakema and van den Broek and by Lubicz-Nycz in terms of their formal strategies. I will also delve into the critical reception of these projects by Kenneth Frampton and Manfredo Tafuri. While the projects were not realized, they were critical for the later developments on the site including the current business district and the park. I will trace the alternative proposals throughout the recent history of the site consider the current condition of the site as an urban park. All these developments have erased the history of Manshiya as a village.

By developing a genealogy of urban design on a specific site, I will consider the role that urban design plays in the making of public spaces.

Tulay Atak is an architect and an architectural historian. Her work focuses on questions of modern urbanism in a global context. She received her Bachelor's degree at METU in Ankara, Turkey and pursued her PhD at UCLA. Her dissertation, "Byzantine Modern: Displacements of Modernism in Istanbul," considers the place of Istanbul in the making of modern architecture. Her book, *Fragile City*, co-authored with David Berge and Elke Krasny was published by MER paper Kunsthalle. She has taught at SCI-Arc, Cornell, RISD, RPI and currently teaches urban history and theory at Pratt Institute and the Cooper Union.

'From Rhetoric to Reality': Urban Design as a Political Project in the North-American Professional Discourse of the 1960s

Gaia Caramellino

Nicole De Togni

In 1958, after funding Lynch's MIT project, the Rockefeller Foundation awarded Jane Jacobs a grant in the framework of its Urban Design Studies research program, leading to the publication of *Death and Life of Great American Cities*. In the same year, the Foundation promoted the "Conference on Urban Design Criticism".

These, and other initiatives, testify of the growing interest among North-American institutions, public administrations, and professional organizations for urban design as a "public and political matter" and contribute to lay the bases for a national program promoting urban design as a form of resistance to the current crisis of physical planning, urban renewal interventions, slum clearance strategies, and to the monotony of suburban sprawl.

Even though urban design gained its disciplinary status at Harvard through the first conferences on urban design, "another" discourse and more tacit forms of knowledge emerged during the 1960s, in its migration from academia to the practice.

Moving from the exploration of institutional and professional journals, the paper address this uncharted trajectory, discussing the multiple forms and meanings of the transfer, translation, and codification of the emerging field of knowledge into the norms, codes, and instruments of American practitioners and city planning commissions.

A close observation of the role of institutional and professional bodies like the A.I.A. in the construction of the institutional discourse on urban design as a profession unveils a new set of foundational issues: the profile and education of the "architects-planners"; the reform of the professional culture with new collaborative and organizational structures; the role of architects in guiding and connecting multiple fields of knowledge (sociology, geography, history, anthropology); the collaboration of public agencies and institutions with professionals and private developers; a renewed attention for the historical city; the public and political dimension of urban design to reinforce the alliance between private and public initiative.

Gaia Caramellino and Nicole De Togni, assistant professor and research fellow at Politecnico di Milano, are architectural historians with a deep interest in the history of post-war domestic and urban environments, investigated in a diachronic perspective focusing on actors, tools, models and narratives.

Lessons from the Galette: Public Space and the Question of the Periphery

Maarten Gheysen

In 1990, following a number of public and private investments, an international design competition was held for a peripheral area south of the city of Kortrijk (B). With participants such as OMA, Secchi, or Stéphane Beel this competition formed a testing ground for a number of theoretical reflections on the periphery.

Challenged by this non-traditional urban context, the later winner Secchi introduced an open model for the city in which gallettes as new types of public spaces played a key role. These gallettes are referring to his earlier writings 'progetto di suolo' & 'l'occasione dei vuoti'. Over the years this concept was worked out and (partially) constructed. However, when confronting the ambitions of the project with the current state and use of the gallettes an enormous disparity becomes clear. The steep ambitions of the project to generate new centralities in the periphery are not met and let to the neglect, degradation, and demolition of the gallettes.

This paper will follow a threefold structure. First the relevance of the competition is positioned in the erstwhile architectural debate. While theoretical interpretations of the periphery flourished they seldom had the occasion to be tested in design nor project. The competition therefore was exemplary and formed the departure for a series of exhibitions, publications, articles,...

Secondly a comparison is set-up between the ambitions of the competition and the actual state of the gallettes by interviews, site visit, systematic analysis,...., documenting the course from competition to realization and the actual decay of the project.

To conclude a hypothesis is drawn on potential causes of this decay leading to a hypothesis on the use of urban concepts and prototypes in the periphery, the drawing as a medium for negotiation, and the tension between collective needs and individual projects in an urbanism of voluntary contribution.

Maarten Gheysen is an architect, urban designer, and Doctor in architecture. He combines both academia (KU Leuven – assistant Professor) and practice (urban design and advice). His research focusses on the dispersed territory of Flanders with a particular interest in the public and collective spaces.

Architecture Exhibitions in Flanders, 1980s-2000s: Public Platforms for an Extending Scale and Field of Architecture

Alice Haddad

This contribution is part of an investigation exploring the history of architecture exhibitions in Flanders, Belgium, from the 1980s to 2000s. It focuses on exhibitions (co)produced and/or hosted by architectural platforms active during this period: Stichting Architectuurmuseum (S/AM), Centrum voor Architectuur en Design (cAD), deSingel and Vlaams Architectuurinstituut (VAi). Each of these initiatives was invested in the development of discourses on architecture and the built environment through the production of publications, exhibitions and public programmes. Looking at their professional, intellectual and educational role sheds light on how they contributed to the institutionalization of architecture and urban culture in Flanders.

Whereas several observers refer to an 'absence' of public and intellectual debate about architecture in Flanders until the 1980s, the period from the mid-1980s onwards has been considered as a shifting moment in which initiatives by groups of architects and their allies started to engage more steadily in cultural and discursive activities. It is also a period in which urban design and territorial planning broke through as part of an extended architectural discipline that increasingly prompts a larger public discussion. Among the aspects that contributed to make Flemish architecture distinctive during this period was its strategy to develop singular projects acting upon a supposedly featureless and normative Belgian suburbia and a conscious engagement with and absorption of its spatial context, while exposing its production within a cultural sphere. A series of thematic exhibitions that focused on urban design and territorial projects are being confronted to address this claim and determine how displaying an extending scale and field of architecture could contribute to support alternative tools and visions for the spatial practice and assert its developments as a matter of public concern.

Alice Haddad is a PhD candidate at UGent since 2019. Her research project focuses on architecture exhibitions as vehicles for architectural culture in Flanders. She graduated from ISACF La Cambre and ULB/Faculty of Architecture, worked on independent research projects and a.o. at Archis Foundation/Volume Magazine, the Canadian Centre for Architecture, and Architecture Workshop Brussels.

A Temporary Paradise?: Regional Urban Design on the U.S.-Mexico Border

Alan J. Plattus

San Diego, California, a major American city on the border with Tijuana, Mexico, has hosted three characteristic and important projects of twentieth century, and now twenty-first century, urban design at a regional scale. Together, the trajectory of these projects describes the arc of the modern development of the field, its methodologies and audiences, and modes of representation. The first episode is focused on two plans prepared by John Nolen, a seminal figure in the birth of city planning as a professional discipline in the U.S., sponsored by civic leader George Marston and issued in 1908 and 1926. Educated as a landscape architect at Harvard with Olmsted, Jr. and others, Nolen's work, patronage, and style of design and representation is representative of first-generation Progressive Era planning. The second episode originates in a self-conscious "re-visiting" of the first, in which the Marston family commissioned Donald Appleyard and Kevin Lynch, key figures in the formulation of urban design as an academic discipline, to prepare a regional planning study, issued in 1974 with the title "Temporary Paradise," and recently re-printed. Here again the approach, regional focus, and hand-drawn aerial views that present the vision are characteristic of another pivotal moment in the discourse of urbanism. The third episode is ongoing and represents the changing posture and methodology of contemporary progressive urban design through the cross-border, community-based work of Estudio Teddy Cruz+Fonna Forman in San Diego and Tijuana. The activist and engaged role of the architect-urbanist, the weaving together of issues of social and environmental justice, and the pragmatic, on-the-ground approach to specific projects all represent an emergent shift in both the discourse and practice of urbanism.

Alan J. Plattus is Professor of Architecture and Urbanism at the Yale University School of Architecture, where he teaches courses on architectural history and theory, urban history and design, and directs the School's China Studio and Gothenburg Summer Program. He founded and directs the Yale Urban Design Workshop, a community design center that has undertaken award-winning urban design and building projects throughout New England and around the world, including a cross-border Peace Park along the Jordan River and post-industrial waterfront development and coastal adaptation in Bridgeport, Connecticut and Gothenburg, Sweden.

Emerging Scale of the Profession in the Lake Balaton Development

Domonkos Wettstein

„Our plan is to bridge the gap between architecture and urban planning.” - the motto of the first Balaton Regional Plan reflected the transformative professions in Hungary in the 1960s. Lakeshore development became an experimental area for urban design and the plan was awarded by the UIA Sir Patrick Abercrombie Prize in 1965. The development is a historical encounter in the interpretation of modernism with both of regional planning and architecture after the Socialist Realism. Modernization on a regional scale was associated with a regional adaptation of modern architecture. The multi-scale, regional approach was presented by Charles Polónyi, as a Chief Planner of Balaton and a subsequent participant of the Team 10 at the CIAM Otterlo Conference in 1959.

The subject of the paper is the new forms of urban design profession that were developed in the frame of the first Balaton Regional Plan (1958-1968). The central development combined the regional, settlement and architectural scales in a new methodology and the result is indicated by the international recognition of UIA.

The paper focuses on the analysis of the professional perspectives of architects, urban designers and landscape architects. The paper examines the concepts for collective leisure in different scale levels as both aesthetic and ecological experiments toward a pragmatic and regional way of lakeshore development. Due to the interrelated concepts, architects and urban planners established new forms of practice on the lakeshore without any preforms. Professionals could span multiple scales in one person, participating in architecture, urban design and landscape planning at the same time. The Balaton project has become an experimental area for urban design and the new professional positions later became standard practices in both Hungarian and international developments.

Domonkos Wettstein PhD is an architect, assistant professor at Department of Urban Planning and Design, BME, Budapest. His research deals with scale relationships between architecture and regional development in the planning history. In 2013-14 he was a visiting scholar at the ETH Zürich with the project leadership of Ákos Moravánszky.

Session D4

Wednesday 17 November 2021

9:30-12:00

Room E23

Model Cities

Chair: Hans Teerds

Cânâ Bilsel

Two Competing Visions for the Capital City of the Turkish Republic:
Léon Jausseley's and Hermann Jansen's Planning Proposals for
Ankara (1928)

Middle East Technical University

Giaime Botti

CIAM Urban Design Reloaded, or How Shenzhen Can Be Considered
the Ultimate Functional City

University of Nottingham Ningbo China

Ilaria Cattabriga

Leonardo Ricci: Studies in Urban Design from the Harvard-MIT Joint
Center to the Model Cities

University of Bologna

**Suvojit Chatterjee, Santanu Banerjee, Edward Hollis &
Hemonta Mondal**

Lahmeyer Park, Burnpur: City and Garden in Post-independence India

Asansol Heritage Research Group, Kazi Nazrul University & University of Edinburgh

Jared Macken

Town Centres of the 1960s: An Alternative Project on the City

Oklahoma State University

Deniz Mutlu

Influences of the Garden City Principles in Hermann Jansen's Planning
of Adana

Middle East Technical University

Notes

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Model Cities
17 November 2021
Room E23

Two Competing Visions for the Capital City of the Turkish Republic: Léon Jausseley's and Hermann Jansen's Planning Proposals for Ankara (1928)

Cânâ Bilsel

The diffusion of the city planning practice took place often by the initiative of local actors, and was enabled by the collaboration of international experts in the early 20th century. In the newly founded Republic of Turkey, "international experts" were invited to develop city plans in conformity with the principles of the new "science of town building." A planning competition was organized for the construction of the new capital Ankara in 1927. Three planners from France and Germany, Léon Jausseley, Hermann Jansen and Leon Brix were invited to prepare their plans for the future capital city.

Jansen's and Jausseley's proposals reflected a similar understanding influenced from the Garden City model, while they differed in their approach to the old town and the representation of public spaces. Jausseley's plan that reflected the traits of French Beaux-Arts urbanisme brought a zoning on the basis of neighborhood units with different building typologies. He developed a "système des parcs" formed of a network of green boulevards superposed on the transportation infrastructure. Jansen proposed also a system of continuous green corridors -a network of "freiflächen" that connected the neighborhood units destined to different socio-economic groups. Yet, the attitudes of the two experts vis-à-vis the old town were fundamentally different. While Jausseley proposed to intervene radically on the historical town by opening new avenues and squares, Jansen preserved the historical urban core around the citadel, that he called "the crown of the city." The local jury found Jansen's entry more suitable to the "national character" and more applicable. Finally Jansen was given the commission to prepare the implementation plans of the city. The present paper compares various aspects of the two proposals for the new capital city by Jausseley and Jansen, and inquires into the way they were received by the local actors.

Cânâ Bilsel received B.Arch and M.Arch from Middle East Technical University and Ph.D in Urbanism from Université de Paris X. She published several articles and edited books on the history of urbanism. She is currently teaching in the Architecture Department, METU and working as department chair in the same institution.

CIAM Urban Design Reloaded, or How Shenzhen Can Be Considered the Ultimate Functional City

Giaime Botti

Much has been written about Shenzhen, the megacity city that only thirty years ago did not even exist. What has not been written yet is that Shenzhen (but the same thing could be argued for many other Chinese cities) embodies the most complete expression of the set of strategies and principles developed between the 1920s and 1950s by the CIAM. Shenzhen is the 1930s "functional city" integrating the post-war debate that resulted in the Heart of the City. Since the design of Chandigarh and Brasilia, in fact, little has been produced so clearly (and unnoticeably) informed by the CIAM legacy as Shenzhen. This paper thus displays the features that made Shenzhen the ultimate "functional city", emphasising not only the overall planning structure but also the three-dimensional aspects that allow to understand the city as a product of urban design exactly in the way that Josep Lluís Sert intended the discipline. Such reading, which departs from the broad literature on the CIAM and involves a comparative analysis of built and unbuilt projects starting from Le Corbusier's Ville Contemporaine, aims at contributing to the debate on Chinese urban design. The present interpretation, indeed, displays how the aforementioned planning and urban design principles have been integrated into Chinese urban design strategies, which, on other hand, many Chinese scholars consider deeply rooted in the Chinese tradition.

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Giaime Botti holds a PhD in Architecture from the Politecnico di Torino and is Assistant Professor in Architecture and Built Environment at the University of Nottingham Ningbo China. He has been Assistant Professor at the Pontificia Universidad Javeriana of Bogotá.

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Leonardo Ricci: Studies in Urban Design from the Harvard-MIT Joint Center to the Model Cities

Ilaria Cattabriga

The contribution's aim is to introduce, from an historical standpoint, the case study of the project for the Miami Model Cities Plan developed by Leonardo Ricci, Riccardo Morandi and the fifth-year and graduate students of the University of Florida between 1968 and 1970. The project will be presented, from a more general perspective, for its belonging to a wider political program launched by Robert Kennedy in 1960s and, therefore, for its strong twofold theoretical and pragmatic approach, and, more in detail, as a turning experience and Ricci's research in Urban Design as an evolution of the architect's American transfer and design method.

The macrostructural project concerned the study for a 95,000 black people neighborhood, and its strength lied in aiming at solving design problems driven by social issues.

Mindful of the urban design research conducted by Lynch, Kepes and others in the funding years of Urban Design at the Harvard-M.I.T. Joint Center of Urban Studies at the end of the Fifties, where he was visiting professor, Ricci applied a multidisciplinary approach to urban design conceived with the mutual action of municipality and university. It marked the accomplishment of Ricci's intention to design what he called the "synopia for an integrated town": a collective work of art able to host the complexity of life flow from the habitat to the megalopolis scale.

Ricci led the participated design process with sociologists, urban geographers, cultural anthropologists, engineers, economists, and landscape architects intertwining the needs of the Model Cities Staff and the Citizens' Task Forces. The project investigated the relationship between the planning of infrastructures and a viable social structure in the community with a revolutionary method that matched Urban Design with Housing, Education, Social Science, Economic Development, Health, Recreation, and Crime, changing the habit to treat the physical planning for these forces separately.

Ilaria Cattabriga is a PhD student at the Doctoral School of the University of Bologna (XXXIII cycle), her interests are in post-war architecture, her PhD research project concerns the figure of the architect Leonardo Ricci and his activity as teacher and urban designer in the United States for which part of the research was carried out at the MIT in Cambridge. She has been teaching as didactic tutor for the History of Architecture II course (Faculty of Architecture - Cesena campus), for the History of Architecture II course (Faculty of Building Engineering-Architecture - Bologna campus), and for the History of Architecture course (Faculty of Construction Engineering - Ravenna campus). She participates in international research projects and is part of the editorial team of the digital magazine *Histories of Postwar Architecture*, published by the University of Bologna.

Lahmeyer Park, Burnpur: City and Garden in Post-independence India

Suvojit Chatterjee
Santanu Banerjee
Edward Hollis &
Hemonta Mondal

Burnpur in India was developed as an industrial town on forest lands dotted with several small tribal settlements on the river Damodar. Alongside the Indian Iron and Steel Company (now SAIL-ISP) factory, many offices, bungalows, residential quarters, stadiums, clubs, roads and bazaars were established around 1918. This development which continued for decades to follow, an entertainment park was set up in 1959 as a novel project in West Bengal. The creation of a garden city was probably the objective of this project to give relief to the working people by increasing the quality of their lives. During the colonial developments of the late nineteenth century introduced by railway and coal mining, affluent people and European colonists were already provided with garden houses, especially small gardens in front of their bungalows. But those spaces were private and hardly the natives or the non-affluent were allowed there without special reasons or prior permissions granted. Though there was a lot of natural greenery for the natives and the poor as well, they were differently familiar with the planned co-existence of it with their habitable spaces. Based on old photographs, records of industrial planning for urban development, oral narratives etc. this paper will tell the tale of the significance of a "park" developed in the post-independence decades. F.W.A. Lahmeyer, a German engineer cum manager of the IISCO got this plan executed during his tenure. However, this space for urban recreation which reused and modified natural mounds, forest land, pre-existing water-bodies, and a portion of the river bank and also drove away tribal people from their villages in this process was associated with Sir Biren Mookerji the then owner of the IISCO and further with Pt. Jawaharlal Nehru, the first prime minister of India who was interested in setting up heavy industries in this country.

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Suvojit Chatterjee & Hemonta Mondal, school teachers and founder members of Asansol Heritage Research Group, Asansol, India.

Santanu Banerjee, Assistant Professor of English, Kazi Nazrul University, Asansol, India. Edward Hollis, Professor of Interior Design, Edinburgh College of Art, University of Edinburgh, UK.

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Town Centres of the 1960s: An Alternative Project on the City

Jared Macken

This paper uncovers an alternative postwar architectural project on the city—British town centres of the 1960's, and an accompanying overlooked architectural discourse. A new examination of this lost typology works to recuperate the town centre, including its specific history and projects, into a broader architectural discourse related to the city.

In the late 1940's, English towns and cities were dotted with urban voids created by an assortment of causes: from planned urban razing, post-war economic hardship, and most notably a result of World War II bombing raids. These voids had once been a rich fabric of diverse urban programs including an assortment of storefront shopping, offices spaces, schools, restaurants, cafes, and housing. Town centre projects in the 1960's provided a new architectural typology that was packed with these programs, perfect for refilling these devastated voids. They were built within a perfect storm of conditions: a shift in land-use policy away from early postwar rebuilding efforts focused on schools and housing and towards commercial development; the availability of newly acquired disposable incomes in a domestic postwar economy; and an economic boom that involved relationships between developers and architects, both eager to invest in speculative projects that experimented with new methods for rebuilding these city centres.

Town centres were characterized by their scale—larger than a single building but smaller than a city—making them distinctly different than masterplans, megastructures, and urban plans. In terms of form and program, town centres could be described as miniature cities, comprised of a mixture of uses housed in aggregated yet unified forms. Given their programmatic characteristics and their scale, town centres were distinctly contextual and were always inserted into these existing city voids. The goal of these projects was to supplement, never supplant, existing economic, cultural, and morphological urban systems, while many times fitting nicely within single urban blocks.

This paper will feature case studies by the most prolific town centre builder of England from the 1960's, Owen Luder, will explore how he subverted mainstream discourse on the city from this time period, and in turn, provide new design methodologies for the 21st century city. It will also relate him to a legacy of town centre projects in England, and insert this typology within 20th century architectural discourse on the city.

Jared Macken is an architectural designer and theorist who researches the intersection between architectural form, the city, and cultural production. He received his Doctor of Science in Architecture from the ETH-Zürich in 2018. He is now Assistant Professor of Architecture at Oklahoma State University where he teaches design studio and elective courses that research the typology of the town centre as manifested within the small town in Oklahoma. His master's thesis at the University of Illinois Chicago was published as the award winning book *The Western Town: A Theory of Aggregation* (Hatje Cantz, 2013), and completed with generous support from The Graham Foundation. He previously taught at the ETH, University of Illinois at Chicago, University of Kansas, and Wichita State University.

Influences of the Garden City Principles in Hermann Jansen's Planning of Adana

Deniz Mutlu

The study aims to gain an elaborative understanding on 'garden city', an idealistic model and a social reform constituted at the end of the 19th century by Ebenezer Howard. The movement itself has influenced succeeding urban theories and implementations and hence gave an impulse to many experts to develop new strategies and understandings within the field of urbanism and town planning. In the early years of the Turkish Republic, internationally renowned architect-planners were invited to develop plans for various cities in Turkey including Ankara and Istanbul. German architect and urban planner Hermann Jansen, was one of these names who were first invited for the planning competition of Ankara in 1928, and took the commission of preparing the implementation plans of Ankara. He was commissioned later to prepare the master plans of the cities of Adana, Mersin and Gaziantep.

The paper formulates an understanding starting from the principles of Howard's garden city, its reflections on Jansen's urban design understanding and how the global trajectory of urban structuring ideas at the turn of the 20th century, reformulated the local status under the local dynamics of the city of Adana. The alterations influential on the economic, social and political life in England, certainly with the influence of industrial revolution, have generated the necessity to search for alternative planning principles and settlement designs. Garden City, as a green settlement, an economic model with maintenance and affordability and a social model for solidarity is an experimental method, a social reform - especially with the establishments in health, recreation and education. The model itself has many implementations and certainly has direct and indirect influences on both national and the global agenda. The influence of this model on Jansen along with his plan and which will be pursued in the 1960th master plan of Adana will be detailly elaborated in this paper.

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Deniz Mutlu received her B.Arch from Izmir University of Economics(2012). Earned her M. Sc. in Architectural Design from Middle East Technical University with a thesis research in Delft University of Technology under the program Urbanism M.Sc.1(2015). Currently continues her PhD. thesis studies at Middle East Technical University. Major interests include architectural and urban history through the means of photography, urban transformation and urban theories.

Programme

Wednesday Afternoon

17 November 2021

13:30 – 15:00 Room E51

Keynote Lecture by Nan Ellin

The Quiet Revolution Catalyzed by Urban Design

15:00 – 17:30

Parallel Sessions

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Coffee Break

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Closing Comments by Track Respondents

Session A5 Room J43.1

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Urban Divides

Chair: Hannah Le Roux

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'The Sick City – Various Recipes to Cure the Reed Belt and the Vowel Manual Without a Master': Urban design, Architecture and the Struggle for the City in a Portuguese Colony [p.147](#)

Jeffrey Kruth

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Making Charleston Modern: Urban Transformation and Racial Exclusion in the New South [p.150](#)

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Urban Design Pedagogy

Chair: Janina Gosseye

Joseph Bedford

Dalibor Vesely's Philosophy of the City [p.154](#)

Chin-Wei Chang

A Middle Ground between Beaux-Arts and Modernism: Joseph Hudnut, William Wurster, and Urban Design at Harvard and Berkeley [p.155](#)

Esin Komez Daglioglu & Cansu Turk

Tools of Urban Design: Figure-Ground Maps versus the *Plan Game* [p.156](#)

Hamish Lonergan

Cooperation and Conflict at ILA&UD: Urban Design Pedagogy in Twentieth-century Summer Schools [p.157](#)

Anna Vallye

Urban Design Before 'Urban Design': Collaborative Planning at the Harvard Graduate School of Design in the 1940s [p.158](#)

Session D5 Room E23

Urban Figures in Transformation

Chair: Hollyamber Kennedy

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150 Years of Infrastructure Transformation Triggering Spaces of Collectivities in Glòries, Barcelona [p.162](#)

Federico Deambrosio & Patrizia Bonifazio

The Heteronomy and Autonomy of Urban Design from a Diachronic Perspective: Piazzale Valdo Fusi as a Palimpsest [p.163](#)

Nick Haynes

Karl-Marx-Allee: East Berlin's Enduring Legacy [p.164](#)

Skender Luarasi

The Life and Death of Skanderbeg Square: A Chronicle of an Erasure Foretold, In a Hundred Years [p.165](#)

Sorav Partap

The 4th Dimension of Urban Design: Appropriation of an Urban Fragment by Folks in Time [p.166](#)

Paul Vermeulen

IGLO Antwerp, a Less Segregated Future for the City of Slabs: A Plea for Micro-Urbanism [p.167](#)

Session A5

Wednesday 17 November 2021

15:00-17:30

Room J43.1

Roles and Actors

Chair: Hans Teerds

Caterina Franco

Between *Lieu Image* and *Lieu Réel*: The Design of La Plagne Ski Resorts by Michel Bezançon (1960-1980)

Université de Lausanne and ENSA-Grenoble

Susana Meleiro Lima

Towards a Modern City, Innovation and/or Continuity?

Universidade do Porto

Sanja Matijević Barčot & Karin Šerman

The Transfer of Knowledge and Experiences: Jaap Bakema, Split and the Notion of 'the Core'

University of Split & University of Zagreb, Croatia

Carla Molinari & Marco Spada

Greater Peterborough City Centre Plan:

Gordon Cullen and the Cinematics of British Townscape

Leeds Beckett University, University of Suffolk

Notes

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Roles and Actors
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Room J43.1

Between *Lieu Image* and *Lieu Réel*: The Design of La Plagne Ski Resorts by Michel Bezançon (1960-1980)

Caterina Franco

A series of seminars held in Brasilia in mid-1980s, late institution-ized Urban Design as a discipline in Brazil. The meeting was one of the first official events related to the course proposed by Sert almost three decades before. Scholars and professionals from various regions of the country attended the four editions of the seminar (1984, 1986, 1988, 1991), presenting case studies and theoretical viewpoints. Brasilia and the modernist rationale clearly set the paradigm to which they reacted against. An important theme for the Brazilian urbanization process emerged from the first seminar: how to intervene in favelas. This paper summarizes the criticism of the first public interventions that removed inhabitants to distant and precarious urban areas, and addresses the experiences of urban design in favelas from the 70's, which involved public space and the resumption of local neighbourhood, new construction techniques, water systems and sanitation infrastructure. The paper analyses some of the most paradigmatic examples, considering the authors of the projects, their theoretical affiliations, international research connections, major bibliographical references and main discussion topics. As a result, the paper contributes to analyse the genesis of urban design in Brazil, their main ideas and goals, and the particularities of the local approach to the global term.

Caterina Franco, Graduated in Architecture. She completed a conjoint Phd between Université Grenoble-Alpes and Politecnico di Milano trying to construct an environmental history of ski resorts in the French-Italian Alps. She is currently developing a post-doctoral research on the obsolescence of alpine tourist infrastructure at IGD, Université de Lausanne. Associate researcher at Laboratoire Méthodes et Histoire de l'Architecture of the ENSA-Grenoble and at the Laboratorio di Storia delle Alpi, Mendrisio.

Towards a Modern City, Innovation and/or Continuity?

Susana Meleiro Lima

This paper analyses the Portuguese urban design during the 1950s, under the scope of Fernando Távora's work (1923-2005). Since the Athens Charter in 1933, the debate about our cities and their urban design had been growing. However, In Portugal, the influence of this debate began later, through architects that participated in Congrès Internationaux d'Architecture Moderne (CIAM), such as Viana de Lima and Fernando Távora, but also through the reports of CIAM and texts/Manifestos translated in journals of Architecture and Criticism.

For this purpose, we analyse Fernando Távora's works to illustrate different interventions to enhance the territory, and we inquire how did he create and transforms the territory, using modern architecture tenets. Our approach of investigation puts into consideration the strategies for urban design, under the concept of the modern city, such as strategies for the empowerment of urban spaces. Thus, it aims to be a project-oriented perspective in urban design and public spaces interventions, conceived as an agent of transformation and empowerment of organized space. Additionally, Távora's critical thinking reveals an ethical and social sensitivity that seeks to humanize architecture.

In methodological terms, we rely on previous research (Lima, 2012), a survey that classified the works, projects, and other works of Fernando Távora. We selected three case studies to illustrate the debate "Towards a modern city, innovation and/ or continuity?"

The case studies vary from collective housing projects (Campo Alegre, 1948; Ramalde's Units, 1952-1960) and public facilities (Vila da Feira Market, 1953-59). These examples highlight his philosophical approach to urban spaces and their critical thinking.

We put in evidence its concern about the natural and urban landscape, a unitary vision, translated into systematic gestures to renovate and empower the space. Fernando Távora acknowledged the necessary synthesis toward a new architecture, seeking to register them in universal consciousness.

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Susana Meleiro Lima is a Master of Architecture from Faculdade de Arquitectura da Universidade do Porto (2012, "Fernando Távora and the Portuguese Public Space"). PhD Candidate in Architecture, (Architecture, Theory, Project and History), and is developing the thesis "A contribution to Contemporary Architecture: The lesson of the constants of Fernando Távora". Participates in national and international congresses such as: Le Corbusier 50 years Later (Valencia, Spain), the Meeting of Researchers: Eminent Figure of U Porto - 2013: Fernando Távora. Architect at the offices of Álvaro Leite Siza Vieira, FeedbackStudio Arquitectos, João Figueiroa, and LAB. Works in the rehabilitation of buildings in historic city-centres in Portugal. Research interests: Contemporary architectural history and theory, modern architecture and urban design, aesthetics..

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The Transfer of Knowledge and Experiences: Jaap Bakema, Split and the Notion of 'the Core'

Sanja Matijević Barčot
Karin Šerman

Dutch architect Jaap Bakema visited Split (Croatia, former Yugoslavia) in 1961. Based on his influential analysis of Diocletian's Palace published in a special issue of the Dutch architectural magazine *Forum* in 1962, the link between Bakema's work and Split has been historically and theoretically well documented.

This research, however, approaches this link from the opposite direction. By examining local adaptations of the postwar CIAM 8's idea of 'The Heart of the City', this paper retraces the influences that Bakema's accompanying discourse has had on Split. Two local projects are discussed: the 'City Centre Expansion Project' (1959) designed by the architects Berislav Kalogjera and Antun Šatara, and the 'Split 3 Centre' project (1968) designed by the architects Vladimir Braco Mušič, Marjan Bežan and Nives Starc. Both projects were based on the urban notion of pedestrian life. Kalogjera and Šatara's new pedestrian route in the vicinity of Diocletian's Palace, envisaged as a civic centre that was originally planned to replace the cultural and administrative functions of the historical inner core, in the wake of political changes and the rise of a new kind of socialist consumer society, was reprogrammed to become an emblematic shopping street. The 'Split 3 Centre' project, on the other hand, offered a complex mix of public and residential facilities following the emergence of the idea of the polycentric model of the city. While the former tuned its urban form and scale in relation to its historical surroundings, the latter engaged in the late modern concept of the megastructure.

This paper identifies the design methodologies employed in these two projects. It aims to show that what was instrumental in both these local adaptations of CIAM 8's discourse was immediate contact with Bakema – through Šatara's professional practice in Bakema's office in 1957, and the multiple contacts that Mušič, later a Harvard graduate, had with Bakema during the 1950s.

Sanja Matijević Barčot is an architect and Assistant Professor at the University of Split, Faculty of Civil Engineering, Architecture and Geodesy. She holds Ph.D. in History and Theory of Architecture from the University of Zagreb.

Karin Šerman, Dipl.Ing.Arch., MDes, PhD, is an architect and architectural theorist, Professor of Architectural Theory at the University of Zagreb Faculty of Architecture and Head of the History and Theory Department. Her work focuses on modern and contemporary architecture and culture and current theoretical research.

Greater Peterborough City Centre Plan: Gordon Cullen and the Cinematics of British Townscape

Carla Molinari
Marco Spada

Gordon Cullen (1914 - 1994) is one of the most interesting figures in the urban design panorama of the 20th century. His famous book, *The Concise Townscape*, has been republished fifteen times, and it is still used as a key text in several schools of architecture and urban design around the world.

If Cullen's role and contribution to the *Architectural Review* agenda of promoting the concept of Townscape are well known, his career as a private consultant and his involvement in innumerable British redevelopment plans has not still been sufficiently investigated. Starting from the analysis of archive material, this research focuses on the case study of the Greater Peterborough city plan, developed by Gordon Cullen in 1971.

The numerous sketches, photographs, drawings and written notes held at the University of Westminster Gordon Cullen Archive, reveal his unique approach in creating a cinematic method to express and manage the complexity of urban spaces, and how he was capable to adapt his theoretical vision to different features and necessities of British local realities. Cullen's plan for Peterborough, more specifically, is a formidable collection of ideas, that have been used as the main reference for all the subsequent urban changes promoted for the city, from the 70s until nowadays.

This research will thoroughly analyse Cullen's proposal for the city, focusing on his sketches, drawings and notes, and then comparing his vision with a photographic-recorded experiential analysis of today Peterborough's urban settings. The main aim is to re-evaluate Gordon Cullen's specific involvement and contribution to the Greater Peterborough city plan, finally stating the historic relevance of his unique theoretical vision in influencing the development of urban local realities in England.

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Carla Molinari is Senior Lecturer in Architecture at Leeds Beckett University. Her research focuses on innovative interpretation of sequences and montage in architecture and on the role of narrative in architectural representation. Carla has been recently awarded a Paul Mellon Grant for her archival research on Gordon Cullen (2020).

Marco Spada is Lecturer in Architecture at University of Suffolk. His research investigates the effects of post-industrial regeneration, human factors in sustainable dynamics, and experimental approaches to urban narrative. Marco recently published the book *Industrialscape – Memory and project in reuse of industrial mega-plants* (Aracne, 2018).

Session B5
Wednesday 17 November 2021
15:00-17:30
Room E51

Urban Divides

Chair: Hannah Le Roux

Margaret Crawford

Urban Design at the Regional Scale: Telesis and the Bay Area Ideal

University of California Berkeley

Lisandra Franco de Mendonça

'The Sick City – Various Recipes to Cure the Reed Belt and the Vowel Manual Without a Master': Urban design, Architecture and the Struggle for the City in a Portuguese Colony

University of Minho / TU Berlin

Jeffrey Kruth

The Use of the Earth for the Good of Man: Constructing Race at the Urban Periphery in the US New Deal

Miami University

Magarida Quintã

Inhabiting the Coastal Desert:
Urban Design and Colonization in Angola

University of Lisbon

Nathaniel Robert Walker

Making Charleston Modern:
Urban Transformation and Racial Exclusion in the New South

The College of Charleston

Notes

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Urban Divides
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Urban Design at the Regional Scale: Telesis and the Bay Area Ideal

Margaret Crawford

In 1939, a group of San Francisco and Berkeley architects, landscape architects and urban planners created an innovative urban design and planning advocacy group, Telesis. Claiming to represent an expanded approach to urban design that included social and environmental concerns, they proposed a comprehensive vision for the Bay Region.

Their version of regional modernism attempted to shape urban development with sensitivity to the unique qualities and identity of the local landscape. Deeply concerned about the dangers of sprawl, they focused the region around the bay, locating industry along the bayfront, the working and middle classes in the flatlands, buffering the entire region with an extensive greenbelt, to protect from further development. Telesis' proposal was successfully implemented over the next decades. On both sides of the greenbelt, a continuous zone of residential hillsides emerged. Along narrow roads fitted to the hilly terrain, architects designed modernist houses that merged with the landscape. Widely publicized in magazines like *Sunset*, these woodsy neighborhoods established an enduringly popular image of the northern California lifestyle, making a powerful argument that modernism and nature could be reconciled.

Examining the results of this concept in the Berkeley and Oakland hills reveals deep flaws in this vision. The greenbelt did not prevent the Bay Area from expanding, and development leaped across it, spreading across the hills and valleys beyond. Although perceived as "natural" the hillside landscape was highly artificial, a "second nature" where irrigation and planting transformed bare hills into dense forests. Extensive regulation was necessary to produce and maintain such "natural" environments. Single family residential zoning excluded all but privileged residents. In spite of these contradictions, the vision of modern living in nature, redefined as progressive environmentalism, still defines the good life in northern California. In a region now characterized by extreme racial and class inequalities, this enduring image taunts the majority of the population who can never experience it.

Margaret Crawford is Professor of Architecture and Chair of the Urban Design Program at UC Berkeley, teaching courses in the history and theory of architecture and urbanism. Her research focuses on the evolution, uses and meanings of urban space. She is the author of *Building the Workingman's Paradise*, co-editor of *The Car and the City: The Automobile, the Built Environment and Daily Urban Life*, *Everyday Urbanism*, and *Critical Concepts in Chinese Urbanization*.

'The Sick City – Various Recipes to Cure the Reed Belt and the Vowel Manual Without a Master': Urban design, Architecture and the Struggle for the City in a Portuguese Colony

Lisandra Franco de Mendonça

The prohibition of constructions in nondurable building materials in the walled precinct of Lourenço Marques (presently Maputo), put into place after the 1875 great fire that destroyed almost half of the settlement, pushed the huts to the "subúrbios" (suburbs, formerly unauthorized occupied area of the colonial map that laid beyond the municipally defined city boundaries, and generally the residence of lower income, African and "assimilados" groups), sanctioning racial and social segregation. Not without irony, and in line with subsequent municipal edification guidelines, a few decades later, the dwellers from the "subúrbios" were prevented from using perennial materials in the construction of their houses —originally made up of thin wooden structures covered in reeds, these were, over time, converted into roof sheets and concrete block constructions. Ultimately, these dwellers were organized into living standards opportunistically deemed un-urban (i.e. housed in areas lacking "proper" urban infrastructure, such as sewers, running water, electricity and roads), unhygienic and thus conveniently set apart (but, and in line with colonial understandings of labour force efficiency, housed close enough to the place of work to avoid long distance commuting). In the early 1960s, architect Pancho Guedes* actively denounced the colonial government's attitude toward this "reed city". The planned neighbourhoods of Xipamanine and Munhuana constituted the sole government actions of urban planning and implementation of infrastructures in the suburbs associated with missionary congregations engaged in the evangelization and schooling of the African population, by which the politics of assimilation (with very little impact on the overall African population) were put in motion. This text scrutinizes the official politics of urban design for the African population in Lourenço Marques in contrast with the socially engaged proposals of Pancho Guedes for the redesign of the generally deprived and segregated reed city.

*'A cidade doente...,' A Tribuna (9 June 1963): 6-7.

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Lisandra Franco de Mendonça, architectural history researcher and former Alexander von Humboldt Postdoctoral Fellow, was educated at the Universities of Porto and Sapienza of Rome, and obtained a double PhD degree in 2016 (Universities of Coimbra/ Sapienza of Rome) with a study of 20th century architecture in Maputo, Mozambique.

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The Use of the Earth for the Good of Man: Constructing Race at the Urban Periphery in the US New Deal

Jeffrey Kruth

This paper considers how the planned development of greenbelt new towns as part of US New Deal programs emerged from contradictions and conflict surrounding race and the environment in the 1930's, during the height of the Great Depression. Most literature on the New Deal focuses on contrasts between rural and urban development, which fostered racial divisions between city and country. Far less has been said about how New Deal improvements at the urban periphery were part of a larger infrastructural and territorial expansion, laying the groundwork for future suburbanization and normalizing the racial identities of place and people. In this paper, I focus on New Deal era urban design projects surrounding Cincinnati, Ohio—a region of contentious racial politics, lying just north of the more segregated south.

I center the paper on a phrase found in New Deal promotional literature, “the use of the earth for the good of man” to unpack the loaded universal implications of such a phrase and how it relates to a territorial imagination in New Deal projects. By focusing on the relationship between infrastructural improvements and progressive labor practices, I attempt to destabilize the notion of a strict rural and urban divide, and instead chart an alternate history suggesting that the territorial urbanization of the New Deal shaped a nuanced racial landscape which includes the first attempt at a racially integrated large scale housing project at Laurel Homes, and the development of the first Black self-governed community in Lincoln Heights, Ohio. Additionally, I examine the influence of Roland Wank as chief architect of Greenhills, Ohio a greenbelt garden city just outside of Cincinnati. Wank's interests in socially controlled forms of mass production, new materials, and construction techniques came into being in Greenhills, further testing American sensibilities for cooperative living and modern architectural production.

Jeffrey Kruth is an urbanist and educator at Miami University in Oxford, Ohio. Here, he teaches courses in urban design, theory, and works closely with the Center for Community Engagement in Over-the-Rhine. Previously he taught at Louisiana Tech University, Kent State University, and the Yale Urban Design Workshop.

Inhabiting the Coastal Desert: Urban Design and Colonization in Angola

Magarida Quintã

The urban plans developed by Antonieta Jacinto in the late 1950s for fishing communities in the far south of Angola are the subject of this paper. Considering that Jacinto was an architect in Angola's Department of Public Works and was called upon to develop plans that addressed the most pressing needs of these communities, this study aims to examine the resourcefulness of urban design in negotiating between an existing and an ideal social structure.

These fishing communities developed on the Namib Desert Coast in the early twentieth century and survived even given severe deprivation due to the harsh climate, isolation, and lack of potable water. However, despite their endemic poverty and small size, these spontaneous settlements presented geographically dispersed urban fabrics in which segregation between urban functions and ethnic groups was manifest.

Looking at the urban plans developed for Porto Alexandre (1958) and Baía dos Tigres (1958), this paper aims to present a critical overview of the urban transformation developed under the colonial state, and to identify the latent structures of racial and social exclusion.

Urban Divides
17 November 2021
Room E51

Margarida Quintã (Porto, 1981) holds a degree in architecture from the Faculty of Architecture of the University of Porto (2007), and a doctorate with Distinction and Honors from the Instituto Superior Técnico in Lisbon and the École Polytechnique Fédérale de Lausanne (2019).



Urban Divides
17 November 2021
Room E51

Making Charleston Modern: Urban Transformation and Racial Exclusion in the New South

Nathaniel Robert Walker

At the start of the twentieth century, while other Southern cities were making post-Civil War transitions to industrial economies, the once-prosperous coastal metropolis of Charleston was rotting. In 1903, the city elected a young, aggressive businessman mayor: Robert Goodwyn Rhett. His personal mission was to modernize the city, building its first high rise, upgrading its sewers, and establishing a new art museum. He also launched two extremely ambitious urban design initiatives. The first entailed transforming the western waterfront of the downtown peninsula from a muddy, marshy wreck into a glorious street and public promenade, developing new waterfront homes to pay for it. Rhett succeeded in this endeavor, but something was wrong: the development pattern of the new land took a sharp departure from the neighboring fabric of the old town, where people of different incomes and skin colors had lived together for centuries on a complex network of streets and alleys. Rhett despised alleys and their small, affordable cottages, probably because he also, like many other members of the white elite, despised poor black people. The new waterfront mandated large, single-family homes, and several policies guaranteed that the entire district would only be white. After this was complete, Rhett launched his second and most ambitious scheme: a huge, automobile-friendly utopian suburb modeled on Ebenezer Howard's Garden City. He promised that it would make Charleston modern by supporting an enlightened industrial economy where white workers would be treated kindly and black families would be invisible. Rhett's Charleston reveals an early series of efforts to weaponize the rhetoric of mechanized modernity and the instruments of urban design and development to push marginalized people to the fringes of a changing city, and, more brutally, to consign them to the past.

Nathaniel Robert Walker earned his Ph.D. at Brown University and specializes in utopian architecture. He published *Victorian Visions of Suburban Utopia: Abandoning Babylon* (Oxford University Press: 2020), co-edited *Suffragette City: Women, Politics, and the Built Environment* (Routledge: 2019), curated two urbanism exhibitions, and has been featured in several journals.

Session C5
Wednesday 17 November 2021
15:00-17:30
Room E41.1

Urban Design Pedagogies

Chair: Janina Gosseye

Joseph Bedford

Dalibor Vesely's Philosophy of the City
Virginia Tech

Chin-Wei Chang

A Middle Ground between Beaux-Arts and Modernism: Joseph
Hudnut, William Wurster, and Urban Design at Harvard and Berkeley
University College London

Esin Komez Daglioglu & Cansu Turk

Tools of Urban Design: Figure-Ground Maps versus the *Plan Game*
Turkish National Commission for UNESCO

Hamish Lonergan

Cooperation and Conflict at ILA&UD: Urban Design Pedagogy in
Twentieth-century Summer Schools
ETH Zürich

Anna Vallye

Urban Design Before 'Urban Design': Collaborative Planning at the
Harvard Graduate School of Design in the 1940s
Connecticut College / University of Basel

Notes

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Dalibor Vesely's Philosophy of the City

Joseph Bedford

Dalibor Vesely developed a unique theory of urban design based on his reading of phenomenology. While phenomenology in architecture has come to be caricatured as leading only to introverted ideas about experience, Vesely's contribution to urban design makes clear how urban phenomenology could be. In turn, Vesely's phenomenological approach to urban design also offered a unique theory that promised to return a sense of coherence to the fragmented condition of contemporary urbanism, without that coherence being foundationalist.

The paper will focus on the particular urban design project that Dalibor Vesely completed in Kentish Town in London at the AA, in collaboration with Mohsen Mostafavi and Eric Parry, and published in *Architecture and Continuity* (1981). This project culminated a decade of theoretical innovation between the city and philosophy as Vesely taught simultaneously a diploma studio at the AA alongside other studio masters such as Rem Koolhaas, Bernard Tschumi, Robin Evans and Leon Krier, and philosophy seminars at Essex University alongside Joseph Rykwert.

At the AA, Alvin Boyarsky had created a veritable think-tank on the city, and each studio created a polemical theoretical position on urban design. Where figures like Koolhaas and Peter Cook looked to the metropolitan urbanism of the new world, Vesely looked in an equally polemical manner to what he called the "tradition of the European city." He brought phenomenology to bear upon the perceived crisis of modern town-planning and its subsequently fragmented urbanism, and developed a theory that the city was a transcendental symbol of the whole. Vesely argued that architects could design the part of the city as a fragment within a larger order. That order was what he called the "mythos" (the dramatic structure of everyday activities and institutions) the interpretation of which, by architects, could create urban coherence by linking humans to the transcendental whole.

Joseph Bedford is Assistant Professor of History and Theory at Virginia Tech. He holds a PhD from Princeton University, architecture degrees from Cambridge University and Cooper Union, and is the founding editor of *Attention: The Audio Journal for Architecture and The Architecture Exchange*, a platform for theoretical exchange in architecture.

A Middle Ground between Beaux-Arts and Modernism: Joseph Hudnut, William Wurster, and Urban Design at Harvard and Berkeley

Chin-Wei Chang

For a long time, urban design is an indistinct domain for both architecture and planning schools. It was not until the first international conference of urban design at Harvard University in 1956, people started to learn and teach the discipline, and the credit for which was mostly taken by José Luis Sert. That program is still active and has served as the pilot for programs in place at many other universities, among which University of California at Berkeley becomes a remarkable parallel. In this paper, conversely, I emphasize the contribution of a long-forgotten figure—Joseph Hudnut—in the invention of American urban design, it was his decisive claim to found the Graduate School of Design (GSD)—accommodating architecture, landscape architecture, and city planning under the same roof—at Harvard in 1936 that facilitate not only Sert's endeavor to elevate what he called urban design to the status of a central platform of inquiry at the school, but also William Wurster's transplantation of the same collaborative model in founding the College of Environmental Design (CED) at Berkeley in 1959. In spite of Hudnut's losing battle against Walter Gropius in the so-called "Harvard-Bauhaus (1936 – 1956)," I would highlight Hudnut's significance to the world of modern architecture and urbanism, as well as put a new focus on the creation of urban design, which would ultimately shape the development of the field in the United States and also the directions of specialization in the profession. In so arguing, a Janus-faced aspect has appeared in histories of urban design, a full-fledged discipline of nowadays: on the one hand, urban design in the architectural academy is a retreat from Bauhaus/CIAM modernist hegemony; on the other hand, it is the rejection of Beaux-Arts ivory tower. To that end, urban design becomes a kind of compromise between these ideological and formal factions at both GSD and CED.

Chin-Wei Chang, is a trained architect and conferred an urban design master's degree in Taiwan. He focuses on architectural profession and academy, with special attention on histories and dissemination of design education in China, Europe, and the US in pursuing a doctorate, now a PhD Candidate in Architectural History & Theory.

Tools of Urban Design: Figure-Ground Maps versus the *Plan Game*

Esin Komez Daglioglu
Cansu Turk

Figure-ground maps are among the most conventional tools of urban design pedagogies and practices worldwide. Architectural theorist and educator Colin Rowe's Urban Design Studio at Cornell, which he initiated in 1963 and taught until the end of the 1980s, was a milestone in developing and disseminating the use of figure-ground maps as a source of reference for architectural and urban composition. Inspired by Giambattista Nolli's *Nuova Pianta di Roma* (1748), which depicts the civic and religious structures in white as successive urban spaces while rendering housing and commercial structures black as an urban *poché*, Rowe's students at Cornell Urban Design Studio utilized figure-ground maps for analyzing the urban textures based on which they bring together and distort the ideal historical forms and types. However, the use of figure-ground maps reduced architecture to its footprint while also flatten the topographical features of any given site. In fact, Rowe discovered an alternative to the figure-ground maps earlier in the 1950s while teaching at the University of Texas School of Architecture. Together with Bernhard Hoesli, John Hejduk and Robert Slutzky, Rowe invented a game where each participant successively drew on a blank sheet the plans of architectural precedents from different periods and geographies by considering their relations and the spaces in between. This plan game resulted in a fictional urban design project where the spatial qualities of the architectural and urban spaces were simultaneously considered and articulated. Hoesli later used this game as a studio experiment in ETH Zürich in 1983-84 as the assignment sheet and the student projects found in the GTA Archives show. Against the fixed and static nature of figure-ground maps, this paper aims to uncover the potentials of Plan Game as a tool for urban design pedagogy and practice through an in-depth investigation of its design elements, drawing techniques, actors and their discursive and pedagogical approaches with the support of archival documents.



Cansu Turk is an architect currently working at Turkish National Commission for UNESCO and studying at the Master of Architecture Program at METU.

Esin Komez Daglioglu is an assistant professor at METU Department of Architecture. She received her PhD degree from TU Delft with her study on the notion of context in post-war and postmodern architectural theory. Among others, she has published in the *Architectural Theory Review*, the *METU Journal of the Faculty of Architecture*, and *OASE*.

Cooperation and Conflict at ILA&UD: Urban Design Pedagogy in Twentieth-century Summer Schools

Hamish Lonergan

During the twentieth century, the international summer school assumed an important role in European urban design pedagogy. Prominent examples—such as the CIAM Summer School (1949-1956), the Sommerakademie Salzburg (1953-) and the International Laboratory of Architecture & Urban Design (ILA&UD, 1976-)—were widely advertised in architectural media, attracting participants from a variety of design schools, albeit from predominantly Western contexts. Characterised by the sustained study of urban conditions through living and working in place over a limited timeframe, such summer schools brought together students and prominent designers in intensive programs of collaborative design work, seminars and site visits. In this way, they became recurring moments of encounter, exchange and negotiation, where diverse attitudes towards urban design converged. This paper zooms into the particular case study of the first ILA&UD residential workshop in Urbino, convened by Giancarlo De Carlo in 1976. Drawing on the Annual Reports and other archival holdings, it explores three facets of ILA&UD as a pedagogical project over its first decade (1976-1986), contextualised within the urban design discourse of De Carlo and the significant contributions of Team X members. First, it considers how disagreement between participating European and North-American schools revealed attitudes to urban design that remained substantially tacit within the curricula of architecture departments. Second, despite De Carlo's commitment to accommodating multiple perspectives, it draws out ILA&UD's own position towards urban design: anti-formalist, participatory, and contextual. Finally, it looks to the concrete pedagogical methods—from structured lectures to informal conversations—deployed at ILA&UD to bridge between these often-conflicting perspectives, synthesised through multi-authored design proposals. Ultimately, this paper frames international summer schools, such as ILA&UD, as particularly fruitful sites to trace the complexities of urban design discourse, negotiating multiple approaches towards the field's relative autonomy.

Hamish Lonergan is an Australian doctoral student at the gta Institute, ETH Zürich. His dissertation—part of the Marie Skłodowska-Curie Action project 'TACK / Communities of Tacit Knowledge'—explores tacit knowledge in architectural pedagogy. His research has appeared in conferences and journals including SAHANZ, AAANZ, *Inflection*, *Footprint* and *OASE*.

Urban Design Before 'Urban Design': Collaborative Planning at the Harvard Graduate School of Design in the 1940s

Anna Vallye

The moniker “urban design,” used by José Luis Sert after his arrival at Harvard in 1953 to describe the school's programs, was a reinvention of the synthesis of architecture, landscape architecture, and planning attempted by his predecessors. In the early 1940s, then GSD dean Joseph Hudnut, together with head of architecture Walter Gropius, undertook curricular reform to redefine the relationship between architecture and planning. Prompted by the university administration's proposal to move planning education out of the School of Design and into the new Littauer School of Public Administration, Hudnut and Gropius sought to accommodate within the rubric of “design” momentous shifts in the American planning profession, which was reorienting toward “public administration” and moving away from physical planning. Implemented after 1943, the GSD solution became, for a while, paradigmatic for postwar planning education in America. When Gropius retired in 1952, he assured the hiring of a new dean who would continue the tradition he inherited. My proposed talk centers on the most celebrated of many all-school collaborative student problems in city planning carried out at the GSD in the 1940s, the planning study for Framingham, Massachusetts. Commissioned by the city and carried out in 1947, Framingham was a vivid case study of the school's new approach to planning education. The city's economic and social data were collected from municipal agencies and examined by architecture and planning students together, and two proposals for expansion within a regional context were prepared. The process of research and the demonstration materials prepared by the students, I argue, were more revealing of the Harvard approach that became the precursor to “urban design” than the concrete details of the proposals. By establishing procedural and visual connections between (physical) space and (abstract) data, the study materials demonstrate how “design” was redefined from the production of built structures to a structured intervention within a socio-economic “pattern.”

Anna Vallye is an Assistant Professor of Architectural Studies at Connecticut College (US), and a 2021 NOMIS Fellow at eikones, University of Basel, Switzerland. Her current book project, titled “Model Territories: German Architects and the Shaping of America's Welfare State,” is about the contributions of émigré architects to American urban planning.

Session D5

Wednesday 17 November 2021

15:00-17:30

Room E23

Urban Figures in Transformation

Chair: Hollyamber Kennedy

María Cecilia Chiappini & Yves Schoonjans

150 Years of Infrastructure Transformation Triggering Spaces of Collectivities in Glòries, Barcelona

KULeuven

Federico Deambrosis & Patrizia Bonifazio

The Heteronomy and Autonomy of Urban Design from a Diachronic Perspective: Piazzale Valdo Fusi as a Palimpsest

Politecnico di Milano, independent scholar

Nick Haynes

Karl-Marx-Allee: East Berlin's Enduring Legacy

The University of Nottingham

Skender Luarasi

The Life and Death of Skanderbeg Square: A Chronicle of an Erasure Foretold, In a Hundred Years

POLIS University

Sorav Partap

The 4th Dimension of Urban Design: Appropriation of an Urban Fragment by Folks in Time

independent scholar

Paul Vermeulen

IGLO Antwerp, a Less Segregated Future for the City of Slabs: A Plea for Micro-Urbanism

TU Delft

Notes

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Urban Figures in
Transformation
17 November 2021
Room E23

150 Years of Infrastructure Transformation Triggering Spaces of Collectivities in Glòries, Barcelona

María Cecilia Chiappini
Yves Schoonjans

Glòries is an area under constant transformation in Barcelona, Spain. Here, several car-oriented infrastructure conforming a variety of spatial conditions have been built and demolished in the last decades. Today, it is undergoing transformation into a park.

Interestingly, Glòries is originally conceived as the centre of the city, the crossing point of the three axis of the Extension Plan (1859). But this is never completed, and has since been a constant part of the changing discussions on infrastructure and urban centrality. These discussions are strongly embedded in changing expectations, and pending implementations. Moreover, they trigger conflictive appropriations of spaces dominated by infrastructure that can be enquired to reveal complex spatial dynamics.

Barcelona is the larger context of Glòries, a worldwide reference, having created the “Barcelona Model”, and trademarked it for decades but currently in crisis. However, addressing alternative emergent processes in Glòries can help rethinking the very pertinence of global models.

The article emanates from a recently completed PhD-research that deploys an holistic, multiscale, multidimensional approach, mapping the origins and implications of infrastructure around Glòries over 150 years. The conceptual framework crosses ‘infrastructure’ with the category of ‘collective spaces’ coined by Manuel de Solà Morales (1992) and enlarges its understanding by enquiring the intermediate conditions of inter- temporality, spatiality and territoriality. These are recognised to trigger new kind of symbolic, spatial and territorial dynamics, generating what is here referred as ‘spaces of collectivities’. The methodological strategy is to investigate this through the dimensions of ‘expectation’, ‘materialisations’ and ‘appropriations’ as notions in tension deriving from the triad of polis, urbs, civitas as launched by Arroyo (2011).

María Cecilia Chiappini is a Postdoctoral Researcher and Docent at KU Leuven. Architect from Universidad Nacional del Litoral, Argentina (2007); MAS in Urban Design from ETH (2012); and Doctor in Architecture from KU Leuven (2020).

Yves Schoonjans is Professor at KU Leuven.

The Heteronomy and Autonomy of Urban Design from a Diachronic Perspective: Piazzale Valdo Fusi as a Palimpsest

Federico Deambrosis
Patrizia Bonifazio

Located on the southern edge of Baroque Turin, because of two Allied air raids the area now known as Piazzale Valdo Fusi at the end of WWII looks like an urban void. Since then, constructions and projects, long periods of stagnation and polemics, rhetoric and practices alternate on the site and its immediate surroundings, reshaping its collective perception and appearance.

Surrounded by the symbols of the post-war financial heart of the “company town” and by baroque buildings where new cultural functions find their location when the city’s industrial vocation declines, the site works as a sort of palimpsest. Over time, it becomes the field for projects that challenge the local design culture with different city strategies and ideas. In this phase, internationally renowned architects such as Gabetti and Isola, Carlo Mollino, Leonardo Mosso and Alvar Aalto are involved.

In the 1990s, a project for a two-storey underground carpark is approved. The square’s superficial arrangement is entrusted to a competition that introduces a theme that local architects have little frequented until then. The winning entry soon becomes the subject of a heated and defamatory debate led by the “Piazzale Valdo Fusi Committee”. Referring to Anglo-Saxon participatory practices, this committee promotes a new competition to which famous international professionals are invited. It raises further controversies but produces no substantial effects.

Interweaving official documents and newspapers, specialized magazines and little-explored professional archives, the paper proposes a micro-historical and diachronic focus on a crucial area of the city to highlight its resilience to different morphological reinterpretations; it will explore design proposals and the role of different generations of architects, the slow contamination and resistance of tools and technical and cultural languages, the role played by projects in the practices of professional self-promotion.

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Federico Deambrosis is an Assistant Professor at Politecnico di Milano where he teaches History of Contemporary Architecture in the Graduate course in Architecture and Urban Design.

Patrizia Bonifazio is an independent scholar in the field of the history of architecture and town planning.

Urban Figures in
Transformation
17 November 2021
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Karl-Marx-Allee: East Berlin's Enduring Legacy

Nick Haynes

Aldo Rossi called Karl-Marx-Allee the “last great European avenue” following a visit in 1961, and in doing so expressed the magnitude of contribution he deemed the Primary Element made to the city of East Berlin. Sixty years later, and thirty years since German re-unification, former GDR artifacts have systematically been dismantled replaced with a ‘critical reconstruction’ of the Berlin Stadtmitte. The policy is thinly justified by the supposed moral superiority and conservative desire to reinstate an image of Berlin prior to division or conflict, at the expense of considering architecture’s contribution to the city through urban performance. Thus, it is incapable of mediating between the actual, real demands of the present-day municipality, and the symbology and memory marooned at fixed coordinates in history. Instead, it is a schism in the city into which the history between favoured image and the present-day falls.

This article refutes such normative trends to interrogate the architectural and spatial qualities of the Stadtmitte’s Primary Elements, so foregrounding Karl-Marx-Allee’s persistence in the united city across a period of substantial volatility across central Berlin. Thereby, a case is advanced for an autonomous discipline— rather than any representational capacity— as the primary agent of architecture. Typology is demonstrated to capitalise upon the urban discourse’s inherent susceptibility to transformation, orchestrating change across its spaces, governance, and structuring by instituting new patterns of exchange and performance.

Karl-Marx-Allee’s complex spatial layering, and indistinct scalar relationships are highlighted as typological reinterpretations that safeguard it today as an active and vitalised link to the city’s past. Its interdependency with adjacent artifacts structures persistence in the city’s east, counterbalancing Berlin’s streetplan westward as it pivots around the Spreeinsel. Irrespective of symbolism and rhetoric, it is identified as a Primary Element capable of fulfilling the presence of Critical Reconstruction better than the practice itself can.

Nick Haynes is a qualified architect, and runs a Masters design studio at the University of Nottingham exploring the immanent strategic potential of architecture within the city. He is a PhD candidate at the University of Nottingham, with his research titled “Primary Elements: Typological Innovation and Urban Performances”.

The Life and Death of Skanderbeg Square: A Chronicle of an Erasure Foretold, In a Hundred Years

Skender Luarasi

The Skanderbeg Square in Tirana is finally gone. In the last 100 years, from Wolfgang Köhler’s and Florestano Di Fausto’s plans of the late 1920-s to 51n4e’s “restructuring” in the 21st century, one observes a systematic erasure of the square, through the destruction of the surrounding urban fabric – precisely that which used to take one to the square. This paper chronicles this erasure, in its centennial history. 51n4e’s flat pyramid dropped on the site both ‘seals’ the completion of the erasure, and retroactively anticipates the construction of expensive high-rise real estate around what used to be the square. The white pyramid mediates between urban mnemonic lobotomies and an amnesiac crowd consuming its image through gardens of native plants and reflective sheets of water silently gushing forth from underneath the surfaces of the pyramid clad with ‘local’ stone. It will be argued, however, that the ‘seeds’ of such erasure were already sown in the form of Gherardo Bosio’s urban plan of 1940. What is at stake here is the predisposition of urban form to anticipate futures different from the conceptual and ideological content or context that gave rise to that form. Leonardo Benevolo has pointed out how the Baroque urban forms anticipated the “spatial dimension of the modern town;” how Versailles, for instance “transformed into the “boulevards” of a late nineteenth-century town, just as the radiating avenues of the Champs Elysées became the basis for Haussmann’s Etoile.” The paper shows how the form of different interventions in Skanderbeg Square structured its erasure. Such formal dis-position, however, is not a ‘destiny’ but rather a highly reticulated field of discursive and technical choices. The agency of shaping the city lies in such field.

Urban Figures in
Transformation
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Skender Luarasi is an architect, educator and writer. He holds a PhD from Yale and a Master of Architecture from MIT. Luarasi has published in Log, Disegnare, Bitácora, Haecceity, and Forum A+P. He is the editor Finding San Carlino, Routledge, 2019. He currently directs the Faculty of Research at POLIS University.

The 4th Dimension of Urban Design: Appropriation of an Urban Fragment by Folks in Time

Sorav Partap

The presented work explores the relationship between design, time and transformation within an urban environment by using the example of the main Bazar of the city of Abohar/India. It poses the question if it is possible to “design” the process of transformation and informalization of an urban fragment by taking into account the future appropriation by the users. To what extent do the alterations made by the folks provide them a feeling of a right over their own urban environment? What are the direct implications of changing socio-political structures on a built environment? Can appropriation be planned at all?

The main Bazar of Abohar was planned by British authorities based upon a system of open courtyards and orthogonal streets. Originally it was conceived as a grain market which now presents itself as a complex urban fragment, saturated with human actions. It has transformed into a center of dense commercial activities with altered and multiplied land use due to the changing socio-political realities after its conception. It has shown flexibility in transforming and re-transforming itself by the actions of folks at the condition of loose central control.

The presented paper investigates the process of the transformation of Abohar’s main Bazar. It could be considered as a common Indian urban model (not a role-model) presenting the flexibility required for the transformation by the folks with changing socio-political realities. The paper tries to highlight the aspect of being “unfinished” and of non-rigid planning which provide the room for the appropriation of it by the folks which ultimately results into a livelier urban space for the integration of the differences.

Sorav Partap is an architect born in India. His field of research is folk-centered organic urbanism. Partap studied architecture in Chandigarh and urbanism in Frankfurt. He worked at Raj Rewal associates, India and at Gerber Architekten, Germany. Currently he is employed as an architect at Herzog de Meuron, Basel.

IGLO Antwerp, a Less Segregated Future for the City of Slabs: A Plea for Micro-Urbanism

Paul Vermeulen

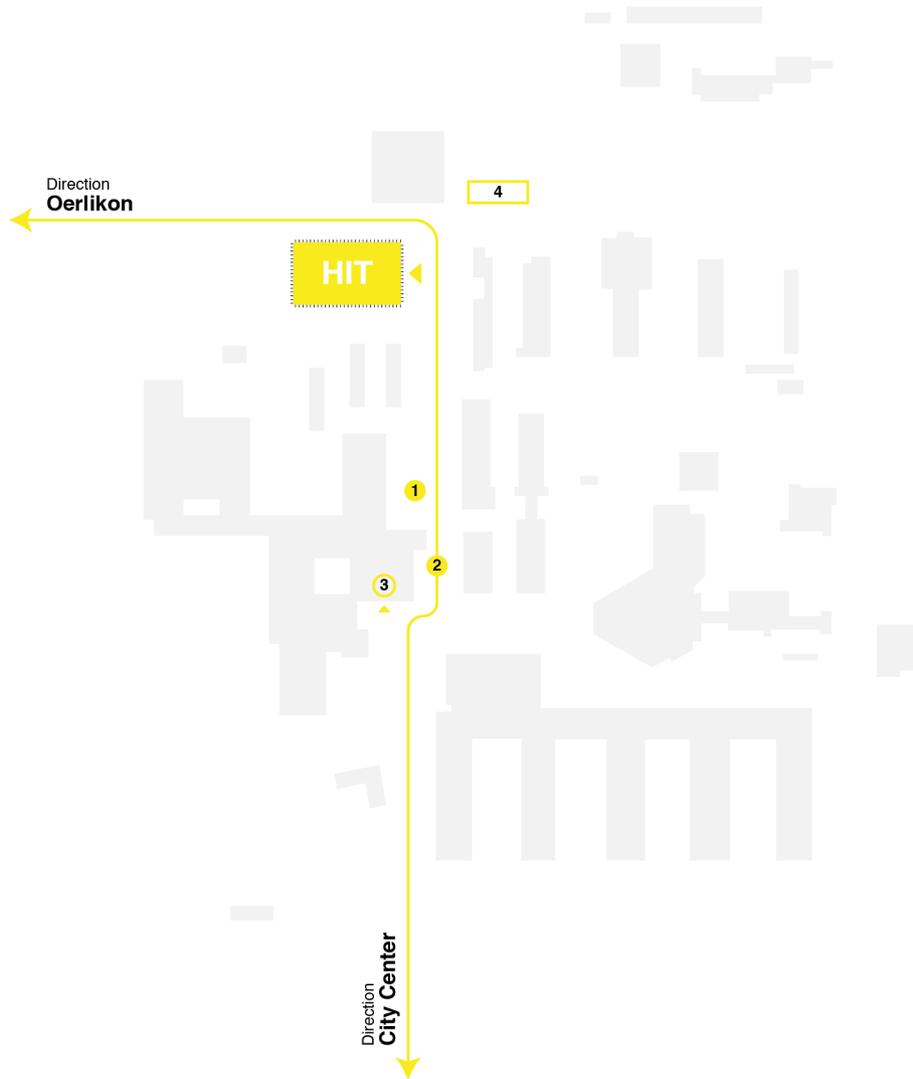
Left Bank Antwerp, once a competition site for visionary urbanism, developed after World War II along the most trivial of lines. A widely spaced grid accommodated for rivaling models: the traditionalist garden city and the collectivist vertical variant co-existed in hostile neighborhood. In 2006, on a plot walled on three sides by high-rise slabs, a competition for expanding the scarce array of social amenities was held, won and built by the team we were part of.

Labeled as “master plan”, the project solicited no overarching urban vision; highly specific briefs demanded architectural accuracy. Hence, the urban agenda was entrusted to a few tailor-made buildings only. With this limited set of tools, our goal was to overcome the divide and allow for a joint further development. Low- and mid-rise buildings with gardens complement the slabs and parks, injecting values deemed alien. Underlying grid lines were requalified as streets, including one traversing the parks and our plot, inviting urban passage toward the high-rises, alleviating their social stigma. This approach, reminiscent of “other modern” traditions, challenges modernism’s exceptionalism: its self-image as urbanistic rupture. Integrating such slabs in the everyday fabric, on the same footing as other built forms, provides a context beyond their original paradigm, superimposing time layers and pursuing typological mixity. At the same time, it refrains from the rejection proffered by anti-modernist revisionism. Furthermore, by disconnecting the notion of street from the building block, it fosters a more inclusive, performative understanding of streets: as meaningful strings of addresses, regardless of their urban forms.

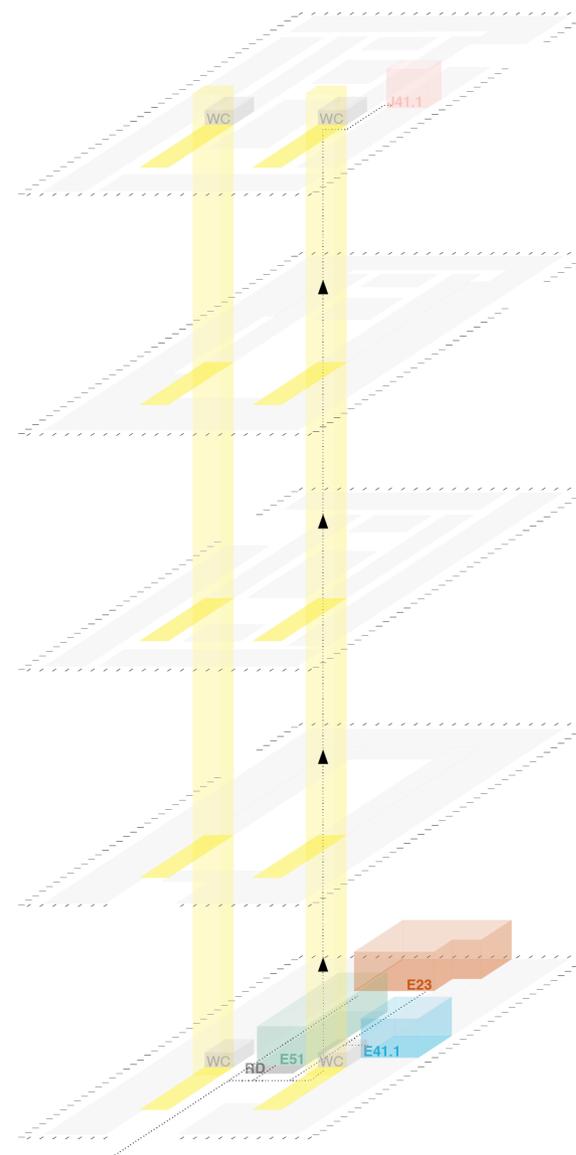
Finally, our project invites reflection on the scale of intervention in urban renewal, by inducing urban concepts through precise architectural characters, able to guide and inspire, confident of future invention, without anticipating some final result. Successive investments by others confirm the site as a Left Bank micro-centre.

Paul Vermeulen is a professor of Urban Architecture at TU Delft, a founding partner of De Smet Vermeulen architecten in Gent and an architectural writer.

IGLO was designed by Technum, De Smet Vermeulen architecten, architecten De Vylder Vinck Taillieu and Tom Thys architecten and awarded the 2014 Wivina Demeesterprijs by the Vlaamse Bouwmeester.



- 1 Shuttle ETH eLink
- 2 Bus Station ETH Hnggerberg & ATM
- 3 Infopoint ETH Honggerberg
- 4 Restaurant Bellavista (Lunch & Aper)



J – Fourth Floor

J43.1 Track A

H – Third Floor

G – Second Floor

F – First Floor

E – Ground Floor

E51 Track B

E41.1 Track C

E23 Track D

RD Registration Desk

Practical Information

Shuttle

The **ETH eLink** shuttle bus travels between the Zürich city centre (ETH Zentrum Campus and Haldenegg) and the ETH Hönggerberg campus multiple times per hour. The first services in the morning (from 7:06 am) through to the final services in the evening (until 6:54 pm) depart from and terminate at Zürich Central Station, allowing passengers to connect with train services. This shuttle bus service is available to students, employees and guests of ETH Zürich **free of charge**.

Public Transport

To purchase tickets for other public transport in Zürich, and to find out how to get from one location to another, please visit the website of the Zürcher Verkehrsverbund: <https://www.zvv.ch/zvv/en/home.html>

WIFI

External guests visiting ETH Zürich can access the 'public' or 'public-5' WIFI. Access is provided via registration with a mobile number:

1. Use your mobile phone to establish an internet connection using the 'public' or 'public-5' WIFI
2. Enter your phone number and accept the terms of use
3. Click on 'Request Access Code' to request a code
4. An SMS will be sent to the given device. This will contain your access code
5. Enter the code in the 'Your Access Code' field
6. Click 'Submit Registration'. You will now be connected to the internet.

You can register a maximum of three devices with the same mobile number.

Conference Dinner

The conference dinner will take place at **Restaurant LaSalle**, Schiffbaustrasse 4, 8005 Zürich.

Please note that **prior reservation is required** to participate in the conference dinner. If you have not pre-registered for the dinner but if you would like to participate, please check at the conference registration desk if places are still available.

How to get to the Restaurant LaSalle: Take **Bus 69**, towards Milchbuck, from the bus station ETH Hönggerberg, and exit at Bucheggplatz. Take **Bus 72**, towards Morgental, from the bus station Bucheggplatz and exit at Schiffbau. The Restaurant LaSalle will be right below the viaduct on which the bus stop is located.

Contacts & Phone numbers

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Our time is an urban age. More people live in cities than ever before, cities grow larger and denser than ever before, and urbanity has reached levels of complexity never before seen. Compounding this complexity are global challenges, including housing crises, refugee crises, climate crises, economic crises, and so on. Urban design allows architects to engage with such broad, societal challenges in a very concrete manner, at a local scale. In acknowledging the importance of urban design today, this conference seeks to pay tribute to the progress that this discipline has made over the past 120 years, and invites papers that analyse how urban design projects have responded to both global trajectories and local realities, from the early 20th century to today.