ARCHITECTURE
and ENDURANCE

Middle East Technical University, Department of Architecture, Ankara, Turkey
30 September - 02 October 2021

Book of Abstracts

European
Architectural
History
Network

Thematic Conference

This program and book of abstracts built for European Architectural
History Network - EAHN Thematic Conference, ARCHITECTURE and
ENDURANCE.

#EAHNAnkara

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Thematic Conference

Program and Abstracts

Middle East Technical University,
Department of Architecture

30 September - 02 October 2021
Ankara, Turkey

CONTENTS

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PREFACE

"Endurance" is a state of surviving, remaining alive; the ability to continue with a given task; the power of withstanding hardship. Its original meaning implies continued existence and ability to last. As such, it has implications not only for how architecture is conceptualized but also for the ways within which architectural historiography is conceived.

The recent global turn in architectural history foregrounded synchronic and relational approaches through chronological cross-sections that extend over vast geographical and cultural territories. The panoramic view of global histories is also accompanied by a diachronic tendency to go deep into the specific histories of single buildings and sites; to produce biographies of buildings and sites in longue durée, often bridging successive cultural contexts that might have been conventionally perceived as unrelated. This is in line with recent scholarship on eastern Mediterranean and West Asia, as one example, where instead of sharp breaks and clean starts, the continuities, borrowings and adaptations between Greco-Roman, Byzantine and Islamic cultures are traced, which productively sheds light on all. As the historian Cemal Kafadar convincingly argued, it was not uncommon among the Ottomans to describe their central territories as the "Lands of Rum" maintaining, cognizantly or not, the linguistic legacy of the eastern Roman Empire whose lands they came to occupy. Increasingly, the entanglements of successive polities and cultures and not only synchronically but also diachronically intertwined nature of their histories are revealed.

All these tendencies are complemented by the current interdisciplinary queries to rethink spolia and the proliferating literature on it that approaches the subject from different angles. Whether considered a violent act and looting, as in its original meaning, or reuse, appropriation, survival and revival the concept of spolia harbors an implied continuity and persistence at some level, and provides a fecund category to think about architecture, both buildings and sites, in *longue durée*. As elaborated by Ivana Jevtic in *Spolia Reincarnated: Afterlives of Objects, Materials, and Spaces in Anatolia from Antiquity to the Ottoman Era,* spolia might be explained by the interconnected notions of reincarnation and afterlife where "to be reincarnated means to appear and live again but in a different body, while afterlife signifies a form of new life."

PREFACE

These recent developments reverberate with some long-standing bodies of thought and perspectives on history and the past in architectural and urban history and theory. Now, architectural histories are not content to treat architecture as objects whose life spans are limited to their conception and production but productively query the "afterlives" of buildings and sites after the architect's work is done. Concepts such as "palimpsest" and "cumulative city" have long been part of the tool kit of the students of the city. Some twentieth-century approaches to the city, most emphatically embodied by Aldo Rosssi's formulations in his 1966 book *L'architettura della città,* but an outcome of a wide variety of studies in different disciplines and geographical contexts from French urbanism and geography to typological and morphological studies, emphasized the existence of accumulated layers of history and "permanences" in the city extending over different historical and cultural contexts. Despite the disjunctive modern reflex to break free from the past, challenging conceptualizations emerged even at the heyday of high modernism such as the concept of "continuità" developed in the pages of the journal Casabella in the 1950s.

In this conference, we are critically exploring "endurance" as an umbrella concept and analytical category vis-à-vis architecture. Among the nineteen sessions that contain seventy-six papers, certain themes emerged as more pronounced becoming tracks such as "Political disruption, material continuities," "Continuities, discontinuities in the urban context," "Material, immaterial continuities" and "Endurance of the modern." Other sessions cover themes from the most obvious, such as afterlives, recurrences, spolia, heritage and entanglements at different scales, to the unexpected, as in the case of ephemerality and social resistance. Altogether, they constitute a layered meditation on "endurance" and architecture, disclosing its fecundity as a heuristic tool that touches upon the material as much as the social, the global as much as the local, the modern as much as the ancient.

Belgin Turan Özkaya, METU Department of Architecture

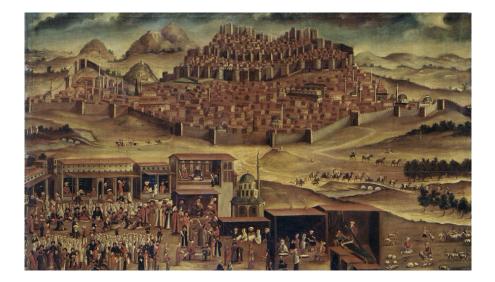Cânâ Bilsel, METU Department of Architecture

Conference Co-chairs

VENUE

METU Faculty of Architecture (Photo by Duygu Tüntaş)

METU Faculty of Architecture and Culture and Convention Center are on METU Campus that received the Aga Khan Award for Architecture (1993-1995 cycle) for its re-forestation and landscape program. The campus master plan was designed in 1961 in a national competition by the architect couple Altuğ Çinici and Behruz Çinici, who had also designed most of the buildings between 1961 and the late 1970s. Middle East Technical University is a major example of modern campus planning and an exhibition site of several exquisitely detailed modern buildings in Turkey. The Faculty of Architecture, a masterpiece of brutalist architecture, was granted Getty Foundation's "Keep It Modern" award in 2017. Although the campus and the faculty are part of Turkey's mid-20th- century modernist legacy the larger territory of the university is dotted withsites from much earlier layers of history starting from the Early Bronze Age, the remains of which are on display at METU Archaeology Museum within the complex of Faculty of Architecture.

ANKARA

View of Ankara, anonymous, 1700-1799, Rijksmuseum

Besides being a major example of national capital planning of the modern era, Ankara also embraces many other strikingly varied historical strata, providing a perfect location and a palimpsest to discuss contexts of architecture and endurance. Among the buildings and sites of the modern city interspersed are the Byzantine fortifications, which were built with spolia from classical Ancyra, and the temple of Augustus, displaying Roman Emperor Augustus' *Res Gestae,* inscribed in Greek and Latin on its walls. The latter rises on top of Phrygian remains and borders the later dervish lodge of Hacı Bayram-ı Veli, a local venerated saint of Ankara. Due to its location incentral Anatolia Ankara is also close to many significant but less-visited historical and cultural sites such as the Neolithic settlement of Çatalhöyük, the Hittite capital Hattusa, the Phrygian capital Gordion, and the Seljuk capital Konya.

PROGRAM

THURSDAY // 30 SEPTEMBER

11.30-12.00 (GMT +3)

Opening Session

Neriman Şahin Güçhan, *Dean of the Faculty of Architecture, METU*
Jorge Correia, *President of EAHN*
Cânâ Bilsel, *Conference co-chair, Head of the Department of Architecture, METU*
Belgin Turan Özkaya, *Conference co-chair, METU Department of Architecture*

12.30-14.30

First Parallel Sessions

1A MATERIAL IMMATERIAL CONTINUITIES I
Session Chair: Burcu Erciyas, METU

"The Ankara Tumuli: Lasting urban remnants of a historical landscape"
Ela Alanyalı Aral, METU
Gizem Deniz Güneri Söğüt, Atılım University
Buket Ergun Kocaili, METU

"Ankara's enduring element of architecture: The southwest wall of the Temple of Augustus"
Pelin Yoncacı Arslan, METU
Çağla Caner Yüksel, Başkent University

"Reuse, rediscovery and reconstruction: Afterlife of three inscribed monuments from Roman Lycia"
Aygün Kalınbayrak Ercan, Tokat Gaziosmanpaşa University

"Learning from ancient athletic complexes: Endurance capacity of Greco -Roman sports structures in Asia Minor"
Başak Kalfa Ataklı, METU
Ufuk Serin, METU

1B CONTINUITIES AND DISCONTINUITIES IN THE URBAN CONTEXT I
Session Chair: Heleni Porfyriou, Istituto di Scienze del Patrimonio Culturale (ISPC), CNR

"Developing a strategy for urban endurance: A theoretical framework for an alternative understanding of space"
Suneela Ahmed, NED University of Engineering and Technology

"The study of Saddar Bazar Quarter through the lens of endurance and urban palimpsest in modern Karachi"
Syed Hamid Akbar, Hasselt University

"Infrastructure development and waterfront transformations: Haifa Port City's architecture of endurance, 1765-2020"
Keren Ben-Hillel, Technion Israel Institute of Technology
Yael Allweil, Technion Israel Institute of Technology

14.30-15.00

Coffee Break

15.00-17.00

Second Parallel Sessions

2A AFTERLIVES
Session Chair: Pınar Aykaç, METU

"Endurance and transformation: The story of Artemision, the Church of Saint John and İsa Bey Mosque in Ephesos – Hagia Theologos / Ayasuluğ – Selçuk in Turkey"
Nilüfer Baturayoğlu Yöney, Mustafa Kemal University

"The glamor of 'Public' in the domestic context: Continuity and change in reception rituals and spaces in the Roman East"
Esra Çonkır Ayatar, METU

"In-between narratives: Afterlife of the Winged Victory"
Semiha Deniz Coşkun Akdoğan, Independent scholar

"The transformative potential of 'documenta': The façade of Fridericianum and Oase No. 7 "
Burcu Eryılmaz, Çankaya University

2B ENTANGLEMENTS AND ENDURANCE
Session Chair: Çiğdem Kafescioğlu, Boğaziçi University

"St Mary's Abbey York: a lieu de memoire and enduring index of English history"
Ann-Marie Akehurst, Independent scholar

"Imagination, destruction and endurance in the remaking of the Parthenon"
Elizabeth Key Fowden, University of Cambridge

"Architectural endurance through contestation: The case of Hagia Sophia"
Iuliana Gavril, Norwich University of the Arts

"Originality as a facture through appropriations: Hagia Sophia and its first minaret"
Tuğçe Akıncı, Virginia Polytechnic Institute and State University

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17.00-17.30   **Coffee Break**

17.30-19.30   **Third Parallel Sessions**

3A RECURRENCE OF THE ANCIENT
Session Chair: Mari Lending, The Oslo School of Architecture and Design

"Afterlives of a monument: Reflections on Cevdet Erek's Bergama Stereo / Stereotip"
Can Bilsel, University of San Diego

"In the shade of a tree: A nonhuman history of the great altar in Pergamon"
Sevil Enginsoy Ekinci, METU, İstanbul Bilgi University

"Aeschylus' "Persians" in Mediterranean space-times of conflict: continuities, discontinuities"
Zeynep Aktüre, Izmir Institute of Technology

"Enduring time in on-site archaeological museums: Acropolis Museum in Athens and Museum of Troy in Çanakkale"
İdil Üçer Karababa, İstanbul Bilgi University

3B RESISTANCES AND ENDURANCE
Session Chair: Finola O'Kane Crimmins, University College Dublin

"Fugitives' architecture: Jamaican Maroons, Creolization and Sierra Leone's built environment (1800s)"
Adedoyin Teriba, Vassar College

"Political and social endurance of a colonial modern school in Postcolonial Mozambique: The primary school of Facazziza's community by Amâncio Guedes"
Silvia Balzan, University of Basel

"Architectural rehabilitation as an endurance act: The case of the ruins of the church of São José do Queimado and the fight for freedom in Brazil"
Tainah Moreira Neves, Birkbeck College, University of London

3C

POLITICAL DISRUPTION, MATERIAL CONTINUITIES I

Session Chair: Carmen Popescu, École Nationale Supérieure d'Architecture de Bretagne

"Minarets to bell towers: the perseverance of religious architecture"
Konstantina Georgiadou, University of Liverpool

"Stones of resistance: Rehabilitation of Hebron Old City"
Razi Khader Technion Israel Institute of Technology
Alona Nitzan -Shiftan, Technion Israel Institute of Technology

"Buildings of torture and the political taxidermizing of trauma: The afterlife of prisons as museums in Tehran and Sulaymaniyah"
Xavier Gaillard, METU

20.00-21.00 **Plenary Session**

Moderator: Çiğdem Atakuman, *METU*

Keynote Speech: Ian HODDER, *Stanford University*

"Endurance and human-thing entanglement from the Neolithic to the Present"

FRIDAY // 1 OCTOBER

12.30-14.30   **Fourth Parallel Sessions**

4A CONTINUITIES AND DISCONTINUITIES IN THE URBAN CONTEXT II

Session Chair: Lale Özgenel, METU

"Resurrecting cities: Towards an organised history of urban metamorphosis following urbicides"
Jacopo Galli, Università IUAV di Venezia

"Reconstructing the city: Images and realities in Post War Beirut"
Elie Haddad, Lebanese American University

"Endurance and palimpsests in the making of the Tajikistan capital"
Fabien Bellat, École Nationale Supérieure d'Architecture de Paris Val-de-Seine

"Social sustainability as a paradigm for architectural endurance of cultural heritage: Revisiting the case of Historical Kemeraltı Bazaar"
Nazlı Yıldız, Dokuz Eylül University,
Burkay Pasin, Izmir University of Economics

4B ENDURANCE OF THE MODERN I

Session Chair: Stylianos Giamarelos, The Bartlett School of Architecture

"Revisiting Pask and Price: A comparative reading on the conceptualization of human-machine relationship in Fun Palace and Japan Net Projects"
Ensar Temizel, METU

"Controlling the sun: The curtain wall across climates, from Paris to Hong Kong and back again"
Jean Souviron, Université Libre de Bruxelles

"Un/sustained: Over 50 (once) revolutionary office buildings worldwide"
Ruth Baumeister, Aarhus School of Architecture

"Endurance in the encounters of architectural ideas: Anytime, 1998"
Cathelijne Nuijsink, ETH Zurich / gta

14.30-15.00   **Coffee Break**

15.00-17.00   **Fifth Parallel Sessions**

5A ENTANGLEMENTS IN EASTERN ROMAN LANDS

Session Chair: Suzan Yalman, Koç University

"The continuity and transformation of ideas from rock-cut architecture to masonry architecture in Capadoccia"
Fatma Gül Öztürk Büke, Çankaya University

"Endurance of memory in the landscape: A sacred promontory on the Bosphorus"
Gizem Dörter, Koç University

"From a prospering Byzantine church to a ruin on the fringe of İstanbul: The long life of the İmrahor Monument"
Dilara Burcu Giritlioğlu, METU

"Urban planning and architectural strategy - the case of Ephesus/Ayasoluk from late Byzantium to Aydinid Dynasty"
Gül Deniz Korkusuz, METU,
Arsen Nişanyan, University of Oxford

5B POLITICAL DISRUPTION, MATERIAL CONTINUITIES II
Session Chair: Elvan Altan, METU

"Modes of endurance underneath contemporary Jerusalem"
Eytan Mann, Technion Israel Institute of Technology
Alona Nitzan-Shiftan, Technion Israel Institute of Technology
Aaron Sprecher, Technion Israel Institute of Technology

"Gida's Konak: A small town relic of a big Ottoman farm"
Yorgos Mertzanides, Independent scholar

"Ecologies of displacement: Forced migration, dispossession and decay in Upper Euphrates"
Aslıhan Günhan, Cornell University

"Counter-obsolescence: Architectural legacies of the Ottoman Empire in Israel/Palestine"
Inbal Ben- Asher Gitler, Ben Gourion University of the Negev

17.00-17.30 Coffee Break

17.30-19.30 Sixth Parallel Sessions

6A LATE OTTOMAN ENTANGLEMENTS
Session Chair: Namık Erkal, TEDU

"From prospecting missionaries to military allies: Exploring the multiple lives of a site"
Sibel Zandi-Sayek, Wiliam & Mary

"British imperial permanences in Izmir: Seamen's Hospital as a case study"
Işılay Tiarnagh Sheridan Gün, Izmir Institute of Technology
Erdem Erten, Izmir Institute of Technology

"Institutional endurance through spatial belonging in Beyoğlu (1900-1980)"
Enno Maessen, University of Amsterdam

"From 'endurance' of the remnants, to their 'agency': A. Paspates and the Byzantine heritage in the nineteenth century"
Firuzan Melike Sümertaş, Kadir Has University

6B GLOBAL ENDURANCES
Session Chair: Ali Uzay Peker, METU

"Classes, treatises and the practice of project design in the modern period in eighteenth-century Lisbon - prior to the 1755 earthquake"
Armenio Da Conceiçao Lopes, CIAUD, Lisbon School of Architecture,
Carlos Jorge Henriques Ferreira, Universidade de Lisboa

"Perpetual, intangible endurance in Javanese syncretic architecture and ornamentation: Agung Semarang Mosque"
Hee Sook Lee-Niinioja, Independent scholar, Helsinki

"Endurance through change: The Danish court chapel"
Manos Vakondios, Utrecht University

"A resilient monument: Formation and transformation of the Tower of Justice at the Topkapı Palace"
Nilay Özlü, University of Oxford

6C

ENDURANCE OF THE MODERN II

Session Chair: Catherine Blain, École Nationale Supérieure d'Architecture et de Paysage de Lille

"The endurance of the form: The conceptual and physical continuity in Zvi Hecker Oeuvre"
Paola Ardizzola, Gdańsk University of Technology

"The fiction of everyday realities in Ralph Erskine's Byker Wall"
David Franco, Clemson University

"The biography of the modernist housing ensemble Arena district by Renaat Braem"
Marie Moors, Hasselt University

"Questioning endurance through the interruptions on urban memory: Konak SSK Blocks"
Bilge Karakaş, METU,
Deniz Canaran, Izmir Institute of Technology
Ebru Yılmaz, Izmir Institute of Technology

20.00-21.00   **Plenary Session**

Moderator: Belgin Turan Özkaya, *METU*

Keynote Speech: Çiğdem Kafescioğlu, *Boğaziçi University*

"Forms of endurance, structures of erasure: Rethinking Byzantium in İstanbul"

SATURDAY // 2 OCTOBER

12.30-14.30   **Seventh Parallel Sessions**

7A   **ENDURANCE IN LANDSCAPES**
Session Chair: Shirine Hamadeh, Koç University

"Transformed landscape: Setting place from a surviving monumental inscription"
Duygu Kalkan Açıkkapı, Amasya University

"Enduring impact of nature on architecture: Timber harvest and timber constructions in Bursa"
Saliha Aslan, Bursa Technical University

"Persistence and mutations: Biographies of lineages in the landscape of the Pearl River Delta"
Hong Wan Chan, Ghent University

"Understanding migration, culture and endurance: A case of Jadh Bhotiyas of Uttarakhand, India"
Sweta Kandari, Indian Institute of Technology

7B   **MATERIAL IMMATERIAL CONTINUITIES II**
Session Chair: Esin Kömez Dağlıoğlu, METU

"Material performative endurance: An interplay of permanence and change"
Nikolia-Sotiria Kartalou, The University of Edinburgh

"Under the columns"
Jose Vela Castillo, IE University

"Permanence and endurance: A re-reading of (A)tectonic "
Sezin Sarıca, METU

"Digital humanities as a tool for the endurance of the architectural history"
Aysu Gürman, Yaşar University,
Sıla Kanyar, METU

14.30-15.00   **Coffee Break**

15.00-16.00   **Plenary Session: Presentation on VEKAM and Ankara Studies**

Moderator: Cânâ Bilsel, *METU*

Presentation: Filiz Yenişehirlioğlu, *Koç University, Director of VEKAM*

"How Enduring are Memory Spaces: Urban History and the Role of Research Centers"

16.00-16.30   **Coffee Break**

16.30-19.00   **Eighth Parallel Sessions**

8A   **HERİTAGE: MEANS OR HINDRANCE TO ENDURANCE?**
Session Chair: Güliz Bilgin Altınöz, METU

"Heritagization and endurance: False friends? The case of "Industrial Abbeys" in Belgium"
Mathilde Macaux, University of Namur,
Claudine Houbart, University of Liège

"Duration and durability: The different faces of endurance throughout time in the stratified palimpsest. The case of Venice"
Angela Squassina, IUAV University of Venice

"Historical monuments and modern constructions: André Lecomte du Noüy (1844-1914) and the architectural restorations in 19th century Romania"
Cosmin Minea, New Europe College, Bucharest

"Adopted heritage - continuity of architectural identity: Case of Town Halls in Silesia"
Magdalena Markowska, University of Wrocław

"Architecture will survive its ruins"
Martina d'Alessandro, University of Bologna

8B REPRESENTATION, EPHEMERALITY AND ENDURANCE

Session Chair: Michela Rosso, Politecnico di Torino

"Enduring traditions of ephemerality: The celebrational arches of Ottoman and Republican Turkey"
Alev Erkmen, Yıldız Technical University

"Endurance of ephemera: The Ankara Castle themed postage stamps as a site of memory"
Buket Ergun Kocaili, METU

"The image of industry: Industrial visual culture as an instrument of continuity"
Livia Hurley, University College Dublin

"Enduring buildings, shifting functions: The life and death of Ankara's Premier Movie Theatre"
Elif Kaymaz, METU

"Specters of a housing complex: Race, modern architecture, and the Pruitt-Igoe myth"
Ekin Pinar, METU

8C PALIMPSEST AND SPOLIA

Session Chair: Suna Çağaptay, University of Cambridge and Bahçeşehir University

"Iconography of the palimpsest: Enduring traces in the continued lives of heritage sites"
Koenraad Van Cleempoel, Hasselt University

"Spolia in the Eritrean Capital"
Thomais Kordonouri, The Bartlett School of Architecture, UCL
Edward Denison, The Bartlett School of Architecture, UCL
Biniam Teame, The Bartlett School of Architecture, UCL

"A durable display: Kyriakos Pittakis' spolia-bricolages as a means for the protection and display of antiquities in 19th-century Athens"
Nikos Magouliotis, ETH Zurich / gta

"Reassembling the stones: The afterlife of an Irish country house"
Andrew Tierney, Trinity College, Dublin

"Spolia as a tool for contemporary architecture: Motives and meaning"
Bie Plevoets, Hasselt University

19.30-20.30   **Closing Session: Evaluation and Discussion Panel**

Moderators: *Belgin Turan Özkaya, METU, Cânâ Bilsel, METU*

Pelin Yoncacı Arslan, METU
Pınar Aykaç, METU
Can Bilsel, University of San Diego,
Esin Kömez Dağlıoğlu, METU
Namık Erkal, TEDU
Erdem Erten, Izmir Institute of Technology

ABSTRACTS

Thursday 30 Septemper 2021
12.30-14.30
First Parallel Sessions

1A

Material Immaterial Continuities I

Session Chair: Burcu Erciyas, *METU, Department of City and Regional Planning*

"The Ankara Tumuli: Lasting urban remnants of a historical landscape"

Ela Alanyalı Aral, METU, Department of Architecture
Gizem Deniz Güneri Söğüt, Atılım University, Department of Architecture
Buket Ergun Kocaili, METU, Department of Architecture

Evidence shows that Ankara was first founded as a Phrygian city beneath today's traditional city center. Phrygians migrated from Thrace to Anatolia around 1200 BCE , settled in the northern and western Black Sea regions and then moved to Central Anatolia where they established their own cities. The Phrygian cultural zone covered extensive lands in the middle-western Anatolian plateau.

Ankara was part of a system of Phrygian settlements located along the water courses in the Inner Anatolia. As the characteristic elements of the Phrygian burial tradition, *tumuli* signified specific location principles on the topography and were landmarks to be viewed from roads and settlement areas. Along with many *tumuli* in this region, a number of Ankara *Tumuli* were known to be placed on the northern and western heights around the settlement. The Ankara *Tumuli* have been documented and researched since the late 19th century. At the very beginning of the Republican period, the series of archaeological excavations of the *tumuli* revealed many valuable relics. Even though research and excavations continued in the following years the *tumuli* started to disappear. Later after the 1950's, a tremendous urban expansion rendered all the northern and most of the western *tumuli* lost within the urban scene.

Recent research on the Ankara *Tumuli* has revealed that many northern and western *tumuli* that are lost today, were visible on the early maps and aerial photographs of Ankara (Alanyalı Aral, 2017). Furthermore, continuing research reveals more *tumuli* in the areas unknown before (ODTÜ BAP Proje ID: 10265). This article will elaborate the Ankara *Tumuli* with regards to their significance as elements of endurance both throughout the city's long history and as indicators of an early appropriation of Ankara's very special landform, which is very relevant even today for the future integration of the city with the landscape.

"Ankara's enduring element of architecture: The southwest wall of the Temple of Augustus"

Pelin Yoncacı Arslan, METU, Department of Architecture
Çağla Caner Yüksel, Başkent University, Department of Arcitecture

Walls, like temples, are essential. They are operative elements of architecture that structure, space, and tame; function as interfaces with defined borders reconfiguring the relation between architecture and the building; pushing specific ideas to the margins and others to the fore. They conveniently occupy the center of most architectural conversations. This paper seeks to revisit the Temple of Augustus and its visual representations, which reverses the emphasis on the wall's centrality while demonstrating 'everything but' the importance of the Temple's still-standing constitutive element, the southeastern cella wall.

The Roman Temple of Augustus (later converted to a Byzantine church) has long been discussed in the city's history. The monument is particularly exclusive for an original copy of the *Res Gestae divi Augusti* (the inscription recording the deified Augustus's achievements) occupying the southeastern cella wall. For about six hundred years, the Temple's remains share the same ground with the mosque (built in 1427-28) and tomb (built in 1429) of a distinguished Muslim sufi, Hacı Bayram Veli. The mosque erected diagonally touching to the southwest corner of Augustus's Temple created an unusual spatial arrangement, a partial and hybrid complete- ness. Remarkably, this idiosyncratic coexistence was received and reproduced by those visiting, living, and experiencing the city. For instance, Evliya Çelebi's account centers around the Hacı Bayram complex and excludes the Temple's rather inevitable monumentality. From the 18th and 19th centuries, Western travelers mostly viewed the Temple from the southwestern corner, inspecting the pronaos, the cella gate, and the body walls. Photographs of the site shared the same viewpoint and rarely missed the opportunity to locate the door frame of the cella and the minaret as the visual leitmotif proving a visual, if not a spiritual, depth. However, when considered the remains' architecture, the element providing the sense of visual stability and hybridity was the endurance of the intact southwestern cella wall. This wall was kept redefining as the central architectural apparatus holding the ground, architecture, and the histories of the site together. Once guarding the boundaries of the *naos* – accompanied by a *peristasis* (or not), it became the monumental display surface for Augustus's deeds. Punctuated later by the Christian temple-church's three arched windows, the wall provided an architectural reference point for the mosque complex and determined the latter's walls' height. It is time for our discussions about the Temple-Church-Mosque complex to move 'beyond representation' and to become genuinely architectural at last, by making the materiality of the southeastern cella wall central to the analyses based on textual and visual depictions of the site, ranging from travel accounts, gravures, old photographs, to personal memoirs and ephemera.

"Reuse, rediscovery and reconstruction: Afterlife of three inscribed monuments from Roman Lycia"

Aygün Kalınbayrak Ercan, Tokat Gaziosmanpaşa University

Inscriptions were an important way to interact with the community in antiquity, especially during the Roman Imperial Period when the number of inscriptions displayed in the urban context increased all over the empire in line with the changing social and urban culture. These inscriptions were monumental objects when considered as a whole with their text, architecture and setting.

This study focuses on three inscribed monuments from Roman Lycia in Asia Minor. The Monument of Roads was a pillar-shaped inscribed monument, once stood at the harbor area of Patara. Erected in 46 CE, the monument had a Greek inscription that contained a dedication to Emperor Claudius and a list of distances between settlements. The Philosophical Inscription of Diogenes was engraved on the wall of a stoa at Oenoanda in the 2nd century CE. Commissioned by Diogenes, an Epicurean philosopher, the inscription proclaimed the summary of the teachings of Epicurus. With about twenty-five thousand words, the inscription currently stands as the longest Greek inscription carved on stone. Finally, the Inscription of Opramoas was the epitaph of Opramoas, a wealthy citizen of Rhodiapolis and a famous civic benefactor in the 2nd century CE. The Greek inscription which recorded Opramoas' life and activities was carved on the walls of his tomb that stood in the agora of Rhodiapolis.

All three monuments were reused in later periods. Their remains were rediscovered in modern times and since then have been extensively studied. Despite the missing pieces, surviving inscription fragments have been translated and attempts have been made to reconstruct the architectural forms virtually and/or physically. Hence, in a period of almost two thousand years, the monuments lost their original contexts and were redefined. This paper will discuss the afterlife of these inscribed monuments by giving an architectural narrative of their reuse, rediscovery, and reconstruction.

Keywords: Inscribed monuments, Roman architecture, Lycia, Roman imperial period, afterlife

"Learning from ancient athletic complexes: Endurance capacity of Greco -Roman sports structures in Asia Minor"

Başak Kalfa Ataklı, METU
Ufuk Serin, METU

Sports intrinsically entail the concept of 'endurance'. Aiming at the highest physical and mental capacity of a human being, sports became synonymous with the ideal of individual resilience as early as the 8th century BCE, with the Olympic games. Even though the spirit and tradition of sports have endured until today, this does not suggest an uninterrupted journey of transmission. Unsurprisingly, the long-established tradition of sports also has its impact on the hosting (architectural) facilities, where the two – sports and architecture – reciprocally affected each other in the longue durée.

In ancient Greece, stadia, gymnasia, and palaestrae constituted one of the most influential building groups leading civic life and urban form. Athletic events were held at *stadia*, while athletes trained their minds and bodies at *gymnasia* and *palaestrae* (attached to a *gymnasium* or a bath). These building types, or the representations of their ideals, still linger in the present-day, despite some inevitable alterations in design and function. Although these monumental facilities have witnessed direct and visible consequences of consecutive changes in the political, ideological, and cultural realms, their state of transcending time shows their high ability of endurance, like the original functions they accommodated.

In this respect, this study aims to investigate the ancient athletic and spectacle structures – *stadia, gymnasia, and palaestrae* – in Asia Minor, which were actively used from the 8th century BCE through to the 4th century CE, if not later, by the ancient Greeks, and successively by the Romans, but later went through a gradual decline, and finally lost their importance with the onset of Christianity as the official religion of the Eastern Roman Empire by the late-4th century CE. In Asia Minor, these buildings underwent mainly through three types of transformations and interventions: re-functioning with architectural alterations, being turned into material quarries for new constructions, or complete abandonment. Therefore, the main objective of this research is to discover the continuities and/or discontinuities in use, function, and architectural integrity of these buildings, and to assess their transformations, starting with the Early Middle Ages through to modern times, as a means to understand and establish the extent of their endurance.

Keywords: Endurance, ancient athletic complexes, Greco-Roman sports structures, Late Antiquity, archaeological heritage

Thursday 30 Septemper 2021
12.30-14.30
First Parallel Sessions

1B

CONTINUITIES AND DISCONTINUITIES IN THE URBAN CONTEXT I

Session Chair: Heleni Porfyriou, *Istituto di Scienze del Patrimonio Culturale (ISPC), CNR*

"Developing a strategy for urban endurance: A theoretical framework for an alternative understanding of space"

Suneela Ahmed, NED University of Engineering and Technology

In the post-colonial discourse, a number of 'isms' dictate the way urban spaces are comprehended. These range from glocalism, globalism, localism, nationalism, modernism, post modernism etc. Each of these theoretical configurations have an impact on the urban space at different scales, because these dictate the lived representational, perceived and conceived spaces as outlined by Lefebvre (1974). These scales vary from the individual building, to the neighborhood, to the larger city, to the region. The processes of decision making, related to what should get built, are also complex with the involvement of a number of stakeholders.

This research paper formulates a theoretical framework outlining the co-relation between various identity paradigms (isms.) and the resultant space typology. The search is for a method that can help understand alternate concepts of space, which go beyond the established top-down processes, and initiates and incorporates a bottom up process. The need for this is felt because most of the literature around space and place at an urban level is west centric (Knox, 2011; Unwin, 2009; Relph, 1987; Alexander, 1977; Lynch, 1972; Jacobs, 1961; Rapoport, 2005; Sassen, 2007) and does not always address various urban affiliations with the built form that are informal, flexible and cannot be slotted into any pre-defined 'isms'. This developed framework can be used for cities of the global south, which have seen informal processes related to place, and have also experienced Colonization in the past, and are thus in search for an identity. This framework, it is argued, can lead to attain endurance within the urban paradigm, as it provides a vantage point that is based on experiences, affiliations, connections and associations developed by the citizens with the city at various scales. Endurance is defined here as the ability to retain the local character of the built form. This framework also borders on the requirement to develop a lens that is cross disciplinary and uses methods of urban anthropologists and geographers to understand spaces and places at various scales (Hosagrahar, 2005; Low and Lawrence, 2003; Low, 2009; Marston et.al, 2005; Sheppard and McMaster, 2003). This framework can thus help cities of the global south to endure and retain local built forms and the processes tied to them, in the face of globalization. This framework can also lead to informed urban design decisions and policy making.

Keywords: Urban endurance, alternate space, globalism, localism, glocalism

"The study of Saddar Bazar Quarter through the lens of endurance and urban palimpsest in modern Karachi"

Syed Hamid Akbar, Hasselt University, Faculty of Architecture and Arts

The Saddar Bazar Quarter of Karachi is an area with multi-dimensional layers of urban and architectural traces of different transformations and interventions since its establishment by the British in 1839. The British developed the Saddar Bazar for shopping, dining, and leisure for the British officers and their families on iron-grid urban pattern along with buildings in European architectural styles from Palladian, Neo-Gothic, Neo-Renaissance, Neo-Romanesque, Art Deco, and Art-Nouveau representation, which forms the very first historic layer of the area. In the last quarter of the 19th century, a layer of a 'hybridized-classical or imperial vernacular style' or 'colonial architecture' was formed, when the locals started building their buildings. With this intervening of locals, the natives and businessmen were allowed to live in these buildings with a schematic arrangement of the ground floor as commercial and upper stories for residential or storage purposes.

Since 1947 independence from the British, the city of Karachi has undergone many demographics, economic, and cultural changes which have developed the city into one of the biggest metropolitan city in the world. As a result, the Saddar Bazar has lost its position as the central hub, but still, the area carries significant urban and architectural traces of its multi-layered history, in the form of its iron-grid urban layout, and many historic buildings. Based on a literature review and field study research work done during December 2020-January 2021, the paper presents a comparison between the British concept of Saddar Bazaar and its informal adaptive reuse in independent Pakistan till the present day. The study will read the Saddar Bazar Quarter on the concept of Endurance and as manuscript composed of past, present, and even future textual layers, and it's capacity to withstand changes and continuing as a commercial center, as a hub for shopping and leisure center. The conclusion will reflect a critical overview of the adaptive reuse potential of Saddar Bazar and its hybridized heritage.

Keywords: Saddar Bazar Quarter, British heritage, urban palimpsest, adaptive reuse, Karachi.

"Infrastructure development and waterfront transformations: Haifa Port City's architecture of endurance, 1765-2020"

Keren Ben-Hillel, Technion Israel Institute of Technology
Yael Allweil, Technion Israel Institute of Technology

Constructed on its natural bay as a fortified, autarkic Muslim town in the late 18th century, Haifa's port city transformed into a Modern cosmopolitan port city in the second half of the 19th century. Significant technological, administrative, and social changes made Haifa into the transportation and economic hub of northern Palestine: its harbor, the first in the region, became a gate to the East for commodities, pilgrimages, and ideas. The harbor further developed when British imperialism enlarged its landfill areas and added an industrial function, constructing refineries and a connecting pipeline with Iraq. Haifa port served as the key entry port for immigration and goods for the newly founded Israeli state, transforming with privatization and neoliberalization from national port to hub for international corporate initiatives that reshaped the port and the city.

Individual entrepreneurs, local governments, and imperial actions shaped and reshaped the landscape, opening new boundaries while creating a new socioeconomic sphere. This process persisted through the Late Ottoman era, the British Mandate, and the Israeli state. From the first Ottoman landfills to the sizeable British harbor of 1933, to the current Chinese petrol-harbor project, the market economy led urban planning of Haifa's waterfront and its adjacent railroad. As Hein has shown, the disciplines involved in the study of port cities include history, economics, transportation and ecology, requiring further inquiry in the history of architecture and urban planning focusing on the *longue durée* of transformations in port landscapes (Hein, 2016). This is especially the case for port cities and landscapes in the MENA, often studied as shaped by European imperial, colonial, and religious powers and whose histories are therefore bracketed by well-defined historical periodization.

This paper studies the endurance of Haifa's port landscape through Muslim, Ottoman, British, Israeli and global-corporate dominance. What were the city's tangible and intangible borders? In what ways did these borders change, influenced by local and foreign agendas? Pointing to various political and economic powers, their agendas, and methods, this paper studies the history of Haifa's planned urban landscape—focusing on transformations to the port and waterfront to adjust to new technologies, capital markets, and political needs.

Keywords: Haifa, infrastructure development, Israel, modernity, porosity, port city, endurance

Thursday 30 Septemper 2021
15.00-17.00
Second Parallel Sessions

2A

AFTERLIVES

Session Chair: Pınar Aykaç, *METU, Department of Architecture*

"Endurance and transformation: The story of Artemision, the Church of Saint John and İsa Bey Mosque in Ephesos – Hagia Theologos / Ayasuluğ – Selçuk in Turkey"

Nilüfer Baturayoğlu Yöney, Mustafa Kemal University, Faculty of Architecture

Endurance designates a continued existence with some notion of physical integrity. However, a survey of architecture shows that this is not always true. Buildings are transformed and sometimes rebuilt under different cultural significance and meaning. The history of Ephesos and Hagia Theologos / Ayasuluğ in western Anatolia provides an interesting case study, a series of examples illustrating this point, from the Artemision to the Church of Saint John and İsa Bey Mosque ranging over more than 3,000 years. The settlement itself moved several times due to changes in the shoreline caused by the River Cayster.

The story begins with the Temple of Artemis, the pre-Hellenistic rebuilding of which was considered among the Seven Wonders of the World. Artemision was built at a site formerly dedicated to the Anatolian mother goddess Kybele, following the Ionic colonisation in the 10th century BCE. The first sanctuary, a simple *peripteros*, was redesigned several times until its final destruction by the Goths, and its Christianisation. The Church of Saint John, dedicated to the youngest apostle, who is believed to have lived and died on the then barren hill, which was later named after him, began as a *martyrion*. The Justinianic church incorporing his grave underneath its altar was maintained by the Turks as a great mosque until its destruction in 1404. Aydınoğlu İsa Bey Mosque, dated 1375 and built before the destruction of the church, is the last and only standing monument. It served as a great mosque until it fell into disuse when the commercial importance of the city declined in the Ottoman period. It was already abandoned when Evliya and *Le Bruyn* saw it in the 17th century. Its mihrab was moved to Izmir while later travellers mistook it for the destroyed church.

These structures are believed to have utilised the spolia of one another although there is no positive evidence of particularly identified elements. The excavations at the temple and church sites uncovered little material. It is conjectured that İsa Bey Mosque incorporated the lost stones, becoming the last transformation. In terms of endurance, the spirit of place appears to be at least as important as the physical material. The sites, located within a kilometre, were transformed through cultural identifications and associated with many legends. This paper aims to explore the histories of these exceptional monuments and their endurance, transformation and interrelated cultural significance and meaning.

Keywords: Artemision, Church of Saint John, İsa Bey Mosque, Ephesos, Hagia Theologos / Ayasuluğ

"The glamor of 'Public' in the domestic context: Continuity and change in reception rituals and spaces in the Roman East"

Esra Çonkır Ayatar, METU

The 'Roman House' has long been associated with atrium, based on the evidence coming from Pompeii and Herculaneum and the prescriptions of Vitruvius. Accordingly, the atrium house has commonly been considered and studied as the indicator of a distinctive, constant and universal Roman identity, in the historiography of Roman architecture. In the last few decades, nevertheless, with the emergence of new archaeological evidence and new insights generated in archaeology and social theory it has been put forth that neither the Roman house nor the Roman identity were static entities that were fixed in place and time. The recent excavations, conducted especially in the provinces, have attested the variety and complexity of both the personal and communal identities in the Roman world and also of the architectural practices and traditions in the domestic context.

This paper aims to examine the Roman domestic architecture in the eastern province of Syria, covering a large period of time between the Hellenistic period and the end of antiquity. Rich archaeological data yielded by excavations in the ancient cities of the region including Antioch on the Orontes, Apamea on the Orontes, Zeugma and Palmyra constitutes an important and promising data-set for this study. Focusing on the architectural and decorative vocabulary of reception spaces of the unearthed sample, a comparative discussion through a geographical and chronological perspective will highlight common conceptions and features as well as site-specific issues and cultural assimilations within the domestic milieu. Throughout the discussion, the aspects of continuity and change in the Roman domestic context will be examined. At the same time the "Roman House" as a conceptual and architectural entity will be put into question from the perspective of Roman identity construction.

Keywords: Roman house, domestic architecture, reception spaces, Provincial Syria

"In-between narratives: Afterlife of the Winged Victory"

Semiha Deniz Coşkun Akdoğan, Independent scholar

As one of the main concerns of historiography, tracing the reliability of sources and their objectivity (if that is even possible) profoundly affect the trajectory of any historical narrative. Multiple narratives may be constructed while writing history depending on the political and social context and the related power struggles of the era.

In line with these, this paper intends to explore the afterlife of a masterpiece, the Winged Victory of Samothrace, by examining its existence between memory and history, between being on display and absent, and finally its relation to different narratives and ideologies. Between memory and history lies the reconstruction of the past. Hence, in this paper, reconstruction of the past is scrutinized through reinventions of narratives. The Winged Victory is examined in three frameworks: through dating attempts, through restitution of meaning and through representation. Starting with the question 'How do the dating attempts, which are the first step after discovery, influence the recognition and value of the statue at the beginning of its afterlife?' both its restoration processes and 19th-century historiography (with 'emotional archaeologies') are probed. Following those, the re-invented narratives and the role of representation to re-contextualize the meaning (through *les lieux de mémoire*–or the museums) are examined. All in all, the aim is to disclose the transformation of the meaning of the Winged Victory, after the end of the statue's life in its original setting in Samothrace.

Keywords: Collective memory, representation, narrative, historiography

"The transformative potential of 'documenta': The façade of Fridericianum and Oase No. 7"

Burcu Eryılmaz, Çankaya University

Founded in 1779 as one of the first public museums in Europe, the Fridericianum Museum in Kassel was designed by architect Simon Louis du Ry for Friedrich II, Landgrave of Hesse-Kassel. The museum building, which was built in neoclassical style in line with the Enlightenment ideals of the time, had housed the art and antique collections of the Hessian landgrave and a library. The Fridericianum had functioned in its original program until World War II; however, it was damaged by fire during the bombing raids in 1941 and 1943 on the city, in a way that only the enclosing walls and the tower of the building have remained. After a break in the building's specific history, a provisional restoration had been made; thus, the Fridericianum was reopened to the public, hosting the first documenta in 1955. Since then, the building has served as the main venue for documenta art exhibitions that are held every five years for a hundred days in Kassel; accordingly, its space has been transformed by the temporary interventions that have been marked by their site-specific features. Within this context, this paper aims to explore the transformative potential of the documenta exhibitions in the spatiality of the Fridericianum building regarding its endurance. This transformative potential becomes particularly visible in the works that instrumentalize the front face of the building such as Haus-Rucker-Co's Oase No. 7 (1972) installation, which was displayed at Documenta V. In this example, it is rooted in the tension between the layer of the contemporary artwork and that of the neoclassical facade of Fridericianum as the former refers to a temporary intervention while the latter is a permanent entity in the constructed imagery of the building. Taking a diachronic approach, this investigation examines these two layers constructed by different subjects in different periods, and the tension between the temporality of the artwork and the permanency of the facade as evident in the articulation of the installation Oase No. 7 with the building. Thus, it aims to discuss how the transformative potential of the documenta exhibitions has contributed to the Fridericianum Museum's ability to survive in longue durée?

Keywords: Transformation of space, site-specificity, temporality, permanency

2B

ENTANGLEMENTS AND ENDURANCE

Session Chair: Çiğdem Kafescioğlu, *Boğaziçi University, Department of History*

"St Mary's Abbey York: *a lieu de memoire* and enduring index of English history"

Ann-Marie Akehurst, Independent scholar

The City of York, in the north of England, was established by the Romans in 71CE. Early modern maps show - contiguous to the densely occupied intramural city - the most nationally important surviving urban monastic ruin: St Mary's Abbey. This 11-acre field housed Roman fortifications, remnants of the mediaeval abbey church, crenellated walls, and the abbot's house - a model of architectural accretion and mutability later called the King's Manor. I argue this seeming urban void played a key role in the construction of national identity, for the idea that York stood as an index of English history exerted a powerful hold on the early modern imagination and still does today. As Alexandra Walsham has identified in the religio-political context, memory sites, and imagined community with previous generations, were validating building blocks for a class for whom personal and topographical genealogy had agency in constructing social identity (The Reformation of the Landscape: religion, identity and memory in Early Modern Britain and Ireland, Oxford, 2011). Architectural history was key to the recovery of a continuous historical narrative.

St Mary's cultural imbrications render it - in Pierre Nora's terms - a monumental memory-site, drawing meaning from the complex relations between elements: 'such are mirrors of a world'. St Mary's was a mirror of the history of England: an enduring monument to the mutability of political systems; the power of architecture to monumentalize ambitious ingenuity; and the transcendent fortitude of the human spirit. Its accessible precincts rendered York's historical accretion publicly apparent. Between 1660 and 1830 its fragments offered an apparent blank canvas onto which residents and visitors might project narratives of history. Increasingly, topographical drawings and travellers' accounts complemented systematic recording and site analysis; they responded to, and were constitutive of, emotional engagement with York's architectural relics. Eighteenth-century Romanitas was later eclipsed by the Romantic imagination, and, in the early nineteenth century while - Yorkshire Museum was constructed - the field was the site of the first nationally reported systematic excavation.This palimpsest acted metonymically as a public touchstone of English history. In the twentieth century the Yorkshire Museum was joined on the St Mary's site by York Art Gallery, York City Library, and the University of York departments of Archaeology, Mediaeval Studies and Eighteenth Centre Studies.

"Imagination, destruction and endurance in the remaking of the Parthenon"

Elizabeth Key Fowden, University of Cambridge

In this paper I will explore the intersection of imagination, destruction and endurance through the examples of two viewers of the Parthenon, never previously paired : one is a late seventeenth-/early eighteenth-century müfti and historian of Athens, the other is a nineteenth-entury German architect. Both had seen the Parthenon with their own eyes and imagined it in their writings as something other than what their eyes saw. What they imagined had to do with their belief that such a building, exceptional for its position, execution and history, should be understood as something alive and not ossified as a relic of the past.
Mahmud Efendi knew the building as a temple converted to a mosque, the building the Venetians destroyed in 1687. He compared it to Aya Sofya in Istanbul. Like contemporary European visitors, Mahmud Efendi used ancient Greek texts to imagine what the building had been like in its original state, but he moved beyond that to imagine it as an ancient temple in Ottoman dress. The building's exploded state actually facilitated his creative reinterpretation that allowed the Parthenon to endure in a reworked, imaginative form. Gottfried Semper, a German archaeologist, architect and art critic, studied the building closely in 1832, measuring and recording the ruined temple when a mid eighteenth-century Ottoman mosque stood in the *cella*, just before the Greek-German excavations began the process of archaeological destruction that monumentalised the Acropolis. The building Semper imagined and depicted reflected not what he saw, literally, on the ground, but contemporary European debates about polychromy. This paper explores the facilitating, creative role of destruction. Destruction tests the limits of a building's physical endurance and its imaginative potential. Destruction may also free the building's viewers to engage more creatively with a single phase of the building's life. How does this square with the now common imposition of the palimpsest metaphor in architectural studies, by which we are meant to imagine all periods simultaneously present and visible? This paper is designed to stimulate discussion about the closely related questions of single or multiple identities and what it takes to keep a building alive and enduringly provocative.

Keywords: Parthenon, mosque, Ottoman, Mahmud Efendi, Gottfried Semper

"Architectural endurance through contestation: The case of Hagia Sophia"

Iuliana Gavril, Norwich University of the Arts, Faculty of Design and Architecture

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Hagia Sophia in Istanbul, known since July 2020 for its four lives: Byzantine grand church dedicated to the Wisdom of God (Hagia Sophia), Ottoman Mosque (Ayasofya Camii), Turkish museum (Ayasofya Müzesi) and the Hagia Sophia Holy Grand Mosque (Ayasofya-i Kebir Cami-i Şerifi), lends itself to a rich discussion on 'architectural 'endurance'; on one hand, it is through continuous use, on the other hand, through direct and indirect influence on both church and mosque architecture both in the West and East. The latter type of continuity has been briefly received attention from Rowland J. Mainstone (1997) and Robert Nelson (2004), and helped clarifying the hybrid character, Eastern West, or the Western East, that lessens the sharp boundaries between the perception of the West and East in architectural terms that often confuses the ordinary tourist. While more research is needed on Hagia Sophia as architectural organ donor conceptually, spatially, and referentially for many churches and mosque architecture, imperial or not, there is little discussion of Hagia Sophia as a contested architectural object/religious site.

The symbolic value of the building (embodiment of Byzantine political and religious powers, trophy of Ottoman conquest and victory of Islam over Christianity, icon of Kemal Atatürk's secular reforms, epitome of modern cult of monument) is mentioned whenever Hagia Sophia is used as a case study. Yet, an examination of Hagia Sophia as 'contested' – and I use the term in all possible meanings, such as called to witness (from the original meaning of the word in Latin), opposed, fought over, questioning the *status quo,* and created as the result of a contest – has never been undertaken. My paper fills the present scholarly gap by examining how Hagia Sophia as an architectural object of cultural 'share-ability' and collision, a 'third space' (Bhabha, 1994) engenders endurance. The paper claims that Hagia Sophia is the epitome of architectural endurance since it is the continuous process of cultural contestation that ultimately rounds off the propensity for adaptive reuse and continual architectural influence. By collaborating this claim, the paper offers an alternative way of conceptualising architectural endurance.

Keywords: Hagia Sophia, contestation, collision, 'third space', hybrid

"Originality as a facture through appropriations: Hagia Sophia and its first minaret"

Tuğçe Akıncı, Virginia Polytechnic Institute and State University

On July 24th, 2020, a call to prayer was heard again from the minarets of Hagia Sophia after 86 years. The decision to convert the building into a functioning mosque came after a court annulled the 1934 decree of its status as a museum earlier that month. In one of the interviews, Turkish President stated that Hagia Sophia was being returned to its "original" state. Originality, Latin *orginālis,* being produced at first hand, also indicates an inventive exercise of creative faculties. The twofold meaning of the term initiates a conversation between the building's originality and its syncretic persona as a facture of disjunctive events and their concordant discordance. When the object of inquiry is a mnemonic building that is more than 1,500 years old, constituted of the remains of pagan temples, originally constructed as a church, later consecrated into a mosque after Constantinople's fall to the Ottomans, what does this "originality" connote in terms of Hagia Sophia's quintessence of being embedded in multiple layers of meanings and representations? How does the meaning of the word alter with the continuous insertion of symbolic, cultural and architectural layers? Is it defined within collective or subjective memory? When this originality can be traced to a synchronic moment or another dimension where the conception of time eluded into an endurance?

Since the first temple erected on that site, the continuous making as re-makings manifest the building as a palimpsest-in-the-becoming where the merging of past and present fabricates a facture perpetually. The conquest of Constantinople, a central moment in Hagia Sophia's macro-history, marked the beginning of the diachronic appropriation of the site and building elements that are of Byzantine origin. One must look at this process as a translation, thus creation, in which the old is translated into new, the merging of past and present into a new tradition and ending into beginning; all creating a facture through their discordant but also unified presence.

According to the widely accepted belief, due to the urgency of a minaret, the architects heightened the south Byzantine turret to an appropriate height to serve as the first minaret. In this specific case, by employing the existing turret into a new functional and symbolic context, the appropriation became a twofold strategy of preservation and innovation that ensured sacredness and continuity. An intertwined narrative was factured by complementing the material appropriation with deliberately constructed mythopoeic and visual re-makings of Byzantine texts and representations. The tale from Evliya's travelogue in which an Ottoman architect was said to have laid the foundations of a minaret before the conquest and the Dusseldorf manuscript, an idiosyncratic version of Buondelmonti's Liber Insularum Archipelagi are the two accounts through which this study aims to open-up a multi-directional dialogue to explore the appropriation program of the minaret and its architectural, cultural and symbolic meanings within the context of originality as a facture of sempiternal existence.

Thursday 30 Septemper 2021
17.30-19.30
Third Parallel Sessions

3A

RECURRENCE OF THE ANCIENT

Session Chair: Mari Lending, *The Oslo School of Architecture and Design*

"Afterlives of a monument: Reflections on Cevdet Erek's Bergama Stereo / Stereotip"

Can Bilsel, University of San Diego, Department of Art, Architecture and Art History

How should we account for the afterlife of a monument in collective memory, one that makes it—as a Turkish children's song goes—"ours even if we've never been there, and ours even if we've never seen it" (gitmesek de, görmesek de, bizim)?

This paper provides a reading of the contemporary architecture and sound installations by Cevdet Erek: Bergama Stereo at the Turbinenhalle, Ruhrtriennale, Bochum (2019), Hamburger Bahnhof, Museum für Gegenwart, Berlin (2019-20), and Bergama Stereotip at Istanbul Arter (2020). All three installations reenacted either in a formerly industrial, found space (Bochum, and Berlin), or in the controlled space of a gallery (Istanbul) the Great Altar—a Hellenistic monument that had once stood in Bergama, and that is now lost. The first two installations, "Bergama Stereo," transliterated an iconic image (in the German museum, and in art historical and popular culture) into sound art. Erek's Bergama Stereotip in Istanbul dismantled the iconic image, replacing it with a metonymic *promenade architecturale*—a walk into a room of echoes. Together these installations may constitute a series in deconstruction, as the curator, Selen Ansen alluded to in her Arter catalog essay: deconstructionist since Erek's work are not reproductions of a referent (the ancient monument, the reified image of the German museum display), and are legible through the difference of each installation from the previous one in a series. It effectively dismantles the reified visual image of Pergamon Panoramas—a relic of the German Kaiserreich.

Erek is too invested in the immediacy of experience to limit his project to deconstruction, however. In this paper, I shall argue that the unusual intervention of Erek in the afterlife of a monument consists in reproducing not the ancient work itself but the monument's relation to the nineteenth and early twentieth century industrial architecture that has framed it. Erek thus added himself to a long dialectic history of spolia and museum-spaces (the fragments of Mediterranean archaeology are the spoils of an industrialized empire). This is particularly evident in Bochum where the Bergama Stereo installation was only feet away from two historic Siemens turbines. This aspect of Erek's work speaks to the problematic posed in this conference on "Architecture and Endurance"—by fusing the "European" scientific frame with the archaeological field once supposed to be in its "periphery." What I find fascinating about Erek's installations is that an *asma davul* rhythm that travels through the Balkans, folksongs and dances of the Aegean (Zeybek / Zeibekiko), Germany's industrial architectural heritage, and Berlin's techno scene are all parts of a new vernacular. The reference to "the afterlife (Nachleben) of antiquity" (Warburg) is thus *apropos*. The installations were preceded with an atlas that included as much souvenirs and *memorabilia* (Pergamon fridge magnets), as archived pictures, and found spaces. Unlike the folklore projects of the past century (when folklore ensured continuity of present polity with ancient heritage), this is a vernacular of repetition,differentiation, and disjunctions. In an age of digital reproducibility we are both promised and denied a fully mimetic reconstruction.

"In the shade of a tree: A nonhuman history of the great altar in Pergamon"

Sevil Enginsoy Ekinci, METU, Istanbul Bilgi University

This paper aims to explore the Great Altar of Pergamon, a Hellenistic structure dating from the second century BCE, by focusing on its afterlife in its archaeological site, rather than in the Pergamon Museum in Berlin where its reconstructed sculptural fragments have been displayed since the early twentieth century. Accordingly, it is an attempt to look at the architectural history of this site in relation to the history of a group of trees, or more specifically, of a group of impressive stone pines or umbrella pines *(Pinus pineae)* that has flourished in and around the remains of the altar.

Within such a general framework, this paper approaches these trees as the markers of the absence of the altar which hint at its fabricated presence in a different location as well. While doing that, the paper shows how these trees keep us reminding of the existence of the altar by drawing our attention to that of their own. In this sense, it follows their invitation to search for writing an alternative history of the Great Altar of Pergamon by experimenting, at the same time, with their different verbal and visual representations.

Accordingly, rather than viewing the archaeological site of the altar simply as the remains of a human-made entity, this paper tries to see this site as part of a nonhuman environment, including especially that particular group of trees. In this regard, it calls into question any attempt in architectural historiography which frames human and nonhuman materialities and/or bodies in hierarchical and oppositional terms.

Finally, this paper hopes to contribute to the valuable existing literature on the Great Altar of Pergamon by bringing into focus what makes us so familiar with its endurance and yet what has escaped our attention in architectural, archaeological, and environmental history of the ancient city of Pergamon.

Keywords: Pergamon, Great Altar, nonhuman history

"Aeschylus' "Persians" in Mediterranean space-times of conflict: continuities, discontinuities"

Zeynep Aktüre, Izmir Institute of Technology

Aeschylus' Persians is celebrated in popular histories of Western theatre as the oldest-dating surviving ancient Greek tragedy and European drama. Its plot on the reception, in the Achaemenid capital, of the naval defeat under King Xerxes at Salamis in 480 BC is the explanation offered for the play's being the first tragedy performed outside of Athens on the occasion of Syracusan naval victory over Etruscans at Cumae in 474 BC, and revived in future Greece to celebrate Christian naval victory over Ottomans at Lepanto in 1571. These performances seem to support Said's labelling the play as an early construction and representation of "that hostile 'other' world beyond the seas" which was defeated by the powerful and articulate Europe, as do a 1820 private reading in Istanbul at the eve of the Greek struggle for independence, and a 1920 public performance in Athens on the occasion of the Treaty of Sèvres between Allies of World War I and the Ottoman Empire, respectively during the 2300th and 2400th anniversaries of Salamis.

During the 2500th anniversary in 2020, the play's premiere on July 24 coincided with the first Friday prayer in Hagia Sophia, Istanbul since its conversion into a museum in 1934, on the very day the Treaty of Lausanne was signed 97 years ago, settling ownership of Aegean islands and Cyprus, and population exchange between Greece and Turkey after World War I. These serendipities have inspired an exploration of Persians' analytical potential as a diachronic bond between its space-times of performance during periods of conflict in the Mediterranean. This is done by revealing similarities and differences in the contexts of the play's performances on the basis of textual evidence that is argued to support the above-quoted Orientalist reading on certain occasions while challenging it on others.

In the following discussion, this diversity is used as a critical tool to question evidential justifiability of the widely embraced linear trajectory that has been historiographically constructed for the development of the Western theatrical space from an origin at the Theatre of Dionysus where Persians was first performed in 472 BC. The concluding remarks highlight the potential contribution biographies of plays and their (re)performances in longue durée may have in facilitating perception of visual and representational continuities and discontinuities between spaces and architectures of theatrical events in different cultural and historic contexts.

Keywords: History of Western theatre architecture, biographies of plays, space-times of conflict, Aeschylus' Persians, construction and representation of "the other"

"Enduring time in on-site archaeological museums: Acropolis Museum in Athens and Museum of Troy in Çanakkale"

İdil Üçer Karababa, Istanbul Bilgi University

Material culture of the ancient heritage endures the passing of time through museums, preserved and redefined through certain agendas. National museums of the nineteenth century dislocate the ancient material culture from its *locus* and present it as an object of political propaganda in the capital city of a particular nation. In this framework, ancient objects write the narrative of a nation with deep roots, or of a colonial empire encompassing large lands. This talk will be about two on-site archaeological museums: Acropolis Museum in Athens and the Troy Archaeological Museum in Çanakkale. These recent museums, built in the 2000s, define a different framework for the objects exhibited in them from the national museums of the nineteenth century. Close to the archaeological site as the source of the objects in the museum, they choreograph a new event at this original locus in the present time for the remains belonging to the past. They are both designed in constant dialogue with their sites to ensure the endurance of the past in the present, yet the nature of this dialogue is different in either case.

Bernard Tschumi's Acropolis Museum is designed as a response to the constraints of its urban site in Athens, across from the Acropolis Hill and above the archaeological remains of the ancient city. The museum gives direct references to these remains from the past and integrates them into the contemporary urban life of Athens. It is an extrovert structure importing what is exterior to it inside and exporting what is inside to the outside. Layers of the museum constantly merge past and present layers of the site, reconstructing the past event of the Acropolis within the performance of the contemporary museum building.

Ömer Selçuk Baz's Troy Museum is located in a rural setting close to the archaeological site, but not right near to it. The architect, obsessed with the legendary geography of the ancient Troas, embeds his building deeply in this context within the sounds and textures of nature. The cube, which houses the exhibitions, rises from the landscape alien to it, enveloping its own story of Troy with indirect references to the archaeological site. The museum, though seems like an introverted structure from the outside, is open from the inside. The corten steel walls and ramps, alluding to the terracotta walls of Troy, encircle the exhibitions like an interface connecting what is located inside and what is left outside.

Keywords: Troy museum, Acropolis museum, archaeological site, classical heritage, experiencing past

Thursday 30 Septemper 2021
17.30-19.30
Third Parallel Sessions

3B

RESISTANCES AND ENDURANCE

Session Chair: Finola O'Kane Crimmins, *University College Dublin School of Architecture, Planning and Environmental Policy*

"Fugitives' architecture: Jamaican Maroons, Creolization and Sierra Leone's built environment (1800s)"

Adedoyin Teriba, Vassar College

Exhaustive studies about the African Diaspora's role in the development of modern West Africa are beginning to emerge. In both the 18th and 19th centuries, thousands of former slaves left the Americas and resettled in Francophone and Anglophone West Africa, including Liberia and Sierra Leone, known as "provinces" for freed slaves and the black poor. My paper aims to fill a lacuna in the scholarship on the architecture of the Caribbean and its Diaspora by showing how Jamaican Maroons at the beginning of the 19th century created buildings that enunciated their mission to "civilize" their new homeland, namely Sierra Leone. For generations, the Jamaican Maroons had known conflict. They had fought the British in what historians called the First and Second Maroon Wars in Jamaica, namely from 1728 to 1740 and between 1795 and 1796.[1] In 1792, a British organization known as "The Sierra Leone Company" sent 3, 000 ex-slave Black American immigrants, otherwise called the "Black Loyalists" to a territory in West Africa that was formerly called the "Province of Freedom." (The Black Loyalists had fought on the British side against the Americans in the latter's War of Independence, fleeing the United States of America after England's defeat.).[2] After the end of the Second Maroon War in 1796, the British deported 600 Maroons, initially settling them in Nova Scotia and then in Sierra Leone, four years later.[3] Hence in 1800, those Jamaican Maroons became part of the contingent of people that occupied "Sierra Leone," the new name the Sierra Leone Company called the Province. Some Jamaican Maroons returned to Jamaica, but most stayed in Sierra Leone - helping the British in one instance to quell a Black Loyalist uprising that occurred in the new land. Yet, the Jamaican Maroons and Black Loyalists became soldier-architects; creating wood superstructures on stone foundations capped with American-styled shingle roofs - appropriating architectural decorations and elements from the American South as well as local architectural traditions of ethnic groups in Sierra Leone. This architecture brings to the fore how the ex-slaves' nostalgia for the Americas found expression in their architectural designs in Liberia, Gold Coast, Togoland, Benin Republic and Colonial Nigeria.[4]

Ultimately, my paper aims to show how the architecture of these fugitives, was an architecture of endurance –transforming their flight from war zones into an opportunity to remake themselves.

[1] Mavis Campbell, The Maroons of Jamaica 1655-1796: A History of Resistance, Collaboration & Betrayal (Granby, MA: Bergen and Garvey Publishers Inc., 1988), 44-87 and 209-249. Those two battles continued a trend that started in 1655 when escaped African slaves battled Britain who wrested Jamaica away from Spain. Like their counterparts in other parts of the Americas, the Jamaican Maroons were descendants of run-away slaves as well as indigenous peoples - forming free communities such as Cudjoe Town, Nanny Town, Crawford Town, and Scotts Hall in Jamaica.

[2] Ellen Gibson Wilson, The Loyal Blacks (New York : Capricorn Books, 1976), 217-234. Also see Harvey Whitfield, Blacks on the border: the Black refugees in British North America, 1815-1860 (Burlington, Vt: University of Vermont Press, 2006).

[3] Ellen Wilson, The Loyal Blacks, 219.

[4] My most recent research has studied the history of ex-slave architects of African descent from Brazil who created architecture in Colonial Nigeria between the 1830 and 1920s. Those architects appropriated elements of 17th century ecclesiastical and residential structures in Brazil to erect funerary, royal and residential architecture in Nigeria. Such creative adaptions took root while also experimenting with stylistic trends found in Nigeria amongst local and European residents. I have published two articles on this history namely; Adedoyin Teriba, "Style, Race and Architecture of a Mosque of the Òyìnbó Dúdú (White-Black) in Lagos Colony, 1894," in Race and Modern Architecture: A Critical History from the Enlightenment to the Present (Pittsburgh: University of Pittsburgh Press, 2020), 277-287 and "A Return to the Motherland: Afro-Brazilians' Architecture and Societal Aims in Colonial West Africa," in Design Dispersed: Forms of Migration and Flight (Bielefeld: Transcript Publishing House, 2019), 232-247.

"Political and social endurance of a colonial modern school in Postcolonial Mozambique: The primary school of Facazziza's community by Amâncio Guedes"

Silvia Balzan, University of Basel

This paper "puts on the map" a paradigmatic case of modern architecture's endurance represented by a small but significant building located in a remote village of rural Mozambique. Alongside numerous idiosyncratic architectures across the whole Mozambique, the Portuguese architect Amâncio (Pancho) Guedes produced a series of works that are of interest for my research because of their social agency. In other words, I am interested in the social work of Pancho Guedes, that was apparently disregarded by past historiographical accounts that focused on his eclectic, "alter-modern" production, more adaptable to aesthetic and technological analysis by architecture historians.

Amidst complex dynamics that determined the country's colonial history, Guedes, together with the Swiss mission as a client, occupied an ambivalent position between sincere social commitment, personal interests, local affiliations, and metropolitan (Portuguese and Swiss) agendas in exotic Africa. Guedes' work needs to be understood as having a political, material agency that this paper attempts to unveil.

The construction for a small primary school in the former missionary station of Antioka (now Magude, 200 km north of Maputo, the capital) started in the early 1960s when a Swiss missionary who settled in the Mozambican countryside commissioned the project to Guedes. Guedes worked pro bono and developed simple, understandable drawings for local peasants who collectively built the school that still hosts numerous children from the lively community called Facazissa. The building survived a military socialist regime, a civil war, and it continues to play its role within today's neoliberalism, in which the country is precariously dwelling in. To understand the meaning of this structure for people today it is worth mentioning what I learned from the school director in July 2019: a strong woman who patrolled the area at my arrival. As she explained, she personally took control during the 2012 renovation "…to prevent the elevation of the school of one floor, a thing that would have been very useful but would have transfigured Guedes' design at the same time!"

This paper aims to shed light on the biography of this school as a *locus* of sixty years of Mozambican history: its genesis, its afterlife, and its endurance- intended here as political resistance and social resilience - of a particular Western idea of modernity implanted by the Portuguese and re-conceived by Mozambicans in the African savanna.

Keywords: Pancho Guedes, social architecture, colonial, postcolonial, modern architecture, Mozambique, resistance and resiliency of modernity

"Architectural rehabilitation as an endurance act: The case of the ruins of the church of São José do Queimado and the fight for freedom in Brazil"

Tainah Moreira Neves, Birkbeck College, University of London

The importance of the Church of São José do Queimado and its historical site transcends physical matters because of the most significant uprising for freedom in its region, named The Insurrection of Queimado. A priest's promise of manumission was the motivation for which many enslaved men, women and children built the parish church of Queimado, in Espírito Santo province, Brazil. From 1845 to 1849, local farmers' slaves carried stone after stone to the top of a hill in order to complete the church. After its construction, the agreement was not fulfilled and a revolution took place outside the church on a São José's worship day. This black uprising was violently quelled to serve as an example, bringing its leaders to a capital punishment. The Abolition of Slavery in Brazil would only be declared in 1888.

From the mid-20th century onwards, the village of Queimado started to be abandoned due to the change in main city zones and, despite its meaningful history, the church suffered from looting and disintegration until it became a ruin. By 1990, the historical site had been listed as cultural heritage by the local government, which led to a first maintenance work to avoid the total collapse of the surviving structure. However, the rehabilitation of the ruin of the church was realized only in March 2020. No longer a forgotten and abandoned ruin in the middle of the tropical forest, but a cultural attraction which prompted its historical values to be once again recognized, it communicates and shares the strength of the black people with all those who visit this place.

The new design combines contrast and analogy to creatively rebuild the ancient church in the surviving ruins. The colour and texture of the new corten steel interventions differentiate the structures as the new interventions have the purpose of recreating the original perceptual aspects in a contrasting mimesis. The pediment shape allows the ruins to be once again recognized as a church, while the southeast nave walls and arc together, with the construction of the new choir platform, invite the visitors to mentally reconstruct the church's spatiality. The rehabilitation granted an afterlife to this important historical place. After being forgotten for many years, the site is now one of the main local touristic attractions as a memorial place which allows the visitors to regain knowledge of the past in order to inspire hope for a better future.

Keywords: São José do Queimado; Architectural Rehabilitation, architectural heritage, touristic attraction, memorial site

3C

POLITICAL DISRUPTION, MATERIAL CONTINUITIES I

Session Chair: Carmen Popescu, *École Nationale Supérieure d'Architecture de Bretagne*

"Minarets to bell towers: the perseverance of religious architecture"

Konstantina Georgiadou, University of Liverpool

The early 20th century saw the separation of Christian and Muslim communities with the Lausanne Treaty and the establishment of modern Greece and Turkey. Aeons of coexistence in the Mediterranean basin resulted in plurality of cultural expressions blending or overlapping within the built space. While the architectural heritage of these territories is a testament to their former diverse cultural interactions, urban space was employed by both countries to portray the new national identities through campaigns of cultural cleansing and ethnic homogenisation. The concept of *urbanix* investigates the targeting of contested heritage through processes of rejection and appropriation, resulting in multimodal and nuanced approaches of built space manipulation.

Building on urbanix, this paper aims to investigate the survival of religious urban organisations and structures by virtue of their cultural cleansing and appropriation. Thus far, the appropriation of pluralistic architectural heritage has been examined as a means of affirming political and religious power. This paper delves into the causal nexus between the survival of structures and their religious importance, the spirituality of places of worship and inherent sanctity, as recognised by both religions. The devotional crossovers between Christian and Muslim groups, closely linked to tradition and dogmatic flexibility, have been conducive to their coexistence. Though mostly terminated after the Population Exchange, these still define parts of the palimpsest of religious structures and their state of preservation.

This analysis explores the importance of places of worship as a criterion for their continued use and endurance. It cross-examines the imposed programmatic changes of selected built examples, and documents the manipulation of their architectural features and iconography. Although this hypothesis does not apply to structures rejected through demolition or deprived of their character through architectural manipulation, it still covers a wide spectrum of places of worship in the territories of the former Ottoman Empire. Churches have been converted to mosques and vice versa for hundreds of years, with irreversible effects on their fabric, while larger urban configurations have lost their cultural significance. This study looks into the endurance of these structures, as the erection and demolition of minaret towers or the plastering over of murals have paradoxically ensured their survival to this day.

Keywords: Urbanix, religious architecture, contested heritage

"Stones of resistance: Rehabilitation of Hebron Old City"

Razi Khader Technion Israel Institute of Technology
Alona Nitzan -Shiftan, Technion Israel Institute of Technology

Hebron is the second largest city in the occupied West Bank, and the only urban site where Israeli settlers reside. In this contested city, a local group of students launched a rehabilitation initiative aiming to conserve Palestinian cultural heritage. In 1996, the Hebron Rehabilitation Committee (HRC) initiated the restoration of dilapidated buildings and infrastructures in the militarized depopulated Old City. Its high technical abilities and its rigorous professional interventions won the highest international recognition, first with the Aga Khan Award for Islamic Architecture in 1998, and two decades later, with the declaration of the Old City as a UNESCO World Heritage Site. The HRC's rehabilitation of historic buildings in Hebron is openly declared as an act of resistance aiming to animate and thus endure Palestinian cultural heritage.

This research explores the conservation of historical monuments as a form of resistance, and its power to mobilize cultural values in a contested site. It questions the spatial agency of architecture and conservation in this territorial conflict, thus seeking to unravel the tools and dialectics of heritage making. Clearly, the architectural conservation of Palestinian heritage in Hebron has been harnessed to promote economic, social, and territorial resilience. I argue that in this process architectural conservation took the lead. In other words, the know-how of turning built artifacts into cultural heritage provides agency to spatial design professionals. This agency can carry political weight that bypasses official politics by seeking legitimization on cultural, ethical, and aesthetic grounds.

I explore how this architectural agency was territorially realized and culturally legitimized in Hebron by linking cultural heritage, discursive practices, and the architectural praxis of conservation in Hebron. First, I examine the conservation praxis through HRC's architectural practice, drawing on my fieldwork in Hebron, access to architectural plans and interviews with architects in charge. Second is the heritage discourse generated by this architectural conservation. Here I draw on primary documents of the HRC and its publications, leading to the nomination of Old Hebron to UNESCO's World Heritage list. In this story, architecture in action facilitates cultural endurance. Once it casts these buildings as historical monuments, they become resilient to destructive violent conflict.

"Buildings of torture and the political taxidermizing of trauma: The afterlife of prisons as museums in Tehran and Sulaymaniyah"

Xavier Gaillard, METU

The practice of turning former prisons into exhibition spaces or memory sites has blossomed over the past few decades in 'the West', accompanied by a fair share of scholarly research bringing together museology and studies of trauma, historical memory and cultural policy. However, such spaces remain vastly understudied in the Middle East. This research intends to address such gap by presenting a comparative analysis of two jail buildings which were museumified roughly around the same time, early in the 21st century: the Ebrat Museum in Tehran, Iran, and the Amna Suraka Museum in Sulaymaniyah, Iraqi Kurdistan (narrating the horrors of the Mohammed Reza Pahlavi and Saddam Hussein eras, respectively). Drawing on in-depth examinations of the exhibition spaces, which I conducted in 2019, and resorting to a theoretical build-up comprised of multidisciplinary perspectives (from Bourdieu's work on symbolic power to Rossi's conceptualizations of the collective memory of the city), this study delves into the timing of the museumification, the agents involved, the physical readaptation of the spaces and accompanying processes of re-signification, and their tacit belonging to a wider urban-national network of discourse-based museological historiography. While their European counterparts elicit academic approaches highlighting the potential for reconciliation (or else critiquing their commercialization fueled by the trend of morbid curiosity-induced "death tourism"), these museums demand a different framework for analysis. The paper ultimately argues that – despite being distinct in regards to their form, presentation and aesthetic – both museums ultimately display a similar "fascistic" investment of memory (to borrow philosopher Adrian Parr's Deleuzian terminology). By offering a narrow perspective on the backstory of the jails and/or utilizing the space to cover unrelated post-revolutionary events, these sites stand as hegemonic-populist attempts to "taxidermize" the past in a way it remains tied to a particular perception of the present, and thus also to the character and policies of the current regimes, aimed primarily at the younger generation of their populations. As such, not only are they insightful enclaves from which to better understand the self-perceived nature of both states – they also illustrate how buildings may loom and endure in the city fabric after having had their functions, heritage and symbolic meaning(s) radically recodified.

Keywords: Prison museums, collective memory, hegemony, Iran, Kurdistan

Friday 01 October 2021
12.30-14.30
Fourth Parallel Sessions

4A

CONTINUITIES AND DISCONTINUITIES IN THE URBAN CONTEXT II

Session Chair: Lale Özgenel, *METU Department of Architecture*

"Resurrecting cities: Towards an organised history of urban metamorphosis following urbicides"

Jacopo Galli, Università IUAV di Venezia

"Urbicide," the deliberate destruction of an urban environment, is a term popularised in the 1960's by the philosopher Marshall Bermann to describe the consequences of Robert Moses' interventions in Bronx, first applied to war context in the 1990's during the Balkan wars with the exhibition Mostar 92 Urbicide and the seminal article by Giancarlo De Carlo in Spazio e Società and currently used to describe the difficult conditions of metropolises such as Aleppo and Mosul, heavily involved in destructive battles.

Reconstruction following extreme events, either caused directly by human violence, induced through economic and social conditions or natural disasters, has been one of the main engines that propelled the development of the discipline of urban design in the 20th century. However the possibility of establishing a "science and art of reconstruction" invoked by Patrick Geddes at the end of WWI has never been fully researched.

The paper "Resurrecting cities" aims to explore, through a critical reading of a series of urban patterns emerged in extreme events, the processes of urban metamorphosis implied by different reconstruction strategies. Building types, construction materials, ownership rights, social habits, political goals, material and immaterial heritage are all concurring factors in the definition of reconstructive design processes. The construction of interpretative categories based on continuities and differences reveal how, even in the most severe cases of destruction, the *tabula* is never *rasa,* and how cities operate as palimpsests that conserve the memories of previous urban settings. The attempt to construct ideal archetypical models or universal operational procedures have been continuously confronted and mediated by the need to adapt to specific climatic, social, economic and cultural conditions.

The paper will identify a series of parameters that will allow to comprehend the validity of different strategies applied and assess them in qualitative and quantitative terms. The critical reading will be completed with a quantitative analysis for defining the key parameters for the comprehension and comparison of different cases.

Keywords: Urbicide, reconstruction, urban morphology, redrawing, urban design

"Reconstructing the city: Images and realities in Post War Beirut"

Elie Haddad, Lebanese American University

The theme of endurance is well illustrated in historic urban contexts in the process of growth that accomodates past artifacts, traces and ruins, building upon them and incorporating them within new morphological configurations. This process also manifests itself in the reconstruction of cities, following a war or a natural catastrophe.

The prevalent approach of 'contextual urbanism' with its set of prescriptive options meant to fill in the "voids", contrasted with the utopian visions of the 1920's, which projected a tabula rasa that was applied across Europe after World War II. The contextual approach can be read as a means to unravel the hidden "other" of modernity, namely: "memory", "desire" and "immanence" as a means to restitute the damaged body of the city.

In this paper, I propose to reflect on the process of reconstruction of Beirut after the civil war (1975-1990), touching upon the most recent catastrophe of the Port explosion (August 2020). Many critiques have been made about the social and political shortcomings of this project, which unfortunatey remains today an incomplete project.

In revieweing it historically, I will draw a general assessment, projecting the reality of the city against its idealized representations, from the official representations adopted for the reconstruction, to the images that persist in the collective memory of its inhabitants.

Keywords: Beirut, reconstruction, memory, endurance

"Endurance and palimpsests in the making of the Tajikistan capital"

Fabien Bellat, Ecole Nationale Supérieure d'Architecture de Paris Val-de-Seine

When the USSR created the Tajikistan Republic in the mid 1920s, the place chosen as a future capital was barely a small village. Nothing existed: no urban plan, only clay huts. Everything had to be built, with specialists trained in Russia. At first, they did not care about the climatic adequacy of traditional Tajik houses. However, circa 1930, two German architects involved in designs for Dushanbe began to understand the relevance of available local materials.

Facing the harsh Central Asia climate, the Stalinist urbanists tried to find solutions both European and Asiatic in spirit. Thus, avoided a rupture with the existing culture while also betraying a veiled contempt for vernacular architecture. During World War II, Russian architects such as Andreï Burov, Nikolaï Kolli, Georgi Goltz were sent to Tajikistan, who studied vernacular houses carefully, to invent a modern way of life integrating climatic issues and adapt classical forms to a different culture. Did the endurance of local habits, change modern architects' designs? Or, on the contrary? Was modernity able to adjust to existing solutions? Their research resulted in different solutions in Soviet architecture, which often used the easiest standards plans.

Forgotten for years, these experiments were brought back during the last decades of the regime. Endurance of effective ideas? During the 1970s, Tajik architects like Yusuf Nalgiev searched for alternatives challenging Moscow's building policies. If him and his colleagues had to negotiate with stubborn bureaucrats, who maintained inappropriate constructive habits, the constancy of political stagnation finally crumbled before the builders' endurance.

After independence, Dushanbe suffered the loss of many skilled technicians. The rupture was also intellectual, as the inhabitants used to build their homes as they wished. Since the 2000s, the new president initiated a Tajik cultural revival. This policy led to the demolition of many existing facilities, as people in charge do not try to find different uses for Soviet heritage. Nevertheless, these attempts failed to change Dushanbe's efficient and enduring spatial organization radically. The resulting palimpsests are written on an urban permanence. Meanwhile, national history is offering a different kind of palimpsest. This last period of Tajikistan's capital underlines the endurance of the Stalin Era neo-Tajik style, now reborn for a representational continuity between architecture and ideology.

"Social sustainability as a paradigm for architectural endurance of cultural heritage: Revisiting the case of Historical Kemeraltı Bazaar"

Nazlı Yıldız, Dokuz Eylül University,
Burkay Pasin, Izmir University of Economics

Social sustainability encompasses situations and actions related to the ability of individuals, communities, and societies to maintain healthy and long-lasting social interactions with each other and with their environment. Achieving the standards of social sustainability has a critical role in ensuring endurance in historical built environments, through preserving identity and values, and providing mutual benefits between users and the environment. In this respect, it can potentially bring forward new perspectives regarding the durability and preservation of cultural heritage and generate new sub-fields of research and practice in architectural conservation.

The Kemeraltı Bazaar in Izmir is a cosmopolitan region where historical and cultural values have been shaped according to the socio-economic and socio-cultural relations among tradesmen of different ethnicities. Its spatial formation as an open-air trade center dates back to the 17th century and it has recently entered the UNESCO World Heritage Temporary List. The Bazaar functions as a bridge between the past and the present, where architectural endurance can be read through its physical and non-physical characteristics. Although the physical fabric of the Bazaar has mostly survived the destructive effects of fire, earthquakes, wars and modernism in time; trade-oriented social and cultural relations and their reflections on spatial formation have mostly been neglected.

This study considers social sustainability as an analytical paradigm for the architectural endurance of cultural heritage in a particular historical *region* and aims to reveal the layers that contribute to the endurance of the commercial architectural texture by revisiting the historical Kemeraltı Bazaar from a social sustainability perspective. Following a combined research methodology comprised of a qualitative research and a case study, it provides an in-depth analysis of commercial architecture of Kemeraltı and its age-long endurance through the following qualitative parameters of social sustainability: architectural identity, social interaction, social security, social participation and flexibility.

Keywords: Architectural resilience, social sustainability, historical built environments, Historical Kemeraltı Bazaar

4B

ENDURANCE OF THE MODERN I

Session Chair: Stylianos Giamarelos, *The Bartlett School of Architecture*

"Revisiting Pask and Price: A comparative reading on the conceptualization of human-machine relationship in Fun Palace and Japan Net Projects"

Ensar Temizel, METU, Department of Architecture

Gordon Pask (1928-1996), as one of the leading figures in cybernetics, had an extensive impact on the field of architecture through his close connections with architecture/design communities in the UK and the USA from the early 1960s onwards. He promoted his ideas in architecture on several occasions that involved designing architectural projects, teaching in architectural schools and writing on architectural issues. Among others, his collaborations with Cedric Price (1934-2003) constitute one of the most prominent exemplars of this strong relationship. The paper offers a comparative reading on two particular instances of their collaboration; the frequently cited and extensively studied Fun Palace project of the 1960s; and the little known and remotely appreciated Japan Net project of the 1980s, with a focus on Pask's role on the conceptualization of human-machine (user-space) interaction in both.

The paper focuses on three main aspects. It scrutinizes the extent of Pask's contribution to both projects based on an archival research on the Cedric Price Fonds of the Canadian Centre for Architecture and the Gordon Pask Archive of the University of Vienna. It examines the distinct models of human-machine interaction envisioned in both. And, finally, it dwells on the impact of the dominant technological paradigms and the computer hardware technologies of their respective time periods on these distinct models.

Set apart by nearly twenty years, the two projects are considered historical cases that exhibit several continuities and discontinuities in terms of their model of human-machine interaction. The paper juxtaposes them not only to provide a narrative concerning their particular features as individual artifacts but also to explore the reflections of their respective technological and cultural contexts in their design.

Keywords: Cybernetics, human-machine interaction, Gordon Pask, Fun Palace, Japan Net

"Controlling the sun: The curtain wall across climates, from Paris to Hong Kong and back again"

Jean Souviron, Université Libre de Bruxelles

On July 2, 1945, in Paris, Le Corbusier gave a lecture on "sunshine problems," which could result from the use of large panes of glass in modern architecture. The freedom recently gained with concrete and steel was paving the way to fully glazed facades, which could lead to uncomfortable indoor environments. He warned of the consequences "of the catastrophic entry of the sun in summer" and advocated the integration of sunshades. Two years later, Le Corbusier failed to convince the design team for the UN Secretariat building of the importance of louvers, leading to the construction of the first curtain wall with a smooth glass envelope.

Since then, sophisticated air conditioning systems have become unavoidable extensions of all-glass facades. Modern office buildings and their fossil-fuelled indoor climates have stretched their fashionable curtain walls across business districts in the West and beyond, regardless of solar radiation. They are now a landmark of a globalised modernity, but also an indicative of the spread of an energy-intensive economy.

But how has the curtain wall managed to traverse half a century of increasingly stringent energy policies? How has the fully glazed façade spread around the world despite a great climate diversity? To answer these questions, I trace the trajectory of the curtain wall from Paris to Hong Kong via New York. I argue that it owes its survival to the glass industry, which has long sustained research into products that filter the sun's rays ever more efficiently. I discuss the ecological impact of this quest for efficiency and question how comfort requirements have transformed curtain walls and, consequently, the way we interact with the environment. Through the concept of "thermal modernity" (Jiat-Hwee Chang), I analyse the rise of solar control glass and its development across climates and cultures. Drawing on the archives of glass industries, I combine architectural history with an analysis of the evolution of international standards to study a series of six buildings built in Paris, New York and Hong Kong, between 1945 and 1995. The aim is to understand how the technical properties of glazing and the construction processes of curtain walls were transformed by the requirement for efficiency and comfort. This history reveals the paradox of the global trajectory of the curtain wall; on the one hand it was transformed by each of the environmental and cultural contexts in which it was developed and used, yet, on the other hand, these encounters also served to reinforce its independence from climatic conditions.

Keywords: Curtain wall, solar control glass, energy, glass industry, thermal comfort

"Un/sustained: Over 50 (once) revolutionary office buildings worldwide"

Ruth Baumeister, Aarhus School of Architecture

This research[1] presents a visual archaeology of iconic 20th century office buildings and by doing this, asks the question of what has endured and what has been subject to change or destruction. Industry standards suggest the redesign of office environments every 7 to 10 years, managerial strategies change every 5 years and employee turnover every 2 years. These cycles are not in line with the lifespan of building materials, which can endure thousands of years. Moreover, to reassure clients and investors of their stability, offices increasingly developed spaces of wellbeing and happiness, of social interaction, and persistently heightened financial expectations. Obviously, such expectations combined with ever changing spatial scenarios are not necessarily beneficial to the endurance of peoples´ professional and social relationships at the workplace. How does the 21st century office look like, is the burning question for the contemporary architect. Instead of taking yet another guess, we ask what it is that we can learn from office buildings, that were once considered to be revolutionary. Why did some architect´s visions, spatial compositions, structures and materials endure while others became subject to change or destruction and why? Our research aims at creating a different, architectural history of the 20th-century office building. The target group goes beyond architecture historians and addresses architects, anthropologists, and investors. We neither focus on highlighting individual star architect´s achievements nor do we concentrate on one specific geographical territory. Instead, we are aiming to bridge different cultural and geographical contexts. Moreover, we do not only want to look at the buildings at the moment of their inauguration but try to see how they performed over time. Architects work visually and so is the methodological approach of our research: What happened, once the lights were off, the cameras have left, and the buildings are taken over by the users? By restaging iconic shots of the buildings and the interior workspaces at time of inauguration and juxtaposing these photographs with their historical counterparts, this presentation not only reveals everyday life in the buildings but also shows, how it modified, complemented or even destroyed the architect´s *œuvre* over time.

"Endurance in the encounters of architectural ideas: Anytime, 1998"

Cathelijne Nuijsink, ETH Zurich / gta

This paper explores the endurance of architectural ideas in the encounters between different architecture cultures and between architects and other disciplines. It focusses on the "contact zone" of The Any Conferences (1991-2001), ten exceptional cross-cultural and multidisciplinary conferences, with associated books, on the undecidability of architecture at the end of the second millennium, convened by editor Cynthia Davidson. In this series of exploratory conferences, not the product, but the encounter of ideas, thinking, and concepts was the goal.

To elucidate how vital the effects of translated ideas and concepts are to the understanding of a conference as a generator of new knowledge about architecture, this paper scrutinizes the eighth in the series of the Any Conferences, Anytime, held in Ankara in June 1998. This thematic event re- introduced in a Turkish context the notion of space and time in architecture through a confrontation and exchange of ideas on "time" – from postmodern critic Akira Asada, philosopher Hubert Damisch, architect Arata Isozaki, literary critic Fredric Jameson, designer Bruce Mau, philosopher John Rajchman, to local Turkish participants Suha Özkan, Zeynep Mennan, Mehmet Kütükçüoğlu and Kerem Yazgan, among others. In this cross-cultural and interdisciplinary setting, Anytime illustrates how architectural ideas are not simply exported, imported, or translated, but move across different cultural contexts through complex processes of transculturation.

Through a careful analysis of the individual careers of the Anytime participants, their places within the "time" discussion, and the aftereffects of the clash of ideas within this conference, this paper sets out to reconstruct the Anytime event as an "assemblage" of the actors and themes, as well as the different positions taken in the contact zone on the conference themes. With this reconstruction, I aim to open new perspectives on the indeterminacy, or cultural perseverance, of the notion of "time" in the light of the recent globalizing tendencies of architecture culture. By highlighting the extensive translations and (mis)interpretations of the original "time" theme, thereby stressing not the single heroic author but the multitude of voices in the debate, this paper also aims to contribute to the ongoing efforts of architecture historians to write a more inclusive and accurate 'global' history of architecture.

5A

ENTANGLEMENTS IN EASTERN ROMAN LANDS

Session Chair: Suzan Yalman, *Koç University*

"The continuity and transformation of ideas from rock-cut architecture to masonry architecture in Capadoccia"

Fatma Gül Öztürk Büke, Çankaya University

Yaprakhisar and Selime are two contemporary settlements occupying the northern opening of the Ihlara Valley (Peristrema Valley) in Cappadocia, Turkey. Today, Byzantine rock-cut mansions from the 10th-11th centuries, masonry houses from the 19th-20th centuries, and simple modern-day village houses stand side by side. Many of the dozens of Byzantine rock-cut mansions have been modified and locked up for use by the villagers as warehouses or barns. While many masonry houses in the area are abandoned, today's villagers live in modest houses made of concrete and briquettes.

The high facades of the rock-cut mansions from the Byzantine period, which can be noticed from afar, have Greco-Roman and Islamic features. These carved façades, divided into multiple registers, are decorated with rows of horseshoe-shaped arches and blind niches. Several candidates have been proposed as antecedents to these facades, but there is no consensus on this. Despite the effects of natural events and human intervention, the rock-cut facades of Cappadocia remained in relatively good condition. The main reason for their survival is that the rock-cut facades could not be dismantled for use as spolia. However, instead of using spolia, similar decorations were repeated on the facades of the masonry houses in the vicinity, ensuring the continuity and transformation of ideas behind the rock-cut facades. In other words, it is through these "representational spolia" that ideas which shaped the Byzantine façades still endure in Cappadocia.

Accordingly, the paper will examine the continuity and transformation of ideas from rock-cut architecture to masonry architecture in Cappadocia in *longue durée*. The paper will discuss the argument that the architectural idea has the ability to outlast architecture itself through the "representational spolia".

Keywords: Cappadocia, rock-cut façades, spoila

"Endurance of memory in the landscape: A sacred promontory on the Bosphorus"

Gizem Dörter, Koç University

The Bosphorus has been home to a network of fortifications from the Byzantine and the Ottoman periods. Among these, the Yoros Fortress located on one of the highest promontories on the Asian side stands out as the site of the famous Asian Hieron. "Hieron" as a word meant a shrine, temple or a holy place in Greek. Hieron on the northern Bosphorus, sometimes defined as being "at the mouth of the Pontus" or at the "holy mouth", was referred to simply as "the Hieron" meaning "the Sanctuary/Temple". In the Classical period Hieron was included as a geographical point of reference in most navigational guides and functioned both as a naval gathering point where trade activities were carried out and as a communal repository where agreements, contracts and similar regional information were stored and disseminated. Above all, the Asian Hieron was an important holy site associated with different deities. In the Hellenistic period the site flourished as a devotional place for Zeus/Jupiter Ourious, which was followed by a curious decline of the site in the Roman Imperial period. In the illustrious 2nd century A.D. description of the Bosphorus by Dionysios Byzantios, the site is described very superficially and there is no mention of Zeus Ourios or other cults.

In the Byzantine period the Bosphorus continued as an essential waterway for the north-south commerce between the Black Sea and the Mediterranean. The Sanctuary at Hieron probably shared a fate similar to that of other pagan monuments following the anti-pagan laws of Theodosios I which caused a decline in polytheistic cults. Still, the social memory of the "sacredness" of the Asian Hieron seems to have been preserved in its name, as it continued to be referred to as "the Sacred Promontory" or "the Sanctuary" in later historical accounts from the Byzantine period. The memory of the Asian Hieron endured in the Ottoman period accounts and maps of the area made by the European travelers and military engineers who made references to the ancient past of the site. This paper briefly examines the endurance of memory and the resilience of the landscape on the northern Bosphorus from Antiquity to the Early Modern period by focusing on the Asian Hieron.

Keywords: Landscape, heritage, memory, Bosphorus,

"From a prospering Byzantine church to a ruin on the fringe of İstanbul: The long life of the İmrahor Monument"

Dilara Burcu Giritlioğlu, METU, Department of Architecture

The Imrahor Monument is located in the southwestern corner of Istanbul at the Psamathia region (Samatya), near the Golden Gate of Theodosian Walls. The structure was built and dedicated to St John the Baptist in the mid-fifth century by the consul Flavius Studius and used as a monastery church throughout the Byzantine period. The church reached its golden age in the eighth-century and became an essential nodal point within the ceremonial fabric of the city, thus played a leading role in the social and spiritual life of Constantinople. During the Latin occupation (1204-1261), it came to the brink of destruction; however, despite its ruinous condition, the church of St John the Baptist of the Stoudios monastery was Emperor Michael VIII Palaeologus's first destination when he ended the Latin invasion on August 15, 1261.
The structure was renovated shortly after and surrounded by protective walls. During the Ottoman period in the late fifteenth century, the church was converted into a mosque and renamed Imrahor Ilyas Bey Cami, which served the city's Muslim population until the early twentieth century. In the Republican period, after going through a series of fires and earthquakes, it was closed to service and turned into a museum under the name of Imrahor Monument. The original three-aisled basilica is the oldest still-standing ecclesiastical building in Istanbul that had been able to reach our day with small alterations compared to its famous peers; therefore, it represents all the basilicas that once populated the capital of the Byzantine Empire. The surviving outer walls of the structure encapsulate a multi-layered cultural history where the heritage of Byzantine, Ottoman, and Republican periods has been inextricably intertwined. It is an architectural palimpsest that has endured over fifteen hundred years and witnessed the rise and fall of the empires and yet managed to continue its existence by finding a place within the ever-changing urban fabric of Istanbul. The structure is the material evidence of the passage of time. The article presents the concept of the architectural palimpsest as a tool to analyze the Imrahor Monument in a way that explicitly addresses its layered nature and the interaction between these layers.

Keywords: Imrahor Monument, Istanbul, urban memory, architectural palimpsest, multi-layered heritage

"Urban planning and architectural strategy - the case of Ephesus/Ayasoluk from late Byzantium to Aydinid Dynasty"

Gül Deniz Korkusuz, METU,
Arsen Nişanyan, University of Oxford

The Komnenian restoration of the 12th century marked a new phase in Byzantine urbanism. Military success and administrative stability ushered in an era of economic boom. Sparsely populated garrison towns that were typical of the Byzantine dark ages gave way to flourishing commercial centers, especially in the coastal regions of the empire, particularly in Western Asia Minor. Three currents can be identified as underlying the late Byzantine urban system: one, an increased tendency towards institutional/administrative centralization; two, a heavy emphasis on rebuilding the empire's commercial infrastructure; and three, the exertion of imperial might through monumental architecture.

This paper has two objectives. First, it will focus on the architectural topography of late-Byzantine (10th-14th century) Ephesus/Ayasoluk in order to demonstrate how these over-arching trends developed in the city and in the region as a whole. And, second, it will make a case showing how, after the Turkish conquest in 1304, these trends remained the determining factors of the Aydinid building strategy, who adopted Ephesus/Ayasoluk as their new capital city. The Beylik Period of Anatolia - that is, the century pre-dating the full Ottoman dominion - is often regarded as a clean break from the Byzantine past. And, indeed, the transition brought with it many radical departures in the culture of the ruling elite. However, as this paper is going to argue, when we strip economic, military and administrative (including religion) strategy from cultural trappings, what is left behind is a continuation of trends that had their origin in the Byzantine past. This continuation is especially borne out in the setting and function of monumental architecture. Therefore, when we take a bird's-eye view of the urban evolution of Ephesus/Ayasoluk from Late Byzantium through to the final demise of the Aydinid Dynasty at the hands of the Ottomans in 1410, and treat architecture not in the isolation of mannerism but within the broader topographical context, then we shall recognize the Turkic Beylik not as the destroyer of the Byzantine architectural strategy, but rather as its successor and inheritor.

Keywords: Urbanism , architectural strategy , Late Byzantium , Aydınid Dynasty, Architecture of Beylik Period

5B

POLITICAL DISRUPTION, MATERIAL CONTINUITIES II

Session Chair: Elvan Altan, *METU, Department of Architecture*

"Modes of endurance underneath contemporary Jerusalem"

Eytan Mann, Technion Israel Institute of Technology
Alona Nitzan-Shiftan, Technion Israel Institute of Technology
Aaron Sprecher, Technion Israel Institute of Technology

In 2013 ELAD, the NGO that operates the City of David National Park in Jerusalem's Holy Basin, opened the Herodian drainage tunnel that leads all the way from the Pool of Siloam, underneath the Ottoman Wall, and onto the archeological park at the foot of the Temple Mount. Recently the American ambassador inaugurated the ancient street above this tunnel and below the houses of Wadi Hilweh, following the same route. Archeologist Ronny Reich dug the first tunnel, gradually transitioning the commissioned rescue dig—a statutory measure protecting ancient remains from developers' teeth, into the so-called "development excavation" that allow for horizontal rather than layered excavation that would enhance tourism and pilgrimage. These ongoing excavations carve an underground semi-urban network of spaces and passages that gradually transform David's City into an urban landmark. This transformation suggests a transition from archaeology—a science and method studying material strata of the past, to architecture – a body of knowledge and praxis articulating experiential public spaces and animating materials through their exposure and narration in the form of a new tourist site. This site's underground boulevard is simultaneously a powerful economic and political engine drawing tourists to a Jewish Jerusalem that delegitimates the Palestinian population above. This paper will examine the tunnels' excavation project underneath Silwan and their modes of fabricated endurance. The first mode is an "occupancy endurance." It is facilitated by "development excavations" as a creative process approximating architectural design more than scientific archaeology. "Occupancy endurance" draws on the sociopolitical conditions of occupation, as well as on the creative practice of architectural design. The second is a mode of exploration we call "virtual endurance." It is a form of activism through digital excavation that uses sensor technologies and real-time rendering to produce a digital reconstruction of the underground spaces and their sensory experience. This method entails a non-intrusive spatial reconstruction, critically interpreting the same archaeological material, and allowing various open-ended interpretations by augmenting digital materials.

Our project translates material into space and thus negotiates between the two modes of endurances. In one case, we study how excavations produce, or rather fabricate underground urban space, and in the other we produce the same site as a virtual space, thus refraining from physical occupation and accessing various interpretations instead. In the first, archeology works like architecture, while in the second virtual space turns into critical architectural histography.

"Gida's Konak: A small town relic of a big Ottoman farm"

Yorgos Mertzanides, Independent scholar

Gidas used to be one of the biggest villages in the plains west of the Ottoman Thessaloniki for a couple of centuries. By the 1960s, it had become a small Greek town by the name of Alexandria. Behind the modern marble-clad town-hall, stands a "sad relic" in brick, wood and mud, the "*konak* of Gida (or Alexandria)". It is a small three-storey building with a central şahniş (bay window) and a gable roof intersected vertically by the last storey. It is essentially a vernacular ruin that seems to have been long forgotten. However, for more than 120 years it has been located, not only at the core of its historic center, but also at the epicenter of the local history.

Researchers have been digging up for decades revealing official Ottoman documents and recording oral descriptions about the region, the town and the building. Apparently, the *konak* was the administrative center of a big Ottoman farm, the *çiftlik* of Gida, and at the same time the country house of its noble Ottoman owner. Back then it used to be enclosed together with some agricultural buildings, while the peasants' huts were spread around its mud walls. After the integration of the region to the Kingdom of Greece (1912) and up till now it belongs to one of Alexandria's most eminent personalities and his heirs. This biographical "motif" applies to other villages as well, where some other *konaks* still remain.

Gida's konak, its history and its current status raise some questions. Firstly, the fact that a building like this could be called a *konak*, means that the term *"konak"* is more like a notion than a typology. Moreover, its history proves that it is also more than a building; this *konak* was the most important part of a *çiftlik* architecture, an understudied aspect of Ottoman architectural history. A re-examination of the sources together with the material observations of an architectural survey illustrate this Balkan rural biography and help answer such central questions.

Keywords: *Konak, çiftlik,* Thessaloniki plains, rural architecture, Ottoman architecture

"Ecologies of displacement: Forced migration, dispossession and decay in Upper Euphrates"

Aslıhan Günhan, Cornell University

Divriği, Sivas -Turkey, August 2020 / February 2021:
Our local guide takes us to abandoned and appropriated villages in the rural peripheries of Divriği, today in provincial borders of Sivas, that previously was home to Armenian majority populations of Eastern Anatolia's Upper Euphrates region. We travel to Pingan (Adatepe), one of the checkpoints of mass exodus of 1915, Gasma (Kesme) and Zımara (Altıntaş), Armenian villages where later Thessaloniki migrants of Turkish-Greek population exchange were relocated, and Kürtdallı (Çobandurağı), an abandoned village with ruins of elegant mansions of Ottomans and Armenians, whose abandoned buildings after 1915 and WWI were resettled by Alevi migrants from Dersim until the 1980s. While Adatepe's built heritage is almost completely annihilated, Altıntaş and Kesme's agricultural practices, Çobandurağı's abandoned houses, wild vegetation reemerging in ruined buildings, and curated waters of upper Euphrates remain. Since these settlements within 15 km radius are situated on steep topographies of the region overlooking branches of the Euphrates, I observe all the details of the interior of abandoned houses -for their roofs have been collapsed- as if an intruder gazes into another's private domestic space. Wild pear, apple, hackberry and plumtrees have grown in the inner hallways benefiting from the microclimates of adobe and wooden ruins, and almost all of the keystones at the arched entrances of these houses have been exploded. The guide says that people expect to find treasures mostly inside these keystones.
"What emerges in damaged landscapes," asks environmental anthropologist Anna Tsing. While the memory of populations and cultures of this area of perpetual violence and displacement have long disappeared, what remains are material ruins, endemic plants and volumes of geographical maps. In a landscape where, archival evidence lacks the ability to demonstrate the history of violence and displacement, new lifeforms of ruins, decaying construction materials, endemic vegetation that flourishes inside ruins, changing cartographic lines and oral history accounts make up for a spatial history of forced migration. While for this paper I look at the rural peripheries of Divriği and architectures that are generally referred as the "vernacular," this work is part of a broader attempt at historicizing the displacement, migration and dispossession as an inherent episode of architectural history in Turkey.

Keywords: Divrigi, migration, ecology, displacement

"Counter-obsolescence: Architectural legacies of the Ottoman Empire in Israel/Palestine"

Inbal Ben- Asher Gitler, Ben Gourion University of the Negev

The heyday of Ottoman rule in Palestine, from the 1890s until World War I, is noted for its intensive urban and architectural development. In this paper, I discuss the late Ottoman architecture built in the peripheral region that is presently Israel/Palestine. The architecture constructed by the Ottomans for its Palestinian sanjaks demonstrated scaled-down versions of grander developments, exhibited in administration buildings, railway stations and mosques, that were characterized by Ottoman adaptations of European historicism, as well as an eclectic Orientalism.

The engagement of the ensuing British and Israeli regimes with this architecture can be termed counter-obsolescence. I base this term on Daniel Abramson's discussion of architectural obsolescence as a consious process grounded in twentieth century architectural thought that hailed new and advanced structures over older ones. I argue that the survival of Ottoman civic architecture and planning was a conscious process, intriguing since it took place despite the declared British desire to erase physical evidence of the former Ottoman Empire, and despite Israeli ideologies that initially promoted architectural modernism. This paper therefore asks: what are the reasons for the endurance of the Ottoman project in Palestine?

In attempting to answer this question, I address a number of examples: first, Muslim-Palestinian adoption of Turkish revivalism, which can be seen in public buildings constructed in Mandatory Jerusalem; second, British development of Beersheba, executed largely in accordance with the earlier Ottoman city plan; third, the initial appropriation and repurposing of Ottoman civic architecture by the Israeli regime. This was followed by conceptualizing it as part of Israel's cultural heritage, promoting conservation, restoration and cultural, as well as commercial, re-use. Considered vis-a-vis Israel/Palestine's conflict-charged urban and architectural production and destruction – the survival of late Ottoman architecture, and its significance within the built environment, problematizes and challenges aspects of politics, practice, identity and cultural heritage.

Keywords: Israel, Palestine, British mandate, historicism, orientalism

6A

LATE OTTOMAN ENTANGLEMENTS

Session Chair: Namık Erkal, *TEDU, Faculty of Architecture*

"From prospecting missionaries to military allies: Exploring the multiple lives of a site"

Sibel Zandi-Sayek, William & Mary, Department of Art and Art History

This paper explores the complicated and layered history of the NATO's Allied Land Command Headquarters in Şirinyer, Izmir from its genesis in 1912-13 as the campus of a unique non-sectarian American college (The International College of Smyrna) that flourished against expectations as the fortunes of the Ottoman Empire were ebbing in the run up to WWI; to its conversion in 1937 into a model rural teacher training school (the Kızılçullu Village Institute), part of a short-lived but ambitious rural development project sponsored by the Turkish government; and its eventual acquisition as a regional headquarters by the NATO in 1952 when Turkey was formally admitted to the organization during the Cold War. Rather than interpreting the successive institutions that occupied the site as mere expressions of ideological or geopolitical breaks, this paper probes the remarkable coherence and longevity of the site and the resilience of existing buildings that not only endured turbulent political transitions, but also actively shaped their socio-political environment through pedagogical, curricular, and symbolic legacies long after the original institution they were meant to house closed its doors. Building on a combination of approaches, including "site biography", "thick description", and critical memory studies, it ultimately argues for a processual understanding of architecture that remains in the making.

Keywords: Missionary college, village institute, site biography, thick description, critical memory studies

"British imperial permanences in Izmir: Seamen's Hospital as a case study"

Işılay Tiarnagh Sheridan Gün, Izmir Institute of Technology
Erdem Erten, Izmir Institute of Technology

"Jews, Greeks, Turks and Armenians, having nothing in common in their ordinary life, but all brethren in affliction. Who could look on such a company without thinking of the universal remedy to be found for sin and suffering with Christ our Great Physician? We availed ourselves of such opportunities for bringing this truth home to the sufferers."[1]

With its naturally protected port and fertile hinterland, Izmir has always been a busy node of trade. However, it was during the trade boom and urban expansion of the 19th century when the city rose to real importance as a Mediterranean port. Eventually, Izmir became an arena of commercial competition mainly for British and French imperial trade initiatives. British investors bought one third of the western Anatolian lands and controlled half of the port's trade. With the resulting economic control over the region, Izmir became part of Britain's informal empire. The British expanded their influence via free trade treaties and the "gentlemanly capitalism" performed by an urban elite that influenced governing bodies and the spatial development of the city. Motivated by a paternalistic code of honour, the British eiltelooked up to the British establishment "in bringing law and order to the underdeveloped other." To do so, they fiercely advocated the telegraph, the railway construction, and other "civilizing" infrastructural investments. The then-fast-developing medical expertise combined with the image of Christ as the Healer gave the doctor and the hospital an unprecedented authority in institutionalising imperial power.

Based on original documents found at the UK National Archives and related readings on four hospitals funded by British investors in Izmir, this paper focuses on the history of the British Seamen's Hospital. Starting as a seamen hospital and transformed in to the Italian St.Antoine hospital between two world wars, the building first served for Turkish Red Cross after nationalization, and was finally converted into a school for tourism that still operates today. Unlike the other three, the hospital remains an important marker of British presence in the city which, has successfully endured the challenging political climate and urban dynamics of roughly two centuries.

Keywords: Imperialism, health, hospital, Izmir, permanence

"Institutional endurance through spatial belonging in Beyoğlu (1900-1980)"

Enno Maessen, University of Amsterdam

This paper will approach the theme of endurance in the Beyoğlu district between approximately 1900 and 1980, with particular emphasis on the period between the late 1940s and 1980. I will present three institutions, with roots in the second half of the nineteenth century, that have persevered in the district from the late Ottoman Empire into the Republic of Turkey. The cases are the German High School, the Galatasaray High School and the Grand Lodge of Free and Accepted Masons. The endurance of these institutions in Beyoğlu is in various ways remarkable, considering the various overdetermined representations of the district, its changing core functionalities and the massive changes in its demography. I will show how the histories of these institutions and their respective buildings present us with evidence how local, national and international histories can be intricately connected through institutions and effectively encased by their buildings. The case of the German High School will show the growing significance of a Beyoğlu-based institution from the perspective of cultural diplomacy and how positive relations between Turkey and Germany were in part dependent on this local actor. The Galatasaray High School reveals how a pilot project of Ottoman multiculturalist identity making that turned into an elite 'republican' institution merged francophone culture with Kemalist nationalism. In addition, I will discuss how the institution legitimized its presence in an environment that obviously clashed with the essentialist boundaries of the national discourse, selectively employing elements from its institutional history. The final case of the Grand Lodge of Free and Accepted Masons shows an institutional community, whose enduring presence in a side street of İstiklal Caddesi, reveals a legacy of the fuzzy transition between Ottoman Empire and Turkish Republic. It also sheds light on the question why this community which was intricately connected to the process of making Turkish ethno-nationalism preferred to reside in Beyoğlu, a place of discursive and actual heterogeneity.

Keywords: Beyoğlu, Galatasaray, Alman Lisesi, freemasonry, place-making

"From 'endurance' of the remnants, to their 'agency': A. Paspates and the Byzantine heritage in the nineteenth century"

Firuzan Melike Sümertaş, Kadir Has University

Three almost identical images of the statue of Justinian in the nineteenth century, appeared within a group of publications in different languages, Greek[1] , French[2] and Ottoman Turkish[3] respectively. Tracing the trajectory of this image indicates the flow of the information and knowledge about the historical context of the city from one linguistic domain to the other and from one author to the other. Accordingly, the image, as an "object of knowledge" representing the 'enduring' historical (read as Byzantine) tangible heritage of Constantinople, transforms this physical heritage into an agent of gathering intellectuals from different backgrounds, around the same subject matter in the nineteenth century. Departing from the example of the image of Justinian, this paper offers a study of a nineteenth-century intellectual network gathered around the agency of 'old' Constantinople as an object of antiquarian knowledge. The utilization of network analysis for the inquiry into a group of people has called for the investigation of novel sets of interactions other than the pre-established categories among these 'actors.' As such, the network helps us transcend the disciplinary limitations of contemporary scholarship established within boundaries defined along the ethno-religious identities of the actors, as well as their languages of scholarly research. Additionally, such an inquiry, following the links of a network, paves the way for the surfacing of new sets of actors regarding 'old' Constantinople and its physical remnants, beyond the 'usual suspects', i.e., the Ottoman state and its institutions such as the Imperial Museum. Since the binding element is the physical 'enduring' remnants of 'old' Constantinople, the study deciphers these actors in relation to the intensity of their relationship with them, which materializes as hubs of the network. When it comes to the study of the material past of the Byzantine layer of Constantinople, these hubs were mostly occupied by Greek-Orthodox intellectuals and institutions which published books and conducted research projects thanks to their close engagement with the urban antiquarian history of Constantinople. Accordingly, this paper will investigate Alexander G. Paspatēs (1814-1891) a polyglot Byzantinist and the network of intellectuals and scholarly institutions that surrounded him.

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[1] The annual journal of the Greek Literary Society (Syngramma Periodikon - Hellenikos Filologikos Syllogos)
[2] Esquisse Topographique de Constantinople by A. Mordtmann
[3] Feth-i Celil-i Konstantiniyye by Ferik Ahmed Paşa

6B

GLOBAL ENDURANCES

Session Chair: Ali Uzay Peker, *METU, Department of Architecture*

"Classes, treatises and the practice of project design in the modern period in eighteenth-century Lisbon - prior to the 1755 earthquake"

Armenio Da Conceiçao Lopes, CIAUD, Lisbon School of Architecture,
Carlos Jorge Henriques Ferreira, Universidade de Lisboa

The influence of treatises, in the teaching of architecture and engineering, depended on the literature available at the time, their dissemination and those responsible for their interpretation, compilation or formulation. There were few differences between the two areas, in respect of the knowledge imparted.

The construction of cities, forts, city walls, fortresses, churches, palaces and the wide range of structures supporting the numerous Portuguese possessions that bolstered history's first global empire was overseen by specialised master builders, architects and military engineers, trained in Portugal or contracted from abroad.

The impetus given to the arts and sciences during the reign of King John V (1706-1750) was unprecedented. Many treatises were published and others translated. The training given and the contribution made by the religious orders, especially the Theatines and Jesuits, were hugely important for the dissemination and learning of knowledge. Consulting the surviving works used in the training of these specialists, we can appreciate the vastness of the information available to masters and students.

Particularly noteworthy in this respect are works by authors from various countries, including classics such as Vitruvius, Vignola, Palladio and Serlio, as well as geometry treatises by Euclids and other authors. Additionally, there are other works on architecture, drawing, geometry, artillery, fortification, classical orders, trade, industry, hydraulics, warfare and navigation. Important Portuguese works, resulting from compilations and the Portuguese experience, include the "Lusitanian Method of Designing the Fortification of Regular and Irregular Garrisons" (1680), and "The Portuguese Engineer" (1728).

The Portuguese praxis, methodology and constructive system served as the foundation for overseas enterprises, creating an identity system – the "Plain Style" (George Kubler). More than a trend or national style, it became a support for various aesthetic tastes, spanning different architectural periods and phases, and remaining a structuring support in the response to new trends.

Keywords: Architects and military engineers; Carlos Mardel; Plain Style; Portuguese praxis; river-front architectures; maritime city planning

"Perpetual, intangible endurance in Javanese syncretic architecture and ornamentation: Agung Semarang Mosque"

Hee Sook Lee-Niinioja, Independent scholar, Helsinki

Islamic civilization in Southeast Asia is linked to the message of the Prophet since its arrival in the early 12th century. The expression of faith in architecture articulated the creed of Islam and produced regional variations. Living in a spirit of tolerance-flexibility-openness, the Malay people accepted changes through selection-reflection-modifications. Moreover, Islam's introduction into the archipelago coincided with an era of Islamic Sufi spiritualism spread through international trade routes.

Until the late 19th century, mosques were constructed in a vernacular style. The persistence of indigenous buildings was due to the local profusion of natural resources and variable climates. As pre-Islamic traditions underline the form and setting of sacred places, mystical Sufis borrowed them, based on their belief of mosques to be sacred, creating a combination of indigenous and Islamic ideas and forms in mosque architecture. A three-tiered roof symbolizes the mystical paths to God.

To keep a religious balance, the Javanese Muslims had to localize orthodox Islamic culture to continuing traditional symbolism, not to feel the radical shift of centre. The syncretic mosque of Agung Demak (1479) represents the power of the new faith in Java from the viewpoint of Islam. Islam has been localized and incorporated to become an element within the broader cultural framework of Java from the Javanese perspective. Java was not part of Islam, but Islam was part of Java or Javanese life.

This philosophy has continued for five centuries. For erecting Soko Tunggal (1973) at Taman Sari, the architect intended to construct a focus, a vertical centre that represents the 'unity' of the Javanese and the Islamic world. The design principle of Agung Semarang (2004) combines locality and Islam, nationalism and internationalism, and strictness and smoothness, to symbolize the modern Javanese mosque. Pre-Islamic soko guru in the prayer hall extends through the roof, becoming minarets, while local floral motifs are designed according to the style of Islamic arabesque.

My paper discusses how Javanese mosque architecture and ornamentation have kept the local tradition to strengthen Javanese identity, while it has negotiated with incoming Islamic features to show solidarity with orthodox Islam. It is perpetual, intangible endurance with tangibility that sustained this unique culture.

"Endurance through change: The Danish court chapel"

Manos Vakondios, Utrecht University

In the complex matrix of the sociopolitical reality of the Early Modern court, authority and power determined the development of the Church and the State. Before consulting any publication discussing the myth and reality of the term "absolute power" in Early Modern Period (Adamson, 1998), it would be interesting to look this word up in the "Europe, 1450 to 1789 : encyclopedia of the early modern world". Despite the existence of confusing connotations in contemporary bibliography regarding this term, it is stated that the ruler's political power was not always unlimited. One of the first stages indicating the monarchy's link to absolutism is the presentation of the idea of absolute power as treatment to chaos (Collins, 2004). In the context of Reformation and its manifestation in Denmark the architecture of the court chapel demonstrated, apart from its liturgical purposes, a symbolical shift towards the highlighting of prince as head of society and protector of the Protestant Church, through the demonstration of "order" reflected in the chapel's spatial allocation, and "danger" shown in the iconographical program (Johansen, 2010).

The aim of this paper is to discuss how the concepts of order and danger were embedded and intertwined in the spatial organization and iconography of the Danish court chapels, and reopen questions regarding the ruler's power and its enduring reflection on the religious architecture. The differences occurred in the court chapel's architecture in Denmark compared to the protestant chapel in Torgau led to the conclusion that architecture functioned as the stepping stones towards the representation of absolutism and secularization in the Danish court (Johansen, 2010). However, this needs an additional and closer examination. The spatial organization and iconography of the chapels in Kronborg and Frederiksborg Castles are indicative of the continuity and endurance of the Protestant narrative despite the apparent architectural rupture with the Torgau chapel. Namely, this narrative, existing before the period of absolutism in Denmark, could be an indication of the need to demonstrate, not only this political reality, but also the ideals of political power and religious supremacy through the chapel's spatial and iconographical development.

Keywords: Court, chapel, architecture, iconography, religion

"A resilient monument: Formation and transformation of the Tower of Justice at the Topkapı Palace"

Nilay Özlü, University of Oxford

The Tower of Justice (Adalet Kulesi) at the Topkapı Palace is one of the major landmarks of Istanbul, defining the celebrated skyline of the Seraglio with its elevated height and assertive morphology. The Tower of Justice was perceived as an iconic architectural representation of the seat of the Ottomans and the judicature of the sultan. Yet, the long history of the tower, its physical transformations, and changing symbolism throughout centuries have not been studied in detail. Moreover, the exact building date nor the patron of the current structure was not yet documented.

This paper scrutinizes the long-biography of the tower-kiosk and explores the Ottoman ideology behind this architectural typology. The aim is to shed light on different phases of the Tower of Justice, based on primary visual, textual, and archival documents, as well as inscriptions and renovation registers from different eras. As an architectural embodiment of imperial power and justice, the tower went through various alterations since it was first constructed by Mehmed II during the second half of the 15th century. Monumentalization of the structure together with the Council Hall (Divan), as part of Suleyman I's comprehensive renovation of the Topkapı Palace, marks a break in the long history of the edifice, accentuating its symbolic role in court decorum, as emphasized in 16th century Ottoman illustrated manuscripts. The Tower of Justice represented the omnipresence of the ruler and his all-encompassing gaze over his subjects.

In the following centuries, the tower and the belvedere pavilion on top, took on myriad meanings, forms, and functions, reflecting changing visual and political ideologies of the period. Sultans of the 18th and 19th century continued to renovate the structure and amplified its height and monumentality to legitimize their power and authority. When it finally took its current neoclassical form during the 19th century, it stood as an emblem of the modernizing reforms of the late Ottoman era. A morphological analysis of the existing structure sheds light on the architectural vocabulary of the period and provides clues about the patron of the latest tower-kiosk.

6C

ENDURANCE OF THE MODERN II

Session Chair: Catherine Blain, *École Nationale Supérieure d'Architecture et de Paysage de Lille*

"The endurance of the form: The conceptual and physical continuity in Zvi Hecker Oeuvre"

Paola Ardizzola, Gdańsk University of Technology, Danzig, Poland

In 1965 Zvi Hecker is a young architect who collaborates with his professor Alfred Neumann, who studied with Peter Behrens, and with his fellow student Eldar Sharon. Together they have already built the Dubiner Apartment House in Tel Aviv (1963), an icon within the Israeli architectural landscape. The project involves a modular growth of geometric shapes obtained from a dynamic hexagonal grid, which stops at the seventh floor but in shape and concept could grow indefinitely. The three architects continue to experiment with the archetypal form that the Dubiner House subtended, the spiral, in conceptual speculation that would define the study drawings and models for the Spiral Highrise project in 1965 .

Shortly thereafter, the three architects parted ways, but Hecker continues to experiment with the dreamed shape: the spiral. He studies it, reiterates it, interprets it with method and obsession by means of different drawing techniques in about a hundred different ways in his sketchbooks. He explores the embryonic form, the potential of a construction close -to-perfection, that reveals itself every time as a utopian form, almost like a static paradox.

It is a tower of Babel, in which the architect-artist tries to achieve order in a meta-structure of architectural language. The endurance of the form studied for twenty years leads him to e his masterpiece, the Spiral Apartment House of Ramat Gan in Israel, "a work of incomplete precision", as Hecker defines it. The physical and conceptual continuity of the form – its infinite growth – coagulates in it; in an incorruptible way it has been handed down from one study drawing to another, and from one project to another.

Furthermore, after the Spiral House in 1992 Hecker designs and builds his European masterpiece, the Heinz Galinski School in Berlin, once again based on the concept of the spiral, organized according to the golden ratio and the Fibonacci series. Through the study of the architect's sketchbooks from 1977 to 1992, this paper aims to focus on the importance of the endurance, the duration, the persistence, and the autonomy of the form, which the long process of repeated obsession – the dreamed form – has led the Polish/Israeli architect to explore the potential of an extremely complicated architectural shape to the point of reifying it in the most effective way.

Keywords: Modular growth, spiral-geometry, geometrical reiteration, sketchbooks, imprecision

"The fiction of everyday realities in Ralph Erskine's Byker Wall"

David Franco, Clemson University

During a long process that went from the late 1960s until the peak of Thatcherism in the mid-1980s, British-Swedish architect Ralph Erskine designed and built a unique modern housing development in the working-class community of Byker in Newcastle. With a particular emphasis on citizens' participation, the project resettled close to 12,000 people from crumbling Victorian row houses into new public housing units distributed between a meandering perimeter wall and a series of smaller-scale clusters.

Erskine's project proved to be distinctively flexible in adapting to significant social changes during a particularly turbulent period in UK's history. From the progressive deindustrialization of North England and Thatcher's erosion of working-class culture to Britain's growing racial diversity and its complex fallout. Such endurance relates to the distinct position that Byker holds in-between two opposing architectural paradigms of the 20th century. On the one hand, the modernity's ambition to produce new urban and architectural forms stemming from social utopias; on the other, the 1970s countercultural ethos and its critique to top-down modernist design culture. This paper contends that this paradoxical nature, and the way it materializes in the project, induced Byker's adaptability to social change. To get closer to the changing realities of everyday life without compromising modernity's utopianism, Erskine created a realist narrative paradoxically based on an invented sense of the collective. A fictitious village with spaces of such complexity that it could hold the real complexities of everyday life.

According to Fredric Jameson, the originality of modern realism lies in "its (double) claim to cognitive, as well as esthetic status." This paper explores how, analogously, Erskine and his team drew upon a similar duality in Byker. One set of their architectural strategies relate to the assimilation of small everyday narratives, while the other resolves the esthetic integration of these narratives as a whole. The first one entailed a radical diversity of housing typologies, built forms, and open spaces —enabling both a multiplicity of lifestyles and a rich frame for socialization—as well as a deliberate tectonic malleability that has facilitated the active occupation of changing social groups for five decades. The second one holds these differences together through bold architectural gestures, like the wall's recognizable peaky profile. The tension between these two natures results in a very recognizable and familiar architecture that, oddly, always seems unfinished, in a continuous adaptation process and, therefore, permanently attuned to a changing present.

Keywords: Erskine, Byker Wall, everyday, fiction, architecture

"The biography of the modernist housing ensemble Arena district by Renaat Braem"

Marie Moors, Hasselt University

This presentation is made in the light of a larger PhD research entitled "Re-reading modernist housing estates: an inquiry into the value of threatened heritage sites and the possibilities of adaptive reuse as a method for re-evaluation" (FWO 116421N). "History is repeating itself": modernists preferred a tabula rasa to build on; similarly the 'northern blocks' of the Arena district are now being demolished. Nevertheless, the Arena district was a modernist housing ensemble, constructed around 1960 by the prominent Belgian architect Renaat Braem (1910-2001). The current discourse on "transition" is strongly based on technical and economic needs. This logic often determines the regeneration (or destruction) of modernist heritage. But what is secreted in these lived-in buildings? Is concrete not a reflection of an intense 'experience' and transgression? In the tension between the modern sterile idea and the inevitable ravages of time, much potential is hidden. The essay by Bernard Tschumi in which he links the decay of a modernist building to its essence, is used as inspiration:
"(...) the contradiction between architectural concept and sensual experience of spaces resolves itself at the point of tangency: the rotten point, the very point that taboos and culture have always rejected" (Architecture and Disjunction, 1994).
Building further on Tschumi's theory, it seems that decay has always been ignored by the Modern Movement. Modernists do not like decaying constructions. The first part of the presentation focusses on the site's rich palimpsest. Secondly, the link between Tschumi's 'rotting point' and the potential of the ruin is put forward. In conclusion, the endurance of the ruin, as sculptural and functional structure is explored. The methodology is based on literature review combined with research by design.

Keywords: Transition, decay, Tschumi, modernist ensembles, research by design, Renaat Braem

"Questioning endurance through the interruptions on urban memory: Konak SSK Blocks"

Bilge Karakaş, METU
Deniz Canaran, Izmir Institute of Technology
Ebru Yılmaz, Izmir Institute of Technology

Konak Square has been evolved for centuries and reached today's spatial configuration, especially with surrounding administrative, institutional, cultural, and commercial structures obtained by architectural competitions between the 1950s and 1970s. SSK Blocks is one of these competition sites adjacent to Konak Square, where historical Yellow Barracks were located. Yellow Barracks were built in the 19th century to reinforce the administrative characteristics of Konak Square, representing the "westernization" attempts of the Ottoman Empire after Tanzimat, which was demolished in 1955.. Due to controversies surrounding the demolition, the site remained empty for two decades until an architectural competition was held in 1966. The winning entry, SSK Blocks, by Orhan Dinç was completed in 1976. SSK blocks as a multi-purpose complex covering commercial, cultural, and business activities reflected the period's modern understanding. The permeability of the design builds a relationship between the historical bazaar and the square by open terraces, courtyards, and passages.
In October 2020, a devastating earthquake in İzmir damaged several buildings around Konak Square, the city's historical and administrative center, and generated a debate in terms of the durability of these buildings. The local government's declaration of demolishing SSK Blocks and other governmental buildings was criticized severely by NGOs in terms of city's collective memory. Konak district with historical Kemeraltı Bazaar is a 'palimpsest' with traces of memories from different periods, including modern cultural heritage. Renewal of the buildings in this multi-layered urban patch every half a century creates ruptures in city's collective memory. Therefore, this paper investigates the spatial features of SSK Blocks providing permanence in the city, the endurance of modern architecture through daily life practices, and its possible resistances in urban space. To probe collective memory and its resistance brought by the building complex with material culture and daily rhythms of the public, oral history research was conducted with actors experiencing SSK Blocks. Consequently, the study contributes to the memory of everyday life of a modern building that could be resistant to the pace of change and inquires whether SSK Blocks can break the cycle of demolitions contrary to Yellow Barracks.

Keywords: SSK Blocks, collective memory, everyday life, modern architecture

Saturday 02 October 2021
12.30-14.30
Seventh Parallel Sessions

7A

ENDURANCE IN LANDSCAPES

Session Chair: Shirine Hamadeh, *Koç University*

"Transformed landscape: Setting place from a surviving monumental inscription"

Duygu Kalkan Açıkkapı, Amasya University, Faculty of Architecture

Inscriptions are as old as humanity's encounter with symbols carved on surfaces by earliest societies. They were messages connecting former inhabitants to those that came later. This paper aims to explore the historical transformation of a landscape defined by a rock carved unique inscription in Amasya. This surviving monumental inscription does not appear as a structural or decorative element on the surface of a construction or as spolia. Instead, the inscription is detached from its architectural edifice and is far away from the building itself. It is one of the seven known foundation charters of the Bayezidpaşa Mosque dated to 1418. The inscription is on a rock near the river edge protected by the Leğen Kaya at Mount Harşena and Yeşilırmak river. The mountains are surrounded by rock carved tombs and several ancient inscriptions that it may be alluding to. Moreover, the area where the inscription survives was the Bağ-ı Helkis neighborhood which used to be composed of vineyards and gardens. This vast land was a recreation area until the railroad line passed the site in 1928. A new street cut through it in the twentieth century. For that, the district was expropriated and lost its green landscape. After the urban interventions, a small garden around the inscription has survived, which is being used as a public garden today. Currently, the inscription seems to be left to its fate alongside the social and environmental loss in the city center. The monumental inscription and its place in today's urban space will be discussed by questioning the afterlife of a landscape in the face of later urban interventions.

Keywords: Rock inscriptions, afterlives of sites, cultural landscape, Ottoman period, Amasya

"Enduring impact of nature on architecture: Timber harvest and timber constructions in Bursa"

Saliha Aslan, Bursa Technical University

The city of Bursa is surrounded by mountains for timber harvest as the nature provided timber as a forest product throughout centuries. The mountains of Gönen and Gemlik in the close environs of Bursa provided timber which was used not only for ship and building construction but also for heating houses. Since timber is a light and elastic material and timber building has an inherent earthquake resistance in addition to its conformity with short-term construction, timber construction system has been used as a way of building for centuries. Timber construction was pervasive in traditional Ottoman house and employed in the restoration and rebuilding of houses destroyed by natural disasters as well as in the construction of many new edifices during the nineteenth century. Even though masonry construction became a more preferred way of building after the building regulations had been enacted starting in mid-nineteenth century due to fires and the weak fire resistance of the material, timber as a natural and traditional building material continued to be used for the thriving timber architecture. Even if some of the nineteenth century buildings were made of masonry, the various components of those buildings were constructed with timber. This paper asks whether the reason behind the constant use of this technique and traditional building material in Bursa was a preference to fit into the scale of the neighborhood and to maintain a harmony between new building types of the nineteenth century and the existing vernacular architecture in terms of scale and flexibility or an obligation to construct buildings in an economic, speedy, and familiar way of building. By delving into Ottoman archival documents and historical photographs, the main targets of the study are to reveal (1) the natural resources of Bursa such as mountains and forests and the environmental challenges such as earthquake and fires in the city, (2) the stages of harvest, transportation, and trade of timber as well as the process of building with timber and (3) the enduring impact of natural resources and disasters on architecture and on the modernization of Bursa by conceptualizing timber as an enduring natural product.

"Persistence and mutations: Biographies of lineages in the landscape of the Pearl River Delta"

Hong Wan Chan, Ghent University, Department of Architecture and Urban Planning

The latter half of the 20th century witnessed the radical denunciation of religion and superstition in China, which in turn gave way to a revival of what cultural anthropologist Mayfair Mei-Hui Yang has termed 'religiosities' from the 1990s onwards, a result of reforms implemented after 1978. My presentation focuses on the Pearl River Delta area, where practices tied to the lineage are once again bringing colour and symbolic depth to the lived landscape. Lineage structures which had been appropriated to serve the communes as schools, small factories or workshops, grain storage, and so forth, have since been steadily returned.

At the same time fast-paced industrialisation and urbanisation have led to a profound reconfiguration of this landscape, whether rural or urban. In the case of peri-urban villages in the Pearl River Delta a diffuse continuity of ancestor worship has led to the restoration of ancestral halls and shrines, but within new material and social assemblages - a landscape which has been seemingly disenchanted over the years. Inhabitants with the means will construct anew, demolishing or abandoning the extant vernacular buildings, while economic interests cut through the topography. The territory has become resource, while the market economy has introduced new senses of dwelling in comfort and dreams of mobility.

Instead of interpreting these developments as a secularising drift, I aim to valorise them as divergent modes of continuity and mutated reflections of 'religiosities'. Through the writing and drawing of landscape biographies with a *longue durée* perspective of these villages against their changing material, social and economic backdrops I explore how religious activities endure modernity and lay out the conditions for their spatialisations. Forms of persistence, mutation and disappearance are traced by using both mappings on a larger scale and architectural drawings of types and details alongside each other, allowing for a back and forth between the macro and the micro of this specific landscape.

Keywords: Landscape biography, the everyday, religious architectures

"Understanding migration, culture and endurance: A case of Jadh Bhotiyas of Uttarakhand, India"

Sweta Kandari, Indian Institute of Technology, Roorkee

While several studies and reports focus on the causes and effects of migration as a result of economic, social, political and technological transformations, very few focuses on the factors that enable the community to be resilient and adaptive to these changes. Migrant communities adapt to changes while retaining their identity by rooting into some of their cultural knowledge, practices and beliefs. Within this context, the paper looks at the trans-Himalayan Jadh Bhotiya community of Uttarakhand, India and their adaptation to changes in lifestyle, livelihood and settlement pattern after the Indo-China political conflict in the 1960's. This working paper identifies the possible attributes that helped the community to endure the changes while retaining identity. The study is based on a combination of secondary data and primary data collected through on-site observations, visual-documentation and interactions with community members. The author identifies that there is no singular reason, but an intricate connection between the traditional technological, religious, social and economic systems that are collectively termed as the cultural system in this paper. Through the study of Jadh Bhotiyas and the study of identified relationships within the cultural system, the paper argues that the cultural system of the community enabled them to endure, co-exist and co-evolve with changes. This study, findings and learnings may be applicable to other communities facing similar situation due to migration.

Keywords: Jadh Bhotiyas, endurance, migration, cultural system

7B

MATERIAL IMMATERIAL CONTINUITIES II

Session Chair: Esin Kömez Dağlıoğlu, *METU Department of Architecture*

"Material performative endurance: An interplay of permanence and change"

Nikolia-Sotiria Kartalou, The University of Edinburgh

The longevity of architectural artefacts and their relationship with urban space is an enquiry that falls into the field of the anthropology of architecture and cultural heritage studies, and suggests the see-ing beyond the artefact. It is a question of artefacts' nature of being, or rather, an enquiry into their collective becoming (Deleuze and Guattari 1987). Taking as a starting point the perceived immobility of artefacts in (historic) urban environments, this paper investigates the notion of endurance in a locus that discloses concealed 'metastable' states. With the example of Chambers Street in Edinburgh, this presentation attempts to move the attention from the ontology, to the ontogenesis (Simondon 2009) of historic urban spaces, and to scrutinise the interplay between permanence and change through the *locus*'s material performative endurance: (i) Material because [*the locus*] it is tangible, sensed and seen; (ii) performative due to the movement of correspondences among participatory agents (humans and artefacts); and, endurance because it is a constant becoming towards something else. In this sense, this presentation aims to challenge the concept of endurance as being solely a material quality of the surviving architectural artefacts, and to attach to it an immaterial dimension, inextricably associated with the locus's history.

"Under the columns"

José Vela Castillo, IE University, IE School of Architecture and Design, Spain

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What is it exactly that endures in a building, or in fragment of a building, or in an architectural element? What is the minimal piece, if any, that carries enough meaning to be deciphered and/or re-loaded in a later time, in a distant geography, in a separate interpretative context? What does it mean that architecture endures, and what endures in architecture, which parts or *quanta* of informed matter need to remain, what is the minimum set of architectural instructions embedded in it to say that there is, still, 'something' preserved, maintained, kept? Would it be, for example, a set of columns made of marble or granite or wood, the traces of the chisel and the nuances of the carving, the jarred bodies of those who extracted the piece, who cut and carried the trunk, who melted the iron ore or mixed the concrete ash? Or would it be just the space under them?

What is under the columns or, maybe more precisely, in-between the columns that is devoid of any cultural -and cultual- function that demands from us an explanation? An explanation that links times and spaces into global narratives, that retools any prior understanding of something from the past, as merely something from the past, to underscore, at any given moment, its immanent contemporaneity.

Back to the title. Greek ὑπόστυλος *(hypóstȳlos)*: 'under columns.' The etymology of the word seems clear, 'hypo' meaning 'under, beneath' and 'stylos' being the Greek word for 'column' or 'pillar,' a hypostyle hall is a space with columns which support a roof. Nothing is said, yet, about sizes, disposition in plan or in section, types of roofs, spacing of columns, uses, places, periods... What endures? Maybe: A template, or better, a rule, like a set of instructions or an algorithm, to produce buildings-or particular spaces in buildings-that somehow guarantees a known result. Rather than a material compound.

It is the fascinating capacity of the rule for tailoring an architectural answer to different problems, across very different times and geographies, in the search of both specificity and generality, is what might be-and only might be-what stays, or persists, or endures. Yet the algorithm, the set of instructions only exists when it is incarnated in material compounds. Embodied. Like in the thin-thread steel filaments in Junya Ishigami's Kanagawa Institute of Technology or in the thick sandstone columns of Karnak.

Keywords: Hypostyle Hall, endurance, system, materiality

"Permanence and endurance: A re-reading of (A)tectonic"

Sezin Sarıca, METU, Department of Architecture

Historiography, by definition, requires interpretative readings to be able to combine "historical fragments" into a narrated whole. As opposed to the so-called "permanency" of facts, the interpretative reading mostly re-explores fragments that have "endured" time, in terms of not only their physical entities but also their changing conceptual relations. Contrasting with "permanence", "endurance" implies change for survival, since each reading can re-contextualize historical fragments within different narrations. While the meaning of endurance implies "ability to last", emphasizing an active process, permanence implies "remaining" to the end, emphasizing a stable condition. This study can be regarded as a discursive attempt in which this conceptual distinction between the terms is utilized as a lexicon to re-read tectonic relations within architectural transitions. Referring to Trachtenberg's definition of "transitional stages", which learns from Kuhn's theory of 'paradigm shift', the re-reading focuses on examples of (a) tectonic relations in transitional stages. The lexicon of the study follows a related conceptual framework that is defined by iconographical and iconological relations. On the one hand, permanence denotes architectural elements that are considered as "iconographic". On the other hand, endurance denotes architectural elements that are considered as "iconologic". Similarly, the lexicon of the study follows a related physical framework that is defined by tectonic relations. Projecting on Semper's and Bötticher's theories on Tektonik and Frampton's detailed study, permanence and endurance are read in terms of the formation processes within transitional stages. Palazzo del Te and Laurentian Library within the "transitional stage" of Italian Mannerist formations are presented as examples in which (a)tectonic relations are read within the framework of architectural permanence. Similarly, AEG Factory and Fagus Factory within the "transitional stage" of Early Modern formations, are presented as examples in which (a)tectonic relations are read within the framework of architectural endurance. The aim is a creative re-reading by comparing these architectural conditions that are conventionally considered as unrelated stages of the so-called historiographical continuity.

"Digital humanities as a tool for the endurance of the architectural history"

Aysu Gürman, Yaşar University
Sıla Kanyar, METU

The use of digital technologies in architectural historiography has profoundly changed the understanding and endurance of the knowledge concerning heritage. The digitalization of multi-layered knowledge production in digital humanities provides "endurance" by countering the temporariness of temporal and spatial conditions. In this study, digitalized architectural historiography is regarded as a tool for protecting tangible cultural heritage, raising awareness of the present generation and transferring this awareness and knowledge to future generations. Digital humanities play a crucial role in enabling the public to access cultural heritage by linking the data of cultural knowledge in spatio-temporal frameworks and by visualizing historical content. It creates, explores and organizes the digital collections of texts, images, videos, maps, audio, and artifacts by creating a sense of audience integration with the historical content in a hypermedia environment. When the audience is involved in the process of digital heritage production, the endurance of the heritage knowledge is provided with the experience, the act of remembering and transferring. This provides the continuity of the cultural heritage in a visual and representational media by blurring the boundaries of what has been conventionally defined in different historical, geographical and cultural contexts. The study aims to discuss the potential of user contribution to digital heritage production for endurance in online platforms through mapping, spatial visualizations, network visualizations, textual analysis, digital exhibitions, installations and archives.

8A

HERİTAGE: MEANS OR HINDRANCE TO ENDURANCE?

Session Chair: Güliz Bilgin Altınöz, *METU Department of Architecture*

"Heritagization and endurance: False friends? The case of "Industrial Abbeys" in Belgium"

Mathilde Macaux, University of Namur, Belgium
Claudine Houbart, University of Liège, Belgium

Rural landscapes of Belgium abound with ancient monasteries that have known an industrial fate from the 19th century onwards. Sold as Biens Nationaux, as a consequence of the French Revolution, they took part in the early industrialization of Wallonia, second industrial power of the world in the 19th century after the United Kingdom. Coveted for their many assets, secularized monastic estates were particularly conducive to the establishment of industrial complexes whose activities continued, remarkably, until the second half of the 20th century. During the last decades of the 20th century, many of these sites entered the heritage corpus, as former monastic ensembles. The industrial phases were considered as inappropriate interventions, insensitive to the cultural values of the buildings. Thus many valorisation projects included heavy and costly restorations or evocations of the monastic phases at the expense of later transformations.

From that point of view, the abbey of Saint-Denis-en-Brocqueroie, used as a cotton spinning mill from 1803 to 1957, is an exception. Here, no major restoration programme with a colossal budget, but rather occasional renovation and restoration works undertaken with little means by about thirty families who have been working together to keep the site alive.Rather than denying the complex evolution of the site, with its ups and downs, the approach is part of the gradual construction of a palimpsest. It significantly contributes to the persistence of the site's genius loci through different cultural and economic contexts. Unlike many other comparable sites, the heritagization of this abbey has not introduced a break, or even a step backwards, in its history. The site has adapted, almost "naturally", to successive reuse phases and is therefore a model of endurance.

Through this counter-current example, set in relation to contemporary cases, we aim to highlight the possible contradictions between the consequences of heritagization and the notion of endurance. In today's society, at a time when heritage can less and less claim an exceptional status, escaping the global effort to save material and financial resources, is it not sometimes preferable to draw inspiration from the pragmatic approaches of the 19th century industrial reuses, rather than risk freezing the sites in artificial states through restoration, breaking with the "natural" capacity of buildings to adapt to the successive contexts and their constraints?

Keywords: Industrial heritage, monastic heritage, heritagization, adaptive reuse, Belgium,

"Duration and durability: The different faces of endurance throughout time in the stratified palimpsest. The case of Venice"

Angela Squassina, IUAV University of Venice, Department Architecture and Arts

An articulate perception of time led to the modern concept of a monument, which is not just regarded as a timeless piece of art but as documentary evidence of multiplicity, whose appreciation can be an ever-changing experience. Starting from the interest about time involving any cultural domain between the 19th-20th centuries, a general openness to space-temporality took place in Europe, changing the concept of knowledge and the sense of past.

The enhancement of the idea of time in terms of duration involved physics (space-time) and philosophy with Bergson and literature, with Proust and Joyce. The historical also changed from the idea of a univocal fact to a space-temporal event and the history of restoration itself showed a similar evolution, assuming time as a peculiar dimension of architecture, regarded as a living material document.

Following Riegl, the contemporary mind reflects on a transition from the century of the historical value to that of Alteswert (value of antiquity); a development value connected to the time of nature, giving buildings an organic evolution and letting their cultural meaning constantly change.

In terms of time, the contemporary approach to architecture shifted from a synchronous appreciation of accomplished forms toward a diachronic reading of the stratified matter. Thus, architectural stratigraphy is an effective tool to catch the traces of a building's passing through time and Venice a meaningful testing ground. During the Middle Ages, this city was a melting-pot, trading all over the Mediterranean, as well as in Northern Europe, collecting materials and building techniques and hosting workers coming from abroad. This ancient but extremely modern attitude toward cross-cultural exchange led to the peculiar architecture of Venice as a result. Furthermore, Venice, as an urban centre, did not expand very much because of its nature; instead, it grew upon itself stratifying layers, rather than demolishing-and-rebuilding its palaces. It continuously reshaped itself reusing materials and architectural elements, while following the changes of taste and withstanding an unceasing process of physical decay. Thus, Venice can properly be regarded as a stratified architectural palimpsest, maybe an icon of endurance, blending both the idea of duration – as the diachronic development throughout time – and the concept of durability – as the consistency of its constitutive matter, both being key issues for its preservation.

"Historical monuments and modern constructions: André Lecomte du Noüy (1844-1914) and the architectural restorations in 19th century Romania"

Cosmin Minea, New Europe College, Bucharest

This paper analyses the symbolical and practical recreation of historical monuments through restorations in 19th century Romania. It demonstrates that even radical reconstructions were read as a symbol of the past history and culture and architecture was used as a tool to show temporal continuity and cultural endurance. Taking into account the apparent contradiction between the destruction caused by restoration and the idea of artistic continuity, the paper will focus on the activity of the French architect André Lecomte du Noüy (1844-1914). He led from 1875 to 1904 an extensive campaign of restorations that included the rebuilding or modification of five of the most important Orthodox churches and monasteries in Romania: the Monastery of Curtea de Argeş, Saint Nicholas Church in Iaşi, Metropolitan Cathedral in Târgovişte, Saint Demetrius Church in Craiova. As an apprentice of the famous architect Eugène Viollet-le-Duc, Lecomte du Noüy followed his example in searching for ideal forms and architectural styles and interpreted in a creative manner the local architectural heritage. He strived to continue the local artistic traditions while using his own methods and ideas about the meaning and role of architecture. The results were impressive. He transformed the monuments according to ideas about 'Byzantine' architecture that was seen as part of the Romanian heritage and therefore local churches and secluded monasteries became symbols of the national culture, Orthodox religion and the Royal family. The monuments were meant to be appreciated inside Romania but equally internationally, as markers of the new nation-state.
Initially widely welcomed, the restorations later gave rise to various protests and criticisms that up until recent times established Lecomte du Noüy's image as that of a destroyer of Romanian heritage. However, several studies in the last decades attempted to challenge this negative image and analysed his works as symptoms of modernity and growing national confidence (most notably by Carmen Popescu). My analysis will continue these studies by focusing on how the restorations of Lecomte du Noüy were meant to continue past traditions and create not just a new, modern identity for Romania, but also a solid connection to its past. Indeed, far from being destructive, the restorations are better understood as a main reason for why the monuments survived as symbols of the country's architectural heritage up until present day.

Keywords: Architectural Monuments, 19th century Romania, Andre Lecomte du Nouy, restorations, national heritage

"Adopted heritage - continuity of architectural identity: Case of Town Halls in Silesia"

Magdalena Markowska, University of Wrocław

In 1945, the Potsdam Conference placed Silesia, eastern territories of Germany, under Polish administration. As a result, German citizens were forced to leave Silesia and migrate to Germany, leaving behind their land with houses, temples, schools, monuments, and entire cities. Arriving in Silesia Polish settlers, who also had to leave their own heritage behind, found themselves in an unfamiliar land, surrounded by foreign heritage - places and objects which were not part of their own identity. From the very beginning the town hall was regarded the most significant building in the city, a product of its political, social and cultural balance; erected to last and express civic pride. In my paper I will try to explore the role of town halls as the architectural symbols of the cities in these different cultural and social contexts. Did the municipal buildings, seats of municipal governance, continue to represent same values for the new Polish settlers arriving to territories, as they did for those who erected them? Was it possible for new citizens to identify with this architecture and regard cities as their own? What happened in towns where town halls were destroyed during the war? When and in what forms were they rebuilt? This paper will examine the continuity of buildings and their functions in variable contexts; study attitudes towards town halls and market squares as symbolic sites and objects: from intentional destruction to acceptance, protection, and reconstruction; and analyze how a new identity was shaped based on foreign sites and objects.

"Architecture will survive its ruins"

Martina D'Alessandro, University of Bologna, Department of Architecture

Everything can undergo a process of regeneration. The ruin of a place, of a building, of an object, of a man, of a piece of history, of an idea involves a fall, a collapse, of which only fragments and testimonies remain. If it is true that architecture has the task of educating citizens to the use, growth and enhancement of the city, the question which arises essentially concerns how to work with long-standing urban organisms, in which the folds of history are overlapped as a drapery laid layer after layer. The architect's task is to read the urban structure, the subtle variations, the main elements of the place in which he intervenes in order to identify the right *modus operandi,* since pre-existences often appear as detached places, extrapolated from the rest of the territory, suspended in a timeless dimension. These areas are not liveable, in them social relationships are not established and identities are not identified. The only link they have with the social context and with the place is history, the memory of a past composed only by fragments. Working on the existing means working on trails: the project has the task of adapting to the existing trail, to design with it, creating a new event that produces new matrixes, that overlap and face the previous ones. Today more than ever, the architectural project has to reclaim the instrument of the palimpsest, a parchment on which texts are overlapped, erased and newly rewritten on each other, building a layered system of trails.

The essay will develop these issues through the presentation of a project focused on the reuse and transformation of an historical pre-existence. The case study specifically follows the constitutive principle of the palimpsest: it draws a new shape on the traces of a pre-existence that is not copied or mimetically rebuilt but it creates the basic structure on which an autonomous architecture can be set. An architecture born from knowledge of history and territory, aims to continue its growth through a process of landscape transformation and architectural changes. The comparison with history is reified in the project on the one hand through a necessary physical confrontation with the historical material, on the other hand it is the interpretative will of the territory and of its elements, showing how the memory's surface is a fertile field on which we can plant a new crop.

Keywords: Heritage,history, memory, palimpsest, trasformation

8B

REPRESENTATION, EPHEMERALITY AND ENDURANCE

Session Chair: Michela Rosso, *Politecnico di Torino*

"Enduring traditions of ephemerality: The celebrational arches of Ottoman and Republican Turkey"

Alev Erkmen, Yıldız Technical University, Faculty of Architecture

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While the concept of endurance in architecture may be more directly associated with permanent structures that have survived time and change, this paper investigates several historical issues that may be addressed when the same type of temporary structure is erected for similar urban rituals throughout different historical times and places. What endures here, it seems, is not the singular architectural object itself, but the architectural and social convention that assigns the same representational value to certain forms regardless of changing histories, settings and events.

The specific type of temporary structures to be focused on here are the celebrational arches erected for three generations of various festivals or celebrations in Turkey – namely those during the Sultanic regime of the Hamidean Era (1876-1909); the period of Constitutional Monarchy of the Young Turks (1908-20) and the first two decades of Republican Turkey (1923-43). Drawing its main material from first-hand documents of each period, the paper will dwell on the uninterrupted and somewhat ironic use of these architectural forms in each successive period: ironic in the sense that the same forms which once set the stage for rituals hailing long life to an Ottoman Sultan stayed in periodical use for several decades, only to reappear in a later period as architectural prompts of celebrations that cheered the end of sultanate, and again later as components of festivals of a nation state acclaiming to create a new social and political order. In other words, these structures, which evidently take root from the archetype of the ancient Roman Triumphal arch, constitute one of the common features of historical periods which are often characterized by their different political and social constructions.

The paper will outline a brief history of what can be traced of this tradition's past, and present a series of photographic images from various cities and periods that display how these temporary structures evolved to become an integral part of the visual culture of the past two centuries. While surprisingly little is recorded as regards details of their architectural histories, these structures have apparently created a lasting aesthetic tradition for urban celebrations, and their yet unwritten histories could illustrate how ephemeral images and archetypical forms can create enduring traditions in the public sphere that defy disparities in political and historical narratives.

Keywords: Ottoman architecture, festival architecture, urban celebrations.

"Endurance of ephemera: The Ankara Castle themed postage stamps as a site of memory"

Buket Ergun Kocaili, METU, Department of Architecture

Ephemera are any transitory written or printed materials that are not meant to be retained or preserved. They are destined to vanish as objects of daily life. An exceptional example is postage stamps since they have survived as complete archives owing to collectors' interest which continued from the very beginning. Postage stamps are historical artefacts, representation mediums, acts of commemoration, and vehicles of collective memory. They are bearers of national identity and cultural memory and valuable instruments that hold strong visual statements.

With the high quantity of printed copies, postage stamps had a broader reach than any other media prior to the advent of electronic communications, especially during the 20th century. Governments utilized wide circulation networks to convey their ideological messages with these miniature means. One of the prominent themes presented in postage stamps is that of architecture which engages the central issues of architectural history such as periods, styles, meanings, as well as history of ideologies, and social changes. Places of emblematic importance to a country's history and culture -many of them memorial sites- are especially represented on postage stamps, among other media.

As a symbol, Ankara Castle has a layered and deep-rooted history which characterizes a strong and endured base for the newly established capital Ankara in the early years of the Turkish Republic. Because of that, starting from the first printed series in 1926, the Ankara Castle images took place on postage stamps through the 20th century. In different periods of the 20th century and in different contexts, this article will elaborate 'the Ankara Castle themed postage stamps' as a site of memory, with regards to how these particular stamps acted as a powerful medium in representing another site of memory: the Ankara Castle.

Keywords: Visual architectural history, Ankara Castle, postage stamps, site of memory

"The image of industry: Industrial visual culture as an instrument of continuity"

Livia Hurley, University College Dublin

The industrial revolution has provided us with some of our most compelling cultural artifacts. Through the long nineteenth century to the dawn of the Machine Age, factories and technology became iconic symbols of the industrial world. As their representation moved from Romanticism to Realism, from porcelain card to half-tone prints, a body of memorable images emerged. Synonymous with modernity and social upheaval, depictions were triumphant and troubling, portraying the heroics of architecture and engineering as well as the hellish conditions of the assembly line. For the capitalist, imagery was purely propaganda driven to aggrandize production and to sell product. The commissioning of photography evolved from the scenic perspective view framed by independent professionals, to a more a focussed communication of industrial subjects, catering to specific audiences and dictated by corporate ideology.

In the post-industrial age, as outdated factories become modern ruins and discourse revolves around obsolescence and adaptive re-use, this rich and provocative record of industry and the intrigue of its interior world still endures. Through this lens my paper examines the visual culture of Irish industrial architecture and considers what role the material plays in sustaining the afterlife of a fragile building stock. While Ireland did not experience industrialisation on the same scale as Britain and Germany, it generated enough footprint to impact on the environmental and societal conditions of urban and rural life. Alcohol production occupied an ascendant position within this realm. Its whiskey and porter titans were celebrated for national and international success, producing a diverse range of visual material through publicity, commercial and household paraphernalia, and tourist content. Beyond the cartoons and cheerful marketing, strategic renderings of factory architecture were devised to trigger sales and ultimately an emotive public response, linking the optimism of the brand and the spaces of production to local and national identities. As the architecture itself became more fragmented, this body of imagery acquired a cult-like status as an agency of permanence, raising questions about how these enduring emblems of a fading constructed world contribute to shaping the narrative of its history and its continuity.

Keywords: Industrial architecture, visual culture

"Enduring buildings, shifting functions: The life and death of Ankara's Premier Movie Theatre"

Elif Kaymaz, METU, Department of Architecture

In the midst of news regarding the closure of the movie theaters in city centers due to various reasons –increasing ticket prices, decaying inner-city commercial/leisure centers, enhanced media availability, the Covid-19 pandemic, etc. – cities gradually harbor more and more repurposed, abandoned or demolished cinema structures. The issues of urban regeneration, reconstruction, architectural recycling, and urban memory have been extensively debated in architecture and planning studies. In Turkey, these debates peaked following the decision, in 2013, to reconstruct Emek Sineması as part of a shopping complex, which drew protests. However, apart from singular instances, the process of emergence, development and disappearance of movie theaters has not been widely studied in architectural history on a systematic basis. This paper addresses the downtown movie theater – an urban artifact – as an emblem of modern leisure that endured economic, political and social changes. Specifically, in my project, I look at the case of Büyük Sinema (opened in 1949), a movie theater designed and built by the architect Abidin Mortaş in Ankara that targeted the upper class. After a gradual transformation (accelerated by a fire incident) the building now functions as a shopping complex specialized in wedding dresses and goldsmiths under the name of Büyük Çarşı. First, through the examination of plans, photographs and testimonials, the study focuses on the early years of the structure within the context of the dynamics of urbanization and modernization together with leisure patterns, audience practices, and mass culture. Then, I analyze the tactics and strategies enacted in the architecture in the face of challenging transformations of consumption patterns (taste, trends and quality in film production), political atmosphere (military coups, local government) and economic developments (globalized film distribution, ticket prices, land speculation) that precipitated the death of the movie theater. Finally, by questioning the heritage value of the site, I debate the long-term capacity of endurance of the building itself. I argue that Büyük Sinema/Çarşı accomplished seven-decade permanency on a site thanks to its economic, functional, material flexibility and resilience. Even though the transformation was not architecturally well managed, this building is too historically significant to succinctly brush aside, and its continued presence in downtown Ankara demands further investigation.

Keywords: Modern architecture, urban artifact, movie theater, re-purposing

"Specters of a housing complex: Race, modern architecture, and the Pruitt-Igoe myth"

Ekin Pinar, METU, Department of Architecture

Examining the issue of endurance from the perspective of architectural representation, this paper analyzes the afterlives of the Pruitt-Igoe housing complex by especially focusing on the 2011 documentary film The Pruitt-Igoe Myth, directed by Chad Freidrichs. The imagery of the demolishment of the housing complex that have largely served as an icon of reactions against modernist architecture. The documentary The Pruitt-Igoe Myth, in turn, unearthed the racial dynamics that underwrote the history of the building complex that was glossed over in such imagery. With this tension in mind, the paper considers the vexed relations between architectural historiographies and representational mediums vis-à-vis the issue of the afterlives of the built environment as popular circulating images.

Designed by the architect Minoru Yamasaki, and completed in 1955, The Pruitt-Igoe housing complex was part of an urban renewal initiative of the overcrowded city of St Louis in Missouri, US. Rather than the two decades long history of the building especially with reference to the lives of its African American population, what has predominantly occupied the popular and academic attention was the demolishment of the complex between 1972 and 1976 due to its dilapidated state that gave rise to criminal activities in and around the building. From media spectacle imagery to the architectural history classroom slide, the demolishment of the housing complex figured as the quintessential image of the failure of modernist architecture and its utopic aims concerning the urban fabric. The Pruitt-Igoe Myth challenged and updated this popular image by focusing on an extensive history of the building in relation to the larger context of the urban renewal projects in the city and the racial politics of such renewal that actually culminated in the ultimate demise of this residential project. By focusing on the representational politics of both the media images as well as the documentary film that problematizes the media spectacle from a racial perspective, I will consider different types of imagery as crucial yet complicated mediums of architectural history writing in which no-longer-extant pieces of built environment manage to endure albeit in forms open to debate and overhaul.

Saturday 02 October 2021
16.30-19.00
Eighth Parallel Sessions

8C

PALIMPSEST AND SPOLIA

Session Chair: Suna Çağaptay, *University of Cambridge and Bahçeşehir University*

"Iconography of the palimpsest: Enduring traces in the continued lives of heritage sites"

Koenraad Van Cleempoel, Hasselt University, Faculty of Architecture and Arts

This contribution explores the relationship between the original iconography of a building and its changing programs and functions over time. Often, heritage sites are carriers of meaning that relate to material iconography (statues, reliefs, drawings, plans, stylistic details, typology and representations in various media) as well as immaterial aspects relating to memories, functions and rituals. But how does this iconography survive when buildings outlive the purpose for which they were built? We will argue that because of the continued lives of buildings – or fragments thereof –, new layers of iconography are introduced to dialogue with the original schemes, generating original and unique canvases of negotiating meanings. Since R. Krautheimer's seminal article on iconography and architecture, this relationship is unexplored in relation to the reuse of buildings and to consider them as palimpsest. In this contribution we want to consider this possibility by discussing two themes:

1.Traces of the *longue durée* of sites via two case studies: the octagonal Tower of the Winds in Athens near the Acropolis, with an operative life covering over two millenia, three religions (classical polytheism, Christianity and Islam) and four cultures (Greek, Roman, Byzantine and Ottoman), presents iconographic traces of all stages, with the original eight freezes depicting wind gods. A second case is the conversion by Michelangelo of a ruined fragment of the Roman bathhouse of Diocletian into a church (1561) dedicated to the Christian martyrs who – supposedly – constructed the original baths c. 300AD . By engraving the names of the martyrs on the columns during the Renaissance, the memory of its 'contested' past is activated.

2.Contested heritage: Leopold II's Africa Museum in Brussels of 1897, remodelled in 2018. In trying to silence the emerging public debate on Belgium's unsettled legacies in Congo, the redesign of the museum did the opposite. An attempt to 'neutralise' the negative iconography by introducing neutral white spaces felt short.

To conclude we want to draw a parallel between the continued life of buildings and translating poetry in order to hand it over from one generation to another, borrowing concepts from Walter Benjamin's essay The Task of the Translator (1921).

Keywords: Adaptive reuse, palimpsest, meaning, iconography

"Spolia in the Eritrean Capital"

Thomais Kordonouri, The Bartlett School of Architecture, UCL
Edward Denison, The Bartlett School of Architecture, UCL
Biniam Teame, The Bartlett School of Architecture, UCL

Asmara, Eritrea's capital, is an excellent example of a colonial city in an African setting that embodies encounters with Italian modernism, Islamic architecture, and other colonial experiences. The 'outstanding value to humanity' represented by the city's urban landscape was endorsed by UNESCO in 2017 with its inscription on the World Heritage List. Recognised for its modern urban planning and modernist architecture from the early 20th century, Asmara, like most urban sites on the List, was inscribed under Criteria 2 & 4. However, what has escaped critical evaluation until now is UNESCO's rejection of Asmara's claims to Criteria 3: 'to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared'.

Recognition of Criteria 3 would have been an acknowledgement of the essential role of Eritrean cultural traditions in realising the modern city of Asmara, not least through ancient practices of construction and the reliance on local materials, which are integral to Eritrea's unique modernist language. This paper questions UNESCO's rejection of Eritrea's claims to Criteria 3 by exploring the role of African cultural traditions in the creation of the continent's only modernist site on the UNESCO World Heritage List.

Using the theory of 'spolia' and its relationship to the interpretation of place, this paper interrogates the integration of Eritrean building traditions as the architecture of "others"; omnipresent but denied by modernist historiography. In particular, many Italian modernist architects employed local architectural forms, materials and techniques in their final work. Respectively, other vernacular structures have absorbed remained fragments of colonial architecture. This preservation of techniques and objects of various styles and periods, and their combination, does not only evidence a form of cultural continuity, but also introduces the beginning of a dialogue between the coloniser and the colonised. Focusing on specific buildings such as the central market, St. Mary's Orthodox Cathedral and the Spinelli Store, the paper uses an evidenced-based approach to examine the bricolage character that defines Asmara's claims to modernism; a modernism not of Europe, but of Africa.

Keywords: Asmara, spolia, vernacular African architecture, colonial architecture

"A durable display: Kyriakos Pittakis' spolia-bricolages as a means for the protection and display of antiquities in 19th-century Athens"

Nikos Magouliotis, ETH Zurich / gta

Throughout its long history, the context of Greece has witnessed various instances of spoliation: Already from antiquity, when column drums from a temple destroyed during the first Greco-Persian wars were encased into the new Acropolis walls, and all the way to the late-Ottoman era, when ancient fragments were built into the walls of vernacular houses. Such displacements, reuses and appropriations of ancient fragments are often seen as symptoms of a pre-modern past, before the foundation of the Greek nation-state and the establishment of a modern, scholarly and legal framework for the protection of antiquities in the 1830s.
Spolia practices, however, did not end there, and were not limited to the realm of the informal or the illegal: In 1848, the self-trained antiquarian Kyriakos Pittakis was appointed General Ephorate for the antiquities of Athens. The urgent need to collect the numerous ancient fragments scattered over the city and to protect them from being looted, combined with a scarcity of modern means, lead Pittakis to unorthodox methods. At first he hid several of them in water-wells on the Acropolis; but eventually he opted for methods that could secure the individual fragments from theft while allowing for their display: Inside the Temple of Theseion and the Stoa of Attalos, he constructed a series of rectangular wooden frames, in which fragments of ancient reliefs were firmly held together by nails and plaster. On the Acropolis, he began piling up numerous other spare fragments (mostly architectural parts); a process which over time lead to the construction of a long, irregular but robust wall of spolia that attracted numerous visitors. These durable displays (encasing and safeguarding ancient fragments through bricolage while allowing visitors to see them) stayed in place until the 1880s, when they were taken apart by Pittakis' successors who distributed their different fragments into more specialized museums and modern displays.
Through the little photographic and textual evidence that survives, this paper aims to reconstruct and re-examine Pittakis' peculiar spolia bricolages, so as to decipher the intentions of their maker and the effect they had on those who saw them in the 19th century. In a longer historical perspective, the analysis will also aim to demonstrate how Pittakis perpetuated the logic of the centuries-old practice of spoliation into the 19th century, and how he adapted it to the context of modern archaeology.

Keywords: Greece, 19th century, spolia, archaeology, museums

Reassembling the stones: The afterlife of an Irish country house

Andrew Tierney, Trinity College, Dublin

As Ireland commemorates the centenary of its War of Independence (1919-21) and civil war (1922-23), there is renewed interest in the hundreds of country houses destroyed by the violence. Long held as symbols of oppressive rule by Ireland's Anglo-Irish elite, these enduring ruins are a potent layer in Ireland's ruptured architectural landscape, joining the bare-walled cottages of the famine, the roofless towers of the seventeenth-century confederate wars, and the bare mounds left by Anglo-Norman conquest.

This paper considers the legacy of Summerhill, Co. Meath, one of Ireland's most imposing Palladian mansions (built c. 1730), burnt by revolutionaries on the 4th February 1921. Its ruin remained a monument to this violence for several decades, until its parts were dismembered and dispersed by the state's Land Commission in the mid twentieth century. However, the absent house lingers in the locality, expressed in the parsing of farmland that absorbed the site, in the stone walls that yet encompass the demesne, and in the long tree-lined avenue to nowhere from the village green at its entrance; and perhaps most potently in the handcrafted spolia that found its way into nearby buildings. For the architectural historian, Summerhill exists largely on paper, a small archive which includes two inconsistent nineteenth-century sketches, a plan recording one-time alterations, and some surviving black and white photographs taken before and after the fire. The house therefore remains a constant, if frustrating, point of reference in an architectural history that must navigate the holes left by the revolutionary wars. In considering the past and future endurance of the building, the paper explores the possibility of mapping out surviving spolia and digitally reassembling them. In part, this is an attempt to reimagine the fabric as displaced rather than destroyed, acknowledging the subtle ways in which buildings are reabsorbed and reconstituted in their hinterland. In an age of increasingly technical sophistication, the paper queries the forms that 'endurance' in architecture might take in the future. While twentieth-century encounters with lost buildings have largely taken place on the page, or in the set-dressing of tv and film, the 21st century promises more visceral, layered and immersive experiences: re-encounters with lost material – forms and textures reanimated by light, shadow and sound; but also lost voices and narratives that probe the building's ever shifting cultural and historical contexts.

Keywords: Ireland, memory, spolia, reconstruction, war

"Spolia as a tool for contemporary architecture: Motives and meaning"

Bie Plevoets, Hasselt University, Faculty of Architecture and Arts

The reuse of old building materials is as old as the building practice itself. Most often, material reuse resulted from pragmatic and economic considerations. Hence, the reused materials were not exposed, certainly not in ambitious architectural projects that aimed to portray wealth or power. The term spolia refers to the more selective, conscious dismantling of buildings from a past era and the exposed reintegration of their fragments in new construction. Spolia as a building technique used in ancient Rome in the late 4th century AD and underwent a critical revival in the Renaissance. Although the concept is strongly linked to Rome and Western Europe's classical architecture, there are precedents in other cultures and regions. In the Modern era, the practice of spolia and other forms of material reuse basically disappeared from the dominant architectural discourse, due to the firm belief in new buildings techniques and material as steel, concrete and glass.
In the last decades, however, architects showed interest again in using reclaimed materials for new buildings. This trend can be read in response to rising ecological awareness and striving to reduce material waste. However, as material embodies meaning in architecture, the impact of material reuse on a building's significance exceeds the merely pragmatic, economic and ecological. This contribution aims to illustrate that motives and meanings of material reuse in architecture are more complex and diverse, including aesthetical and atmospheric motives, political aims, and intentions to preserve a culture's material or immaterial heritage. The methodology of this study is a case study analysis of contemporary building and adaptive reuse projects in which fragments of older buildings are reused and exposed: the library Escuellas Pias in Madrid (Linazasoro Architects), the Neues Museum in Berlin (David Chipperfield) the Ningbo History Museum (Amateur Architecture Studio) and the decomposition of the head office of a modern bank building in Brussels (Rotor). An investigation of the historical meaning(s) of Spolia forms the lens through which these cases are evaluated.

Keywords: Spolia, adaptive reuse, material reuse, appropriation, craftmanship

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