



I INTERNATIONAL CONGRESS

COLONIAL AND POSTCOLONIAL LANDSCAPES

ARCHITECTURE, CITIES, INFRASTRUCTURES

16th - 18th january 2019

Lisbon | Calouste Gulbenkian Foundation

Within the project "Coast to Coast – Late Portuguese Infrastructural Development
in Continental África (Angola and Mozambique): Critical and Historical Analysis
and Postcolonial Assessment" | PTDC/ATPAQI/0742/2014

Photo credits Mansoa Bridge, Guinea-Bissau. Jorge Perloiro & José Jacinto Alves, 1959-1964, Ing. Edgar Cardoso [courtesy Carlos Ferraz]

BOOK OF ABSTRACTS

THE CONGRESS

The infrastructure of the colonial territories obeyed the logic of economic exploitation, territorial domain and commercial dynamics among others that left deep marks in the constructed landscape. The rationales applied to the decisions behind the construction of infrastructures varied according to the historical period, the political model of colonial administration and the international conjuncture.

This congress seeks to bring to the knowledge of the scientific community the dynamics of occupation of colonial territory, especially those involving agents related to architecture and urbanism and its repercussions in the same territories as independent countries.

It is hoped to address issues such as how colonial infrastructure has conditioned the current development models of the new countries or what options taken by colonial administrations have been abandoned or otherwise strengthened after independence.

The congress is part of the ongoing research project entitled "*Coast to Coast - Late Portuguese Infrastructural Development in Continental Africa (Angola and Mozambique): Critical and Historical Analysis and Postcolonial Assessment*" funded by 'Fundação para a Ciência e Tecnologia' (FCT - Foundation for Science and Technology), ref. PTDC/ATP-AQI/0742/2014, which has as partner the Calouste Gulbenkian Foundation (FCG).

The aim of this congress is to extend the debate on the repercussions of the decisions taken by the colonial states in the area of territorial infrastructures - in particular through the disciplines of architecture and urbanism - in post-independence development models and the formation of new countries with colonial past.

organisers



partners



The congress is part of the research project "*Coast to Coast - Late Portuguese Infrastructural Development in Continental Africa (Angola and Mozambique): Critical and Historical Analysis and Postcolonial Assessment*" funded by 'Fundação para a Ciência e Tecnologia' (FCT), ref. PTDC/ATP-AQI/0742/2014.

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The parallel sessions resulted from an open 'Call for Sessions', being a selection of the submitted proposals. Thus, the themes, approach and description of each session have been produced by their Chair(s), who have also been responsible for the selection of communications that take part in the panels. Some sessions have been doubled into two panels, due to the affluence of proposals in the 'Call for Papers'.

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PARALLEL SESSIONS I

Colonial Spatiality in African Sahara Regions

CHAIR: Samia Henni (Cornell university, USA)

This session investigates the ways with which European colonial regimes have shaped the design of African Saharan aboveground and underground territories, cities, villages, infrastructures, and societies over the course of the 19th and 20th centuries. These Saharan regions comprise Algeria, Chad, Egypt, Libya, Mali, Mauritania, Morocco, Niger, Sudan, Tunisia, and Western Sahara. Colonized by different European countries—including Britain, Italy, France, and Spain—these climatically challenging territories served primarily to search, extract, and transport the desert’s multiple natural resources and assets. Yet, in what exactly consisted these designs? What were their impact on Saharan nomadic, sedentary societies and environments? And to what extent did these colonial territorial transformations affect the socio-economic future of the African countries in question? This session aims at addressing these questions and exploring the relationship between spatial planning, architecture, environment, and European colonial practices in African Saharan regions. We seek papers that critically analyze the involvement of European colonial civil servants, military officers, engineers, planners, and architects in shaping the design of one or more African Saharan regions. Of special interest are papers that disclose how particular projects or built environments had obeyed or disobeyed to Saharan or trans-Saharan colonial directives, and expose the multifaceted effects of such programs at national, transnational and international levels. We welcome papers that propose original methods for analyzing Saharan or trans-Saharan colonial spatiality in historical, political, economic, climatic and environmental terms.

Samia Henni (Cornell University) is the author of *Architecture of Counterrevolution: The French Army in Northern Algeria* (Zurich: gta Verlag, 2017) and the curator of *Discreet Violence: Architecture and the French War in Algeria*. She received her Ph.D. (with distinction, ETH Medal) in History and Theory of Architecture from the ETH Zurich. Currently, she teaches at Princeton University's School of Architecture.

Constructs of Hispano-Arabism: Territorial Makings of the Moroccan Protectorate and the Franquista Imperial Imagination

In 1925, a young Francisco Franco took over the editorial management of Revista de Tropas Coloniales (Journal of Colonial Troops), a journal that chronicled the military campaigns and infrastructural developments across the Spanish Protectorate in Morocco (1912-1956). As media for the “Propagation of Hispano-Arab Studies,” the journal also tailored the cultural significance of the spatial and territorial control over North Africa in the Spanish imperial imagination—a shifting and imperiled imagination since the loss of all American territories in 1898. Franco’s tenure in the journal, and more broadly his military career in Africa at the time would prove highly consequential: the uprising that he led against the constitutional government and sparked the Spanish Civil War broke out in Morocco in July of 1936 while the fascist regime that resulted from it (1939-1975) never shed off its colonial ambitions over Africa; ambitions long anchored in the histories and narratives of the “Reconquista,” or the conquest of Al-Andalus by Christian kingdoms between the 8th and the 15th centuries. This paper takes Revista de Tropas Coloniales as its starting point in its exposition of the territorial, spatial, stylistic, and military infrastructures that had constructed the Spanish Protectorate on Morocco by the mid 1930s, an overview of the spatial making of the Spanish colonies in North Africa that was, as I here argue, not only crucial to the myth of Empire that defined Spanish fascism, even as the regime orchestrated the decolonization of its African territories in the mid-1950s. Perhaps more critically, the spatial making of the Protectorate also preconceived the model of development and rural colonization that would anchor the hegemony of Franquismo in the peninsula and sustain it for almost forty years.

María González Pendas (Columbia University, Society of Fellows in the Humanities, USA)

María González Pendas is a Melon Fellow in the Society of Fellows in the Humanities at Columbia University. She received her PhD in Architecture History and Theory from Columbia University and her Masters of Architecture from the Escuela Politecnica in Madrid. Her work explores the intersections of spatial and building practices with processes of political, technological, and religious modernization during the twentieth century across the Spanish postcolonial world.

Building the imperial community from the household: gender policies in Spanish Sahara and urban imagination.

From the end of the Ifni-Sahara War in 1958 economical and geopolitical interests triggered an important industrial and urban development of the Spanish Sahara. Cities as El Ayoun, Villa Cisneros, Smara and the Bu Craa phosphate deposits were to showcase Spanish modernising colonial policies. In this Francoist government implemented policies aiming to control the Sahrawi way of life, particularly in the areas of hygienic, education, and gender relations. Following those policies, in 1961, the Sección Femenina (Women's Section) began to develop throughout the Spanish colonies in Africa those projects that they had been working on in Franco's Spain since 1939. The work of the Sección Femenina in the new provinces was inscribed in the imperialist discursive dynamic that justified Spanish colonization. The women organization structured its participation in this discourse from the "household", defined not only as a space, but as the intersection between gender relations, methods of production, and specific forms of behaviour. This institution made a big effort trying to fit Sahrawi women into its urban imagination against the traditional nomadic practices of Sahrawi society. This paper deals with the bonds of gender, empire, and urban coloniality in the context of Spanish colonization of the Western Sahara through the analysis of the Sección Femenina programme. My aim is to point how the political imagination of this organization was not only gendered and national-framed, but also implied a conception of the space which presupposed a certain way to inhabit the city. This discourse was grounded in a kind of mestizaje aesthetics and opposed to the nomadism, considered backward by the organization.

Enrique Bengochea Tirado (CRIA Universidade Nova de Lisboa, PT)

Postdoctoral researcher in the CapSahara project in the CRIA (Centro em Rede de Investigação em Antropologia), Universidade Nova de Lisboa. Until now, his main his research interest has been in the colonial action of the women organization of the Spanish Falange, which was the subject of his doctoral dissertation. Now, he is working on the changes in Sahrawi legal practices from late Spanish colonialism to the present with special attention to its conceptualization by the Sahrawi people.

The cities of Western Sahara: their defining characteristics and evolution to the present

Spanish urban plans in Western Sahara during the period when this territory was first a protectorate, then a colony and finally a province (1884-1976) require taking into account that in this space there were no previous cities or something that could be considered an urban settlement. Only at the end of the 19th century, the cheij Ma el Ainin built in Smara his mosque-fortress project (from where he wanted to fight the European invasion of the region).

Thus, the first consideration is that the consolidated urban centres (El Aaiún / Layoune, Villa Cisneros / Dajla, Smara, Tifariti and Cap Boujdour / Cabo Bojador, which should be joined by Sidi Ifni and Cabo Juby) were created from scratch, emerging as European enclaves in the Sahara desert. They are, then, settlements with different characters to other cities of the Saharan region where influences of different cultures are superimposed: the Berber, the Arab and the European (and their subsequent postcolonial rearrangement). This paper aims to draw the different urbanization plans and identity signs of the diversity of architectures made during the colonial period, deepening into some defining characteristics of their evolution up to the present. Attention will be paid to the processes and settlement mechanisms of the nomadic population, and to the changes made in the midst of an unfinished decolonization. It will show also some urban processes undertaken by architects such as Ramón Estalella, Diego Méndez, Juan Capote Aquilino and Bellosillo brothers.

José Antonio Rodríguez-Esteban (Universidad Autónoma de Madrid, ES)

Ph. D. Associate Professor in the Department of Geography. His research interest includes History of Cartography, Colonialism and GIS & Remote Sensing. Professor in Environmental Sciences, Spanish colonial theory and 4Cities urban studies Euromaster. Academic publications: "Imagined Territories and Histories in Conflict During the Struggles for Western Sahara (1956-1976)"; "Le processus d'urbanisation dans le Sahara espagnol (1884-1975)".

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'A land of minerals': Oil extraction and constructs of French coloniality in the Algerian Sahara

When the discovery of oil in the Algerian Saharan in 1956 sparked extensive infrastructural investment from the French metropole, colonial architects and oilmen propounded that they were at last developing this 'empty' and 'uninhabitable' space. Hydrocarbon extraction precipitated the rapid construction of wells, roads, residential areas, and even airports. Whilst for French observers, these developments constituted vast social improvements, their real, tangible implications for local communities were widely overlooked or presupposed, an abstraction that has continued to impact historiographies of the oil industry, the Sahara and the end of formal colonialism in Algeria.

This paper, therefore, examines how the development of the oil industry impacted local residents and shaped socio-spatial practices across the Algerian Sahara between 1956 and 1962. The analysis concentrates on how the sector itself was shaped, both directly and indirectly, by colonial directives and ideologies, and explores the corollary implications, focusing on local social structures, urban and infrastructural landscapes and ethnic and regional identity archetypes. As an industry with close links to the state, migratory labour and local communities, the paper posits that the oil sector provides a critical insight into both the lived realities and sociopolitical mechanisms of late colonial rule across the Mediterranean.

Gemma Jennings (University of Birmingham, UK)

Gemma Jennings is a second year PhD student in history at the University of Birmingham. She holds a BA in Combined Studies from the University of Leicester and an MA in History from the University of Birmingham. Gemma's primary research interest is the history of the oil industry in colonial and post-colonial contexts. Her research employs the oil industry as a heuristic device to explore the development of post-colonial social and political structures.

The North African Horizon of French Solar Architecture, 1945-1973

In the years following WWII, the exploitation of natural resources in the Sahara became a major geopolitical and economical issue. The newly founded Unesco launched the Arid Zone Program, promoting international scientific cooperation for the “development” of the dry lands throughout the world, particularly in North Africa. Parallel to this program, France intensified its control over the Saharan regions under its colonial rule to prospect, exploit and secure the underground natural resources. Within both Unesco and France programs, solar energy was thought to play a key role for achieving two goals considered as complementary: the adaptation to the climatic conditions of the desert in order to exploit its resources, and the supply of “technical assistance” to local populations, judged as “underdeveloped”. Architects, scientists and engineers trained in France collaborated in this project. How were they involved in it, and what role did the Saharan territories play in their perspective? The paper will discuss two different cases. Firstly, it will analyze the research of scientist Félix Trombe, arguing that in his technoscientific view, Sahara represented a “laboratory” to initiate the development of solar energy, meant to be deployed worldwide thereafter. With his Laboratoire de l’énergie solaire, funded by the army and colonial authorities, Trombe developed solar furnaces in order to melt ores, that led to the construction of experimental buildings. Trombe also designed prefabricated houses that used solar energy to cool and warm indoor air, to adapt the climatic conditions of the arid lands. Secondly, the paper will analyze the trajectory of architects Georges and Jeanne-Marie Alexandroff. Concerned with the emergence of the “Third World”, they tried to implement solar pumping technologies to provide water, at both architectural scale within community buildings and urban scale within “solar oasis”. In the Alexandroffs’ perspective, Sahara and Sahel represented a ground to criticize modern western architecture and to imagine its renewal based on the combination of technology and vernacular practices. Although in both cases the realizations were finally limited to local experiments (notably in Algeria and Mauritania), North Africa and its colonial condition represented a decisive horizon for the conceptualization of solar architecture, whose focus then shifted towards France and the West after both decolonization and the emergence of environmentalism.

Paul Bouet [École Nationale Supérieure d’Architecture de Marne-la-Vallée (Université Paris-Est)]
Paul Bouet graduated as an architect from the École Nationale Supérieure d’Architecture de Paris-Belleville and as a historian of science and technology from the École des Hautes Études en Sciences Sociales. He is currently a PhD candidate in architecture at the ENSA Marne-la-Vallée (Université Paris-Est). His thesis focuses on the history of solar architecture during the post-war decades in France and in connection with North Africa and the United States.

Spaces in the Americas: current efforts towards a non-Eurocentric theory

CHAIRS: **Fernando Luiz Lara** (University of Texas at Austin, USA)

Marcio Cotrim Cunha (Federal University of Paraíba - UFPB, BR)

*To study the built environment of the Americas is to deal with an inherent contradiction. While our disciplines of architecture, urban design, landscape, and planning share the fundamental belief that spaces matter; an overwhelming majority of our knowledge comes from another continent. As reminded by Edward Said in the classic "Orientalism" of 1974, European culture developed narratives about all other societies on Earth and as a result, established itself as the center of human knowledge. This session departs from asking what is the place of the Americas in a global history of the built environment? One possible answer is given by Roberto Fernández in his seminal *El Laboratorio Americano*. Fernández discusses how architectural theory, to this day, treats the Americas as the a special kind of periphery that turns into an eternal laboratory, in which experiences are systematically abandoned by new ones. America thus becomes the place of modernity par excellence, of eternal novelty, a perpetual state of infancy to use an ethnocentric Hegelian concept that should be outdated but insists in framing our narrative. Adrian Gorelik reinforces the idea of a laboratory, and specifically attributes to the city in Latin America the role of "the machine to invent modernity". Following this thought into Arturo Escobar's critique of colonialism as the B-side of modernization, this session plans to discuss different ways in which a unique American spatial concept was used as a lever to project modernity forward. The transversal view of certain typologies in urban centers of the Americas allows us to identify simultaneous processes of urbanization, industrialization, modernization and metropolization that, as a hypothesis for this session, have defined unique urban problems and has been capable of generating unique solutions suggesting more convergences than those drawn in European countries that have served (and continue to serve) as models. Examples are many: the radicalization of the suburban experience in North America; the verticalization of housing units all over the continent; the automobile-oriented cities such as Los Angeles and Caracas; and Brasília as the climax of this singularly American process. We invite papers that look as comparatively as possible into modern experiences in the Americas in order to inch closer to a systematization of what it means to build modern spaces in our continent.*

Fernando Luiz Lara (University of Texas at Austin) is Associate Professor at the University of Texas at Austin. A Brazilian architect with degrees from the Federal University of Minas Gerais (BArch, 1993) and the University of Michigan (PhD, 2001). The author of several books and hundreds of articles. Prof. Lara writes extensively on a variety of issues regarding the Latin American built environment. In 2015 Prof. Lara published, together with Luis Carranza, the first comprehensive survey of Modern Architecture in Latin America.

Marcio Cotrim Cunha (Federal University of Paraíba - UFPB - Brazil) is Ph.D. in History of Architecture from the Universitat Politècnica de Catalunya (2008). Since 2011, he is a Full Professor at the School of Architecture and Urbanism, UFPB. He has published several papers in different journals and is the author of the books: 'Arquitecturas de lo cotidiano La obra de Ribas Arquitectos' (RG 2008); 'Vilanova Artigas: casas paulistas' (RG 2017). Currently, he is editor of *DOCOMOMO Brasil Journal* and a visiting scholar at the University of Texas at Austin.

Towards a Phenomenology of Urban Space in Contemporary Mexico City

*The arrival of European colonizers to Mexico in the sixteenth century inaugurated an era in which notions of the built environment became hybridized. The urban and architectural ideals of the Renaissance became intertwined with pre-Hispanic understandings of space, territoriality, and the 'reading' of the natural and built environment through symbolic-mythical signs. Fast-forward to the twenty-first century, and Mexico, like other Latin American nations, is suffering the implacable shock of neoliberal economics, resulting in the privatization and factual disappearance of public space and the universalization of architectural identities, which hinder the possibilities of creating regional urban environments that could enrich human existence in the city. Just as in other nations of the global south, Mexico's rich historical-cultural traditions of building and inhabiting have been effectively neglected in favor of adopting Westernized and universalizing building technologies, which are usually accompanied by Western-influenced ways of inhabiting and experiencing the city. Regional architectural and place-making practices have the potential of becoming a source for physically configuring strategies that can shape cities in Mexico and Latin America, based on regional traditions, customs and worldviews. This work would start by discussing the ways urban design in Mexico City has been affected by neoliberal politics, it would then move on to discuss a series of phenomenological strategies that would improve public space and the architecture of *barriadas* or slums, by way of approaching regional and traditional ways of building, as well as discussing cultural traditions of understanding space, drawing from Mexico's history and environmental past and present. The work of contemporary architects and urbanists such as Comunal Arquitectura, Beroot Studio Arquitectura, Oscar Hagerman, Valeria Prieto, or other Latin American architects, such as Solano Benítez, from Paraguay, would be taken as a platform to discuss ways in which phenomenological strategies, i.e., place-making, tactile, visual, social actions, coupled with topological, axial, community making, and other larger scale urban actions, can be utilized to improve a genuinely Mexican theory of urban improvement in the physical and design aspects of urban practices.*

Juan Luis Burke (University Of Maryland-College Park, USA)

Juan Luis Burke is an architect, architectural historian and educator. He graduated from the History and Theory of Architecture Program at McGill University. As of Fall 2018, he is Assistant Professor of Architectural History and Theory at the University of Maryland-College Park. His research interests are focused on colonial and postcolonial architectural and urban history and theory of Mexico and Latin America, and its connections with Europe and North America.

The National Coach Museum: lexicon and syntax from the Americas

It is recurrent to hear the Brazilian architect Paulo Mendes da Rocha referring to the need of a critical reappraisal with respect to colonialism policies. In particular from the architecture and urbanism point of view. The discovery of America was one of the events that most influenced the character of the modern era. At Mendes da Rocha understanding, it was the moment to stand for a shifting point in the history of humanity. For architecture was the moment to reinvent. The rise of modern man should have corresponded a new architecture, modern, settled on the human needs. Instead, colonialism insisted on repeating the same old models, imposing their cultural ideas and credos in the new discovered land. Mendes da Rocha is conscious of this particular moment of history, and sums it to the body of knowledge that he uses in his work. Mendes da Rocha is the heir of the Brazilian modernist heroic generation. In this emblematic period, Brazilian architecture raised upon the urgency and opportunity of constructing a new way of living, settled on local inherent characteristics. "Climate, habits and sensibility" in Oscar Niemeyer words; but also, with a social concern like in Artigas proposition. The confrontation Architecture-Nature and Architecture-Society are strongly rooted in Mendes da Rocha work. His project for the Coach Museum in Lisbon is not an exception. The fact that it is one of his few works outside Brazil brings a different significance. A strange proposal in the old continent context, where, traditionally repetition remained. The museum appears as a stranger in the monumental site of Belém. A representative place in the country's history, from where the Portuguese ships departed to expand their influence all over the world. It was here that in 1940 the dictatorship organized the Portuguese World Exhibition, in many aspects a celebration of the colonization process. It is also interesting that the only country there represented (instead of what was initially intended) was Brazil. In the Brazilian pavilion a canvas from the painter Candido Portinari was presented – Café (1935) – revealing the hard work and misery of the coffee pickers. José Augusto França referred to this work as a "Trojan Horse" in the context of the Portuguese exhibition. Can one look to Mendes da Rocha museum in the same way? Perhaps it appears as an opportunity to return to the America's modern experience, an alternative that still resists.

Nuno Tavares da Costa (ISCTE-IUL, PT)

Born in 1975, Lisbon, Portugal. Graduated in Interior Architecture (1993-1999) and complemented his formation in Architecture (2001) at Faculdade de Arquitectura da Universidade Técnica de Lisboa. Ph.D student in Architecture of Contemporary Metropolitan Territories at ISCTE-IUL, Lisboa, since 2014. Acts as Project Manager at Bak Gordon Arquitectos, Lisbon, since 1999. In this context coordinated the project for the new National Coach Museum in Lisbon.

A Time of Revelation: The Open City and the landscapes of Catholic Development

The Open City stands outside Valparaiso, Chile, in defiance of developmentalist postwar modernization. Established in 1970 as a living community to collectively pursue “architecture in the service of poetry,” this unique laboratory shines as an exceptional effort to promote and build an alternative environment rooted in everyday experiences of modernity in the Americas. In 1952, at the invitation of Father Jorge González Foster, Chancellor of the Catholic University of Valparaiso, architect Alberto Cruz and poet Godofredo Iommi moved to Chile’s main port city. There, along with a team of architects and artists, they developed an extraordinary pedagogy and approach to architecture and design that continues to mesmerize and confound contemporary architecture culture. Set within the overall university reform movement that swept Chile in the late 1960s and the radicalization of the socio-political sphere that led to the election of Salvador Allende and his Democratic Socialism in 1970, the Open City exemplifies a radical practice in line with secular avant-garde ideas of the period. Contrary to this establish perception, I argue that the Valparaiso School’s approach is based on a Christian-Catholic social order that mandates the transformation of earthly realities. I explore the Open City as site of development of Catholic reform movements and show how the school’s approach to architecture, grounded on the observation of space as a testimony of the present, is informed by a committed religious practice that relocates theological values into a poetic understanding of the built environment. My aim is to highlight the landscapes of Catholic Development across Latin America as a critical yet understudied aspect of postwar modernization and show how the secular and the religious are deeply intertwined in the production of space.

Patricio del Real (Harvard University, USA)

Patricio del Real works on modern architecture and its transnational connections with a focus on Latin America, exploring the changing ideological geographies of modernity as historians, critics and architects to tell the story of modern architecture. He is Assistant Professor at the Department of History of Art and Architecture at Harvard University.

Infrastructure and earthwork between two capital-cities in colonial and postcolonial Brazil

The Bus Station Platform of Brasília (1957), by Lucio Costa (1902-1998) stands out as a unique work in Brazilian architecture, whilst underestimated. While the apartment buildings in the so-called superquadras (superblocks) are typically raised on Corbusean pilotis, the Platform – located exactly at the two intersecting axes that give birth to the new Brazilian capital - merges with the ground, shuffles the boundaries between architecture and infrastructure and turns out to be almost invisible. Due to this rooting in the ground, the Platform builds an unmatched modern space, one that is closely related to an automobile-oriented city and to a notion of space that is specifically American. But the Platform seems also to be rooted in the colonial past of Brazil. Particularly in some operations that have determined the installation and urban expansion of Rio de Janeiro, the former capital that remains deeply connected to the life and work of Lucio Costa. Our aim is thus to explore the possible affinities between Brasília's Bus Station Platform and infrastructure works related to Portuguese colonial policy in America. Special attention will be given to earthworks that have shaped Rio de Janeiro's constructed landscape in the colonial period of Brazil such as Passeio Público, the first public garden in Brazil, created in the 18th century in a site that came out from the landfilling of a lagoon and the demolition of a hill. To what extent have these earthworks fueled the imagination of an architect such as Lucio Costa, and particularly the project of a key work for Brazilian architecture such as the Bus Station Platform of Brasília? To what extent this project reflects the apex and limits of the colonial logic in Brazil? Is the limited attention this project has received so far - specially in Northern countries – related to an Eurocentric approach of the Americas that remains rather unchanged? These are some of the questions this paper wants to address, while engaging in the call to rethink colonial and postcolonial cities and landscapes.

Ana Luiza Nobre (Pontifícia Universidade Católica do Rio de Janeiro/PUC-Rio, BR)

Ana Luiza Nobre, Architect (UFRJ) and PhD in History (PUC-Rio) is Professor of History and Theory of Architecture at the Catholic University of Rio de Janeiro/PUC-Rio, in Brazil. She is former director of "Casa de Lucio Costa", author or co-author of several publications. Her current research, funded by Conselho Nacional de Desenvolvimento Científico e Tecnológico/CNPq, explores relationships between ground and architecture in Brazil and Portugal after their return to democracy.

The transnational live project: critical reflections on the ethics, politics and pedagogies of collaborations between the global north and global south

CHAIRS: Jhono Bennett (1to1 Agency of Engagement / University of Johannesburg, ZA)

James Benedict Brown (Norwich University of the Arts, Norwich England, UK)

Peter Russell (University of Nottingham, UK)

A live project 'comprises the negotiation of a brief, timescale, budget and product between an educational organisation and an external collaborator for their mutual benefit ... structured to ensure that students gain learning that is relevant.' (Anderson & Priest, 2014) A transnational live project is one that involves an educational organisation in one country and a community in another. A number of recent contributions have enhanced our understanding of live projects. (Dodd et al, 2012; Harriss & Widder, 2014; Anderson & Priest, 2018) At best, live projects allow students to integrate their skills in a real world setting while building mutually beneficial partnerships with a commitment to a place. (Brennan et al, 1998) At worst, live projects can graft values and solutions onto communities rather than co-creating them. (Real, 2009) Stakeholders in transnational live projects in postcolonial contexts are invited to reflect critically on the ethical, political and pedagogical dimensions of their work. Contributors should articulate explicitly their pedagogical position, especially where critical, feminist, or alternative pedagogies have been used. What are the ethical, political and pedagogical issues at stake in transnational live projects? How are the power structures that operate in transnational live projects constructed, reproduced or subverted? How are successful transnational partnerships sustained? What characteristics do sustained transnational partnerships demonstrate?

Jhono Bennett (1to1 Agency of Engagement / University of Johannesburg) is a Partner in 1to1 Agency of Engagement and Unit Leader at the University of Johannesburg's Graduate School of Architecture.

James Benedict Brown (Norwich University of the Arts, Norwich England) is an academic with a research interest in architectural education. His PhD (Queen's University Belfast, 2012) developed a pedagogical critique of the live project.

Peter Russell (University of Nottingham, England) is Assistant Professor in the Department of Architecture & Built Environment at the University of Nottingham, England.

In between on all levels

[Applied] Foreign Affairs ([a]FA) is a laboratory at the Institute of Architecture of the University of Applied Arts Vienna that investigates spatial, infrastructural, environmental, and cultural phenomena in rural and urban sub-Saharan Africa. Projects are based on an interdisciplinary, trans-cultural, and experimental approach. Students are introduced to the spatial diversity and cultural vibrancy of contemporary African conditions, followed by workshops which focus on the status and potential of a specific place or situation. Each lab project centres on a distinct question and clear mission and culminates in field trips or residencies through which rural growth patterns, urban prototypes, imaginary art spaces, and relational physical interventions are produced. Some projects are conceptualized as pure artistic research, others are based on a design task or commission, and some combine both. Conventional relationships between client, community, and architect; teacher and student and NGO; studio, university, and field are questioned. The process of relating and making is conceptualized in a reactive and slowed-down manner. Conditions of uncertainty and fragility are embraced. At best, spatial and programmatic hybrids of diverse ownerships emerge. While forming [a]FA, I found it problematic that whenever it was about Africa, (northern) universities and schools of architecture offered either highly theoretical seminars on post-colonial theory, or very down-to-earth design-build studios – often with an uncritical, nearly neo-colonial approach. The objective of [a]FA has been to work exactly in the spectrum in between. Thereby, the notions of context, collaboration, community, and transdisciplinarity are intensely interrogated and constantly reflected upon. As architects and researchers, we are always coming from outside, and we are always operating within a (tight) timeframe, which has potential, but is also very limiting. Hardly ever do we speak or operate from within or over extensive periods of time; even more so when coming from afar. I am interested in discussing some of the power structures at stake, both within transnational teams, and in relation to the respective (socio-cultural and economic) context of those projects. Thereby, Edward Glissant's concept of relation, with a new vision of difference as an assembler of the "dissimilars" [1], might serve as a conceptual starting point for alternative practices.

[1] Manthia Diawara

Baerbel Mueller (University of Applied Arts Vienna, AT)

Baerbel Mueller is an architect and researcher based in Austria and Ghana. She is the head of the [applied] Foreign Affairs lab at the Institute of Architecture, University of Applied Arts Vienna, and founder of nav_s baerbel mueller - navigations in the field of architecture and urban research within diverse cultural contexts. Her work has been widely shown and awarded. In 2015, she received the Ars Docendi Austrian State Award for excellence in teaching. In 2017, she edited a book on [a]FA.

Breaking the urban research hegemony – doing West African urban research collaboratively

The WARUH Research network was kick-started as all good projects are by Western funding, however, over its half year existence it has sought to turn the research, ‘development-aid’ model on its head. WARUH comprises a network of mainly West Africa based academics, practitioners and postgraduate students all engaged in researching or applying their practice to engaging in and seeking ways in which to respond to global challenge of rapid urbanisation as identified in UN SDG XXX. WARUH’s particular research focus is on understanding the effects of linear strip urbanisation across countries with urban site from Gabon to Senegal across the West African coastline. The challenge is to focus the research questions, processes and ultimate findings on West African research concerns. Whilst acknowledging that for the near future funding is asymmetrically given by the West the network places a strong premium on collaboratively, West Africa research projects. This can often be both expensive and difficult to set up for various reasons; from institutional reluctance to the realpolitik of travel to the increasingly visa-restricted ‘West’. Thus far the network has survived the difficulties of its set up and inaugural meetings, and has already been involved in a few projects and larger project bids. This paper describes the set-up of WARUH and the difficulties of pursuing a collaborative Africa focused agenda which does not necessarily follow the ambitions of research funders or national policies. Can steering a semi independent research path attempt to achieve near equalities in international, transnational research collaborations.

Ola Uduku (Manchester School of Architecture, UK)

Professor of Architecture at the Manchester School of Architecture. Her research specialisms are in the history of educational architecture in Africa, and the contemporary issues related to social infrastructure provision for minority communities in cities in the ‘West’ and ‘South’. She is currently engaged in developing postgraduate research and teaching links in architecture urbanism, heritage and conservation between West African Architecture schools and those in North West England.

The pedagogical dimension of transnational live projects in the context of architecture teaching

There's no better experience to understand a transnational live project and its needs than to work with an international organization to realize what any organization in the field needs their cooperators to know in order to face their needs and how to address reality in an adequate way. The same way there's no better way to realize what an education organization needs to offer their students, so that they can become proper candidates to work in a transnational project in the field of Architecture and to sustain an appropriated approach, than to know both sides. Architecture practice, construction experience and the teaching of architecture seem to live in different scales and speeds and mostly not addressing to reality and surely not to all the territories in the world. To make scales and speeds approach it's necessary to begin by educating with the conscience that architecture is to answer to contexts all over the globe and that it exists from a start to solve people need of an habitat. Starting from the most basic premises of Architecture as a discipline developed to reflect on spaces for people and created by people, it's important to be aware of it's close relation with society and social compromise. To answer to today's challenges, architecture must focus on new paradigms, what means re focus on the skills an architect needs to have. Besides the collaboration between the global north and the global south, its important to consider the need for a compromise between the space we all share and the way it will be worked in order to be fair and sustainable. Does the practice of Architecture reflect an ethical, social, political and pedagogical dimension of the profession? Are architects skilled to understand the world as it is and to answer to its constantly changing common challenges? How does this questions resonate in the relation of architects with other stakeholders in transnational live projects? Are transnational live projects a good experience to develop skills in different realities and approaches? Does a transnational partnership and an external collaborator has something to give or to educational organizations? As a cooperator in Architects Without Borders and an architecture teacher interested in the construction of a new vision of architectural education, I consider the exchange of knowledge possible in the development of a transnational live project to be an interesting pedagogical tool for a critical review of the teaching of architecture.

Ligia Nunes (CEAU FAUP, PT / ASF INT)

Ligia Nunes has graduated in Architecture by FAUTL and is a PhD in Heritage and Architectural Rehabilitation by ETSA - UDC Spain. Architecture teacher since 1997 in the areas of Project, Theory, History of Architecture and Cooperation for Development in Architecture is an assistant professor at ULP. Cooperates with ISCTE in post-graduated courses in the field of cooperation. It's a member of CEAU – FAUP. Founded ASF - Portugal. Is "Architecture Sans Frontières International" president.

Mapping Patterns of Inhabitation, Visual ethnography as a tool for critical pedagogies of sustainable solutions for affordable housing in the global south

Over the last two decades, after the neoliberal turn, in Africa and South Asia several governments have adopted housing policies primarily focused on efficiency (i.e. building quickly and cheaply). They have overlooked, however, the importance of preserving structures of sociability, creating opportunities to generate income, catering for the creation of inclusive communities, and promoting healthy living conditions. In other words, most of the current resettlement programmes for the growing cities of the postcolonial global south have failed to include the local communities as stakeholders in the design decision-making process. It is against this background that the chair of Architecture and Dwelling at the TU

Delft has initiated in 2014 the graduation studio “Global Housing”, dedicated to explore critical approaches to the design of housing for sustainable development.

The studio’s pedagogical approach aims at stimulating a strong commitment with the place through participatory action research. This approach has been implemented in transnational live projects organised in Addis Ababa (2014-2017) and Mumbai (2017-2018). During the site survey, a key component of the project, a group of international students and teachers from the TU Delft team up with local students and educators to develop an in-depth study of the project’s physical and societal context using a method of enquiry based on visual ethnography. The outcome of this research is processed and organised as a collective catalogue of patterns of inhabitation. When the students move from the analytic to the projective mode, the Book of Patterns performs both as a “reality check” and a tool-kit for the student’s design proposals. Eventually, the projects designed by the students show conspicuous references to the patterns of inhabitation researched during the field work and show a clear contrast to the design approach of the official housing programmes.

In this paper, I will present and discuss the importance of visual ethnography as a research method in TU Delft’s “Global Housing” transnational live project. I will examine the extent to which this pedagogical approach has successfully stimulated the students to critically address societal issues such as spatial justice, social and gender inequality, and the social reproduction of labour. Next to the positive aspects of this approach, I will also highlight some of its ethical challenges, particularly the risks of a fetishized endorsement of informality (poverty porn) or failure to recognise invisible power structures.

Keywords

Architecture, Housing, Visual Ethnography, Live Project, Global South, Design Education

Nelson Mota (Delft University of Technology, NL)

Nelson Mota is Assistant Professor at Delft University of Technology (TU Delft). He holds a professional degree in Architecture and an advanced master on Architecture, Territory and Memory from the Department of Architecture at the University of Coimbra (Portugal). He concluded his PhD in 2014 at the TU Delft, where he is currently leader of the research group “Global Housing” and member of the Global Housing Study Centre. He is member of the editorial board and production editor of the academic journal Footprint.

Planned Violence: Post/Colonial Urban Infrastructures, Literature and Culture

CHAIRS: Dominic Davies (City, University of London, UK)

Elleke Boehmer (University of Oxford, UK)

*This session builds on Elleke Boehmer and Dominic Davies' co-edited collection, *Planned Violence: Post/Colonial Urban Infrastructures, Literature and Culture* (Palgrave, 2018), which brought the insights of social geographers and cultural historians into a critical dialogue with literary narratives of urban culture and theories of literary cultural production. It sets out to explore new ways of conceptualising the relationship between post/colonial urban planning, its often violent effects, and different forms of literature, art and culture. Inviting comparisons between the spatial pasts and presents of the post-imperial and post/colonial cities of London, Delhi and Johannesburg, as well as other city case studies such as Chicago, Belfast, Jerusalem and Mumbai, the session considers whether urban formations within the city, such as the square, the marketplace, the boulevard, or the grid, instead of fulfilling the emancipatory promise brought by colonial modernity, were actually the built expression of governmental strategies that exacerbated rather than contained social violence. While the session will explore the continuing violent legacy of colonial and neo-colonial urban planning in diverse contexts from several different continents, it will also just as importantly ask contributors to analyse how the literary writing of both the colonial and postcolonial eras, including poetry, fiction and theatre/performance, as well as graphic and visual cultures from graffiti to comics art, is able to reflect on this language of planning. Is it able to incorporate urban violence and civil unrest within its formal and thematic scope? Through interdisciplinary dialogue, the session therefore sets out to answer the following questions: what are the continuities between colonial urban planning and newer patterns of violence in postcolonial urban spaces, especially as relayed in literary writing? How are certain spaces of exclusion, containment and marginalization built into the governmental infrastructure of colonial and then postcolonial multi-ethnic cities? And how does literary and cultural production diagnose, subvert and resist these regimes? Might literary and cultural productions actively contest the infrastructures of planned violence, and perhaps even imagine alternative ways of inhabiting post/colonial city spaces?*

Dominic Davies is Lecturer in English at City, University of London. He is the author of *Imperial Infrastructure and Spatial Resistance in Colonial Literature, 1880-1930* (Peter Lang, 2017) and *Urban Comics: Infrastructure and the Global City in Contemporary Graphic Narratives* (Routledge, 2018). He is also the co-editor of *Planned Violence: Post/Colonial Urban Infrastructures, Literature, and Culture* (Palgrave, 2018).

Elleke Boehmer is Professor of World Literature in English at the University of Oxford and Director of the Oxford Centre for Life Writing. She is the author or editor of over twenty books relating broadly to the fields of colonial and postcolonial literature and culture. She is the co-editor of *Planned Violence: Post/Colonial Urban Infrastructures, Literature, and Culture* (Palgrave, 2018), and her website is: www.ellekeboehmer.com.

Other States, Other Lives

*I am a writer of fiction. I have written novels, short stories, plays and film scripts. Further information on these is available on my website www.selmadabbagh.com I am one of the contributors to the Planned Violence collection 'Post/Colonial Urban Infrastructures, Literature and Culture,' ed. Boehmer and Davies (Palgrave, 2018). I am also a lawyer with a specialisation in international criminal law, human rights and the laws of war. My geographical focus is the Middle East, in particular Palestine / Israel with particular focus on the laws of East Jerusalem. My fictive work frequently features the infrastructure of modern day settler colonialism, either in Gaza where my first novel, *Out of It*, was partially set, or in elitist compounds / gated communities of the Gulf i.e. as in my second novel, *Other States, Other Lives*. I am currently enrolled at Goldsmiths University for an MPhil/PhD in Creative Writing. The creative component of this degree is my third novel, *The Shepherd*, that draws together the lives of people connected by an East Jerusalem property recently expropriated by an extremist settler group. The critical component of my MPhil/PhD is being supervised by Prof. Elleke Boehmer, whose work I was introduced to by the Planned Violence and Divided Cities workshops. Although the exact parameters for this critical work, nominally entitled, 'Resistance, Transgression and Acquiescence and the Insider-Outsider Viewpoint,' have not yet been set, it will consider the fiction and non-fiction work of the English educated Arab writer, Soraya Antonius, who lived in the (Shepherd) building that is the subject of the creative part of the novel. In particular, I am interested in her views on political resistance and co-option in the context of the Palestinian political struggle. The paper aims to compare Antonius's approach with other post-colonial literary texts' depiction of responses to regulations that segregate and divide. In her non-fiction work, Antonius explored her growing awareness of the nature of 'internal exile' that being a foreign educated Arab who wrote in English made her feel. As an Anglo-Palestinian writer, Antonius's distinctive Insider-Outsider viewpoint is of particular interest to me. At the Congress, I would be prepared to read from my work and / or reflecting on it in the context of the sessions' focus and my own areas of research.*

Selma Dabbagh (Goldsmiths University / Oxford University, UK)

Selma is a British Palestinian writer of fiction. Her first novel, 'Out of It,' (Bloomsbury), set between Gaza, London and the Gulf, was a Guardian Book of the Year. Publications that have anthologised her short stories include Granta and the British Council. In 2014, her play 'The Brick,' was produced by BBC Radio 4. www.selmadabbagh.com Selma is also a lawyer with a specialisation in international criminal law, with particular focus on Palestine/Israel.

The shipping container in urban space: arrival, containment, displacement

By standardising the means of moving goods of all kinds across the surface of the globe, the introduction of the shipping container has been a prerequisite of globalisation (Levinson 2006, Harvey 2010). The ISO container's movability has allowed it to serve as a building block of low-cost modular prefabricated housing for construction sites, student accommodation, as well as shelters for homeless people and refugees (Roke 2016, Kotnik 2012). While the decline it caused to inner-city ports indirectly led to those waterfront regeneration projects that became the blueprint of gentrification, its small scale and adaptability has also given it a role in more recent 'pop-up' informality. 'Boxparks' with shops, bars, and restaurants made up of such containers aim to 'revitalise' a neighbourhood, also causing them to be viewed as harbingers of displacement. Thus, when inserted into urban space, shipping containers act almost like Special Economic Zones, in which the temporary nature of the construction denotes exceptional regimes. These regimes can serve to emplace and displace – redistributing people across the city according to the demands of capital in a manner not unlike that of goods moved across the oceans in flows of global trade. The paper will engage with the work of established artists such as Alan Sekula on the invisible power of the shipping container, and more recent work focusing on the intersection between migration/displacement and global trade by Romanian artist Matei Bejenaru and the artistic collective Said to Contain: . Drawing on the critical literature on global logistics and cargomobilities, it examines the container as a material object which embodies the logi(sti)cs of racialized capitalism. With global logistics (innovations) heavily shaped by war, and linked to colonial projects of extraction and exploitation (Cowen 2014), not only is the mobility of some (goods and people) predicated on the containment of others, but forced migration as well as local displacement are ultimately 'expulsions' based on the unequal effects of globalisation (Sassen 2014). The paper thus highlights how the dual role of shipping containers, which – on the one hand – redistribute goods and wealth and – on the other – contain and displace populations at various scales, are interlinked.

Hanna Baumann (UCL, UK)

Dr Hanna Baumann is a Leverhulme Early Career Research Fellow at The Bartlett's Institute for Global Prosperity, University College London. Her research is concerned with the role of infrastructure in shaping urban citizenship – in particular of that of indigenous, colonised, marginalised, and displaced groups. Her postdoctoral research examines the work that urban infrastructure does in excluding and incorporating Syrian refugees and asylum seekers in Lebanon and Germany.

Sarah Ahmed and Henri Lefebvre go out for Lunch in Johannesburg: Rhythmanalysis, Queer Phenomenology, Culture and Contestation of Planned Violence.

This paper is imagined and written through a hypothetical situation, an encounter between two thinkers who have made important contributions to thinking around space, its production, its oppressive power and its radical potential. Sarah Ahmed's queer phenomenology and Henri Lefebvre's rhythmanalysis, are constellations of critical thinking that challenge the structuring of the world we live in.

The conceit of Ahmed and Lefebvre going out for lunch in Johannesburg (JHB), not in a once off date, but in a series of lunches, is a method of writing and deployment of fiction designed to engage with contemporary and historically produced forms of culture. In its expanded form, lunch requires too much time off from the working day. A leisurely lunch can be read as a contestation that questions the infrastructure of the working week through the temporal and spatial relationality of food, space and community.

The control of bodies in urban spaces includes a range of technologies, infrastructures, strategies and tactics of planning that aim to control every action, function and desire of a person. In this paper, I look specifically at lunch as a form of 'planned violence'. In JHB this includes a history of migrant labour and mining which forms the ground for contemporary forms of labour, movement and migration. Lunch, explored as producing tactics that not only challenge colonial/postcolonial or apartheid/post-apartheid regimes of control and meaning making, but also assert important cultural and relational forms through food, that are in fact modes of contestation for communities in various forms of precarity. The spaces and forms of cuisine that I will explore, in three JHB suburbs, are a West African community in Yeoville, a South Asian community in Fordsburg and an East African Community in Mayfair.

Rhythmanalysis and queer phenomenology operate here as theoretical frames through which to constellate this movement between planning, violence and contestation. The method or approach that I deploy, is one that relies on the literary as method; what I want to call 'theoretical fiction'. To conjure Sarah Ahmed, and Henri Lefebvre in Johannesburg today, to take them to lunch in a city hotly contested and plagued by xenophobia, is to demand and assert the importance of creative ways of conceptualising, analysis and of writing the relationship between forms of planned violence and the space of culture to contest this.

Zen Marie (WITS University, ZA)

Zen Marie is an artist who works in a variety of media. Core to his practice is a concern with how meaning is formed through different media, spaces and processes. While working from a position that begins with photography and film he also works in performance, sculpture, graphic processes and writing. The link between these diverse areas has always been the relationship between desire, power, agency and their subversion.

Understanding Heritage in Postcolonial Calcutta: The Legacies of Colonial Urban Planning

*This paper discusses how the perception of the material form of postcolonial Calcutta is related with the ideological biases determining the urban planning of colonial Calcutta. In order to do so I will concentrate on the definition of 'heritage' (Harrison 2013) specifically referring to the public debate between the novelist and urban conservationist Amit Chaudhuri and the current Chief Minister (C.M.) of West Bengal. Chaudhuri launched a 'citizen's initiative' through his open letter to the Chief Minister in 2015 organizing a 'pressure group' called 'Calcutta-Architectural Legacies' to mobilize public support in favour of conserving specific areas of the city as 'heritage precincts'. In his letter and several articles published on leading media platforms Chaudhuri insists that the 'cultural inheritance' of Calcutta is contained not just in 'grand colonial institutional buildings of Central Calcutta' but in the abodes 'built by anonymous builders for middle-class Bengali professionals: lawyers, doctors, civil servants and professors' in the early part of the twentieth century. These houses, according to Chaudhuri, are products of a unique indigenous modernity that arose in the nineteenth century and took on a new identity in the twentieth century, 'a Calcutta that evaded, became a counterpoint to, took from, and was far richer than both the British-created city and any idea of the "Black Town"'. Such houses provide spatial context in Chaudhuri's early novels like *A Strange and Sublime Address* (1991) and exert influence on his non-fictional prose e.g. *Calcutta: Two Years in the City* (2013). Chaudhuri's view of conserving 'heritage precincts' is at odds with the West Bengal governments understanding of 'development'. The concept of 'heritage' promoted by the C. M. attempts to induce a major urban renewal by modelling the city after London. Mamata Banerjee's plans to transform the riverfront area into a heritage cultural zone includes building a 'Kolkata Eye' inspired by the London Eye. Both these views on 'heritage' refer back to the topography and architectural constructs of colonial Calcutta to define what is to be preserved and how. This is where my paper connects my reading of 'heritage' with the planning commission reports of E.P. Richards (1914) and Patrick Geddes (1919) to show how colonial governmental concerns of order and control has transitioned in the spatial experience and representation of postcolonial Calcutta.*

Arunima Bhattacharya (University of Leeds, UK)

Arunima Bhattacharya is a PhD candidate in the School of English at the University of Leeds. Her research interests include spatiality, mobilities, colonial urban geographies, colonial historiography and colonial travel literature on South Asia. Her PhD thesis relates to English handbooks and travel accounts published in and about Calcutta during the turn of the twentieth century. She was the co-founder and co-director (2015-2017) of the Faculty of Arts funded research group Women's Paths.

(De)constructing the Right to the City: Infrastructural policies and practices in Portuguese-speaking African countries

CHAIRS: Sílvia Viegas (CES-UC + GESTUAL/FA-UL, PT)

Sílvia Jorge (GESTUAL/FA-UL, PT)

Portuguese-speaking African countries, namely Angola, Mozambique, Cape Verde, Guinea-Bissau and São Tomé and Príncipe, faced important political-economic and social transformations after their liberations (1973-75). Given the geopolitical context, these countries went through a brief socialist period (1975/1985-90) before opening their national economies to (inter)national markets, totally in tune with the expansion and consolidation of a fierce global neoliberal matrix currently strengthening, enduring and prevailing. Regarding the development strategies and dynamics, these African countries were also puzzled by the relations established between them and with the ex-coloniser country. In its turn, Portugal's inflection towards Europe was contaminated by newly arrived Portuguese-speaking African populations carrying different cultures and ways of inhabiting. Given these complex dynamics, the analysis of these African countries' infrastructural policies and practices, as reverse to the housing question, is an important tool as it also configures an amplification lens for the comprehension of certain urban realities in Portugal, having as common ground of discussion the guiding notion of the Right to the City (Lefebvre, 1968). Regarding the urban and landscape affairs, these infrastructural options concerning both macro-level approaches and ground-based interventions were influenced, conditioned and/or determined by the legacies of the Portuguese colonial regime and its (so-called soft) logics of domination and, moreover, by massive migration movements heading towards central cities, motivated by civil wars or the search for better living conditions. Demographic issues also became important factors for the accelerated growth of major cities in Portuguese-speaking African countries. Given this framework, the (inter)connections between different urban contexts are of interest for this track as they pave the path for the ample reading of its suburban realities, also reinforcing the importance of infrastructural issues, such as those related to the public administration, its processes and agents, but also considering its spatial dimensions, particularly road systems, water and energy supply, sewages and urban facilities. These are vital complements to access adequate housing and, in a broader and transformative sense, to help to (de)construct the meaning of the Right to the City.

Sílvia Viegas (Centre of Social Studies of the University of Coimbra (CCArq/CES-UC) and the Urban Socio-Territorial and Local Intervention Study Group (GESTUAL/FA-UL). She concluded a PhD thesis entitled 'Luanda, (un)Predictable City? Government and urban and housing transformation: Paradigms of intervention and resistances in the new millennium' (FA-UL, 2015). Currently Sílvia is an FCT scholarship holder and a postdoctoral researcher with the CES-UC and GESTUAL. Her research project, entitled INSE(h)RE 21, focuses on the socio-spatial inclusion of refugees in today's Europe with reference to the reception of the African diaspora in Portugal.

Sílvia Jorge (Urban Socio-Territorial and Local Intervention Study Group (GESTUAL) of the Research Centre for Architecture, Urbanism and Design of the Faculty of Architecture of the University of Lisbon (CIAUD/FA-UL). She concluded a PhD thesis entitled 'Prohibited Places: the Maputo's pericentral self-produced neighbourhoods' (FA-UL, 2017). Currently Sílvia is a FCT scholarship holder and a researcher of GESTUAL-CIAUD/FA-UL, integrating the project 'Housing Suburbs: New urban paradigms', coordinated by Isabel Raposo. Her research focuses on the space of Lusotopia, namely on its urban margins.

Urban infrastructure in Luanda since 2002 – Between primitive accumulation and political co-optation

The paper addresses Luanda's infrastructural provision against the background of the political and economical changes that occurred in Angola since 2002. The end of the 27 years civil war and the financial resources provided by extraordinary high oil prices in the following years, enable a developmental rhetoric by the winning party, the MPLA. With a political power centralized in the President that assumed the task of national reconstruction, primitive accumulation was legitimized to form a national bourgeoisie, which then became the main agent of the reconstruction process. In this context, Luanda was transformed adopting models and scales from the architectonic global cosmopolitan repertoire, contrasting with a poor infrastructural provision that forces the majority of the population to engage in informal provision schemes. To explain this disjuncture I draw upon António Tomás argument that in Angola the ideological superstructure became the economical infrastructure. Since value production occurs in oil enclaves by foreign companies it acquires a transcendental aura. The non-expatriated surplus is introduced in the economy, but due to the country's lack of production capacity, it is expatriated through foreign labour, investment and consumer goods imports. Therefore, exchange becomes the mode of production and every aspect of society is contaminated by exchange value. In this framework, urban infrastructure as a use value physical base for production and consumption has an exchange value difficult to determine. Its deficit is compensated by small-scale systems that became accumulation opportunities running against public provision, which is supplied more according to a political co-optation strategy than a rational allocation. However this infrastructural deficit imposes limits to capital accumulation. The Luanda Metropolitan Master Plan (2015), suggests the elite's awareness for a more rational approach. Furthermore, with the oil price fall in 2015, Angola's was dramatically confronted with the need to economic diversification, which then became the official mantra. I conclude arguing that future infrastructure provision and other social goods, such as housing, will be linked with labour force productivity and consumption increases needed for capital accumulation expansion but it will only be effective if internal resources are mobilized to enhance local industry through infrastructure construction, as an alternative to today's import based approach.

Miguel Dias (Massachusetts Institute of Technology, Cambridge, USA)

Research Fellow at MIT's Special Program for Urban and Regional Studies (SPURS) – Department of Urban Studies and Planning. Infrastructure Planning Department Chief at Gabinete Técnico de Reconversão Urbana do Cazenga , Luanda, Angola. Assistant Professor Departamento de Arquitectura da Universidade Lusíada de Angola. Former Urban Planning consultant in Barcelos, Caminha GTL coordinator and Leiria Municipalities in Portugal. Architect (Faculdade de Arquitectura da Universidade do Porto, 1994)

Right to the City, quality of inhabit and sustainability of habitat in the urban margins of Luanda and Maputo

To what extent the notion Right to the City is relevant to understanding and transforming current situation of housing infrastructure on the urban margins of African cities? This notion, launched by Henri Lefebvre in early 1968, framed the student movement that broke out in May in Nanterre as well as other urban social movements that emerged in that decade. The celebrations in several parts of the world of the fifty years of the first edition of Lefebvre's manifesto show how the notion has been appropriated by different actors in the last decades, mainly in the cities of Europe and Latin America, in a more or less emancipatory way. This communication reflects on the invocation of this notion by the different actors that refer to the African urban margins focusing on Luanda and Maputo - political and technical, civil society and academia speeches - and their impact on knowledge and action on and in these territories. Within the framework of the Africa-Habitat research project, in which this communication is inserted, Right to the City will be crossed with the notions of quality of inhabit and sustainability of habitat in the urban margins of Luanda and Maputo.

Isabel Raposo (Faculdade de Arquitetura da Universidade de Lisboa, PT)

Isabel Raposo is architect-urbanist, associate professor at the Faculdade de Arquitectura of the Universidade de Lisboa (FAUL). She worked seven years in Mozambique (between 1979 and 1989), at the National Institute of Physical Planning. Since the 80's she participated and coordinated several research projects on Lusophone Africa as well as on Portugal. Since 2007 she has been coordinator of Gestual, a Socio-Territorial and Urban Studies and Local Action Study Group, at CIAUD / FAUL

Neo-liberal urban legacies in Luanda and Maputo

The paper, further developing the doctoral researches of both authors (Viegas, 2015; Jorge, 2017), focuses on the current urban and housing transformations of the Angolan and Mozambican capitals – Luanda and Maputo – with regards to the dominant neo-liberal context, as well as the local socio-spatial specificities. These topics will also be further developed by the authors in the FCT/Aga Khan’s project called Africa Habitat (2018/2023) at GESTUAL/CIAUD-FAUL, under the coordination of Isabel Raposo. Following the theoretical conception of the ‘Production of Space’, namely the production of political and social spaces, as discussed by Lefebvre ([1974] 2000), our purpose is twofold: on the one hand, to reflect on the urban and housing strategies, policies and practices adopted by these governments whilst also identifying the imaginaries behind the adoptions of certain urban models, including these processes’ structural contradictions and tensions; and, on the other hand, to present the socio-spatial impacts of these new narratives in Luanda and Maputo in this new millennium, identifying voices and practices of (micro and/or large) resistances. By relating the political-economic and socio-spatial contexts of these two cities, in view of the recent massive production of legal instruments and plans and their corresponding urban paradigms, practices and consequences, we conclude that the neo-liberal urban legacies tend to promote spatial fragmentation and social exclusion, while the local resistances are themselves a path for the building of a more inclusionary urban approach based on everyday life solutions.

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Sílvia Jorge (Urban Socio-Territorial and Local Intervention Study Group - GESTUAL - of the Research Centre for Architecture, Urbanism and Design of the Faculty of Architecture of the University of Lisbon - CIAUD/FA-UL, PT)

Sílvia Jorge concluded a PhD thesis entitled 'Prohibited Places: the Maputo's pericentral self-produced neighbourhoods' (FA-UL, 2017). Currently Sílvia is a FCT scholarship holder and a researcher of GESTUAL-CIAUD/FA-UL, integrating the project 'Housing Suburbs: New urban paradigms', coordinated by Isabel Raposo. Her research focuses on the space of *Lusotopia*, namely on its urban margins.

Sílvia Viegas (Centre of Social Studies of the University of Coimbra - CCArq/CES-UC - and the Urban Socio-Territorial and Local Intervention Study Group - GESTUAL/FA-UL, PT)

Sílvia Viegas concluded a PhD thesis entitled 'Luanda, (un)Predictable City? Government and urban and housing transformation: Paradigms of intervention and resistances in the new millennium' (FA-UL, 2015). Currently Sílvia is an FCT scholarship holder and a postdoctoral researcher with the CES-UC and GESTUAL. Her research project, entitled INSE(h)RE 21, focuses on the socio-spatial inclusion of refugees in today's Europe with reference to the reception of the African diaspora in Portugal.

A continuous aspiration: the long-lasting struggle for the Right to the City in São Tomé

Models of spatial and social organization of a certain territory recurrently tend to become structural and persist through time, specially when sharply asymmetrical.

The African archipelago of São Tomé and Príncipe represents a paradigmatic case of this perpetuation of a profoundly unequal social structuration, crossing distinct historical and political backgrounds, from the different orientations within colonial administration, through a socialist-oriented period, until the current democratic background. The specificities and inheritances of this territory have probably dictated this inertia, and not even its reduced scale – less than 200.000 inhabitants today – have facilitated the task of ensuring equitative access to resources and a fair quality of life. On the contrary, and despite the overall potentials and the international aid, two thirds of the population remain beneath the poverty line. Though at its reduced scale, the urban growth of the capital city, São Tomé, has followed the patterns and intensity of its African counterparts, with a pronounced expansion in area, demography and self-produced housing, but not on equivalent infrastructures or urban facilities. Yet, suburban growth is not as a post-independence product, but rather a phenomena that was already present throughout the last decades of colonial administration, intensifying in the following decades until nowadays, in a process that persists hard to invert.

Thus, a significant part of the urban residents remain excluded from the access to adequate resources – by a variety of factors, such as location, land entitlement, infrastructures, public facilities or housing conditions, amongst others – and the right to the city remains a long step ahead.

This communication aims to explore both the legacies that dictated this asymmetries and the efforts to provide a democratization, discussing the impacts of factors such as: the inheritance of slave work and contracted labour in an agrarian-specialized territory; the differentiated land conditions in rural and urban areas produced by partial land nationalization and its following redistribution; the post-independence social and territorial reconfigurations; and the legacy of concentrated infrastructures that are mismatched from recent needs and future aspirations.

This example aims to contribute to discussing not only the long-lasting struggle for the right to the city, but also major challenges and potentials to reach it in a wider scale.

Ana Silva Fernandes (Dinâmia'CET-IUL / CEAU-FAUP, PT)

Ana Silva Fernandes (Porto, 1982) is an architect and researcher, with postgraduate studies on architectural heritage, and a PhD on policies for informal areas on African territories. She is nowadays a post-doctoral researcher at Dinâmia'CET-IUL (PT) and FAPF (MZ) on the impacts of infrastructures in the territory of Mozambique, and on participatory policies for overcoming social asymmetries in its access. She is interested in urban policies, spatial justice, social inclusion and participation.

Lumo, a Space of Negotiation

Sonaco (Guinea-Bissau) is a small and rural village, where the market constitutes the most important public space. During the colonial occupation, Sonaco had an important role in the domestic market. After the independence in 1973, the government nationalised the trade patterns, which surprisingly kept the trade patterns alive and profitable in Sonaco, even for private initiatives. From 1986 onwards, when the government started privatising the trade patterns, under a process called “comércio livre” (free-market economy), Sonaco’s economy started decaying, which led to a vast rural exodus. Nowadays, due to the region’s economic fragility, the former daily market in Sonaco, has given place to the weekly street market known as Lumu, which was created to fill this gap. This paper will focus on the interaction between communities around Lumu and on the intergenerational conflict arising therefrom. Younger generations assume that Lumu weakens the village and its economy, whereas seniors think of it as a “life-saver”. This conflict generated a public discussion in Sonaco about the right to the public space, involving its administration and market vendors and polarising both generations. This paper will also discuss that although public spaces are usually a place of anonymity, the same may not be said of Sonaco due to the “social structures” of its communities, aiming at understanding the importance of the market as public space in small villages, and how public space and the communities who create and use it affect each other.

Geraldo Pina (Dinâmia'CET-IUL, PT)

Geraldo Pina (Sonaco, Guinea-Bissau), assistant researcher in DINÂMIA'CET-IUL, is currently attending the PhD Program in Architecture of Contemporary Metropolitan Territories, at ISCTE-IUL (Lisbon, Portugal). He is a Master in Architecture (specialist in Bissau-guinean vernacular architecture) from ULHT (Lisbon, Portugal).

PARALLEL SESSIONS II

The interrupted utopia. Landscapes of modern collective housing in Former European Colonies

CHAIRS: Roberto Goycoolea (Escuela de Arquitectura, Universidad de Alcalá, ES)

Inês Lima Rodrigues (Dinâmia'CET-IUL, PT)

The construction of large complexes or housing units led to a profound transformation of the landscape of the Former European Colonial cities; in the Portuguese context, this transformation occurred especially in the sub-Saharan region, not only affecting the morphology of the urban landscape but also its management and function. But, above all, it meant a radical change in the way of understanding and designing the habitable space, defined by the authors themselves as the development of a utopian project. These works not only meant to address the urgent housing needs but also the set up of a new model of city and society. In Angola, the struggle for independence and, above all, the subsequent civil conflicts interrupted this impulse, either because the projects were left unfinished, or because they were developed in a social and political context of great instability. In practice, these housing complexes continued inhabited but with increasingly worse conditions due to the lack of maintenance and control. Thus, the new landscape of modernity became a sad metaphor for the historical evolution of the different countries. After the end of the conflicts, a series of key questions have been put on the table: - What motivated and how to materialize these utopias; can we really consider them as such, in the manner of Pepetela's "The Generation of Utopia"? - Seen from a distance, how to value its most recognized project contributions: the tropicalization of modern models, the use of appropriate technologies for the climate and local economy, the recognition of pre-existing conditions...? - Did the type of promoter - public or private - influenced the type of project carried out and the way in which they were used and accepted? - What was the role played by its users (before and after the independence and their collective identity in this process? - What to do with these interrupted utopias today? Should we consider their landscape (real) and their (utopian) model of life as a heritage to be preserved or as a sign of the colonial stage to be eliminated, as in many cases it is happening? Although the session focuses on the former Portuguese colonial cities, as a case study and as an example, it intends to open up to other formerly colonized territories beyond the Lusophone countries. Generating knowledge and critical reflection about these issues is the main objective of the proposed session. Additionally, understanding that the disclosure of these works and their authors dignifies this heritage and allows us to expand the (re) knowledge about the interesting Portuguese modern housing and its utopian political, social and disciplinary motivations.

Roberto Goycoolea (Escuela de Arquitectura, Universidad de Alcalá, ES)

Dr Architect Professor of Analysis of Architectural Forms at Escuela de Arquitectura, Universidad de Alcalá, Madrid. He has publications about his projects and researches in books and magazines from 11 countries, focusing on the conception and perception of the habitable space. In Africa, he has participated in cooperation projects and academic exchange actions, highlighting the research on modern architecture in Luanda, Angola, co-directed with Professor Paz Núñez.

Inês Lima Rodrigues (Dinâmia'CET-IUL, PT)

Architect and researcher, PhD on Architectural Projects in the field of Portuguese influenced modern collective housing, with recognized merit as the "Premi Extraordinari Doctorat 2013-14". She has published articles in magazines and book chapters and participates in national and international conferences. She is currently a postdoctoral researcher at DINÂMIA'CET-IUL, deepening Portuguese-Angolan modern architecture through the legacy of Simões de Carvalho, Castro Rodrigues and Vieira da Costa.

Crumbling Modernisms. Luanda architectonic utopias, 1948-2018

In Luanda maybe more than elsewhere, controlling the city landscape is synonymous with controlling the polity at large. Despite tremendous political change in Angola through the twentieth century, the paper traces how the modernist plans elaborated in the late colonial period (1945-1975) have influenced the planning imagination of Luanda until today. The paper uses the examples of the Prenda project (conceived and partially built in the late 1960s-early 1970s) and of the New City of Kilamba (built between 2008 and 2013) to open a conversation between the idea(l)s and fantasies of Luanda's most emblematic periods of urban consolidation. It argues that the construction boom that reshaped Luanda at the end of the war in 2002 reproduces the core principles of late colonial modernist ambitions, i.e. breaking the middle class free from a hopeless urban fabric and promoting a specific urban aesthetic rather than facilitating social transformation. These continuities are however complex and fragile. What happens when the utopia of a city under control reveals its weaknesses? Through the hypothesis of 'aesthetic dissent' formulated by Claudia Gastrow (2016), the paper eventually shows how the economic crisis that hit Angola in 2014 directly affects the ability of ordinary residents to embrace the tacit codes of this disciplined urban life. Examples of citizens-led initiatives surrounding the accelerated decay of Kilamba City over the last couple of years reveal hybrid forms of occupation and new political subjectivities that open breaches in the dominant discourse of modern utopia.

Chloé Buire (Les Afriques dans le Monde / CNRS, FR)

Chloé Buire is a political geographer by training and a visual ethnographer by conviction. Influenced by radical urban studies, her research (real-and-imagined) mostly takes place in the periphery of Luanda, Cape Town, and Johannesburg. Chloé is a permanent researcher in the interdisciplinary research institute Les Afriques dans le Monde (CNRS / Sciences Po Bordeaux).

A View From Yugoslavia: Housing as a Postcolonial Technical Assistance - Curious Case of IMS Žeželj Technology

*In 1977 a well-trained crew of builders / monteurs, accompanied by architect Ivan Petrović, arrives to Luanda in Angola. Alongside, from Belgrade, documents are traveling: a project of a full urban- and architectural-design for the experimental construction site of renowned Yugoslav prefabrication housing system, IMS Žeželj. The factory of prefabricated elements was already there - in 1975 Cubans brought one of three factories that Yugoslavia had exported to Cuba during 1960s. Hence, when Yugoslav committee for technical assistance came to evaluate and negotiate the type of the assistance, they had discovered this factory and decided to put it in focus of the technical assistance in field of construction. This was an expected end to the 15 years long involvement of Yugoslavia in the effort to help decolonize Angola: from 1961 Yugoslav government was assisting People's Movement for the Liberation of Angola (MPLA) fight the independence war. Entire team of IMS Institute worked on this project, informing themselves on previous projects they had developed for Cuba, for tropical climate, but also on issues of French journal *Batiment Tropical*, that was a part of the Institute's library. This library was formed around the effort to learn as much as possible about the prefabricated technologies, heavily featured in this journal, but also to tap into the growing market of construction in different climate zones - in which IMS Žeželj technology was already present: from south of Africa to north of USSR. Later on, after the Angolan project was finished and Yugoslav crew left due to the civil war, the team continued the research for the purposes of utilizing the system for single family housing and schools in tropical zones. I would propose an overview of these projects and technology application, informed from the surviving database of the IMS Institute technology, but also from the interviews with the surviving protagonists. I would analyze both the context of its emergence and compare the features of the system used 'at home' and 'abroad' - in this case, as a tool of post-colonial and Non-Aligned assistance to the countries in need.*

Jelica Jovanovic (University of Technology Vienna, AT)

Independent researcher. Graduated at Faculty of Architecture University of Belgrade. From 2013 PhD student of University of Technology Vienna. Founder and member of NGO Grupa Arhitekata and DOCOMOMO Serbia. Coordinator of regional projects Unfinished Modernisations and (In)appropriate Monuments. Curatorial assistant of MoMA for project on Yugoslav architecture.

An alternative modernity? Architecture, urbanity and colonialism in Lourenço Marques in latecolonial period.

In my thesis, I analyzed how different exogenous modernization projects tried to reshape the social landscape of Tete, Mozambique's central province, creating a pessimist view of modernity and development. Currently, I'm investigating a different context in a different historic period. In this sense, I seek to analyze the constitution of a national project that gave shape to Mozambican modernity. Addressing the formation of the Movement of Modern Architecture, I seek to produce a genealogy of the idea of modernity in Southern Africa during the late colonial period. In Lourenço Marques, today's Maputo, consecutive urbanization projects sought to materialize a modern Portuguese nation at the same time that it tried to solve the problem of securing indigenous labor. Consequently, the Mozambican capital was built from different perceptions of modernity, work, and race that tried to inscribe the guidelines of Portuguese colonization into the capital's streets. Thereby, the famous Mozambique's Movement of Modern Architecture faced a dilemma: how to design a modern, humanist and egalitarian city in the midst of the violent Portuguese colonial regime? Although this impasse has not necessarily been resolved (and has been, in fact, frequently ignored), the legacy of the modernist generation in Lourenço Marques is still quite noticeable. Furthermore, modernist architecture has defined the terms in which the modernization of Mozambique is discussed nowadays. I argue that in order to analyze the propagation of this modern ideology, we need to understand the way in which specific individuals - technicians, bureaucrats, engineers, doctors, scientists, architects, etc. - have concretely and symbolically created the self-awareness of modern individuals. Interrogating the architectural production in Mozambique allows us to understand the ways in which important dichotomies in current public debate were created - tradition/modernity, rural/urban, etc. - and helps us to perceive how different African modernities dialogue and produce the European modernity that we used to understand as the dominant one. It is worth mentioning that during the conference dates I'll be at Lisbon as a Visiting Researcher in the ICS. In Portugal, I will be researching at Arquivo Histórico Ultramarino; therefore, the panel discussion will be an important part of the archives' analyzing procedures.

Inácio de Carvalho Dias de Andrade (University of São Paulo, BR)

I have a PhD in Social Anthropology by the State University of Campinas, Brazil. I'm a post-doctoral fellow in Social Anthropology in the University of São Paulo. I have been studying changing realities in local level societies and the effects of shifting macro-processes. I have both analyzed the ways in which change of broad structures reconfigure local societies and cultural frameworks and examined how a specific range of territorialized institutions and technicians articulate such shifts.

The modern movement architects and the experimentation of a new design model of social housing through the vernacular and popular culture in colonial Algeria.

The city of Algiers experienced in the time of war of Algeria a disproportionate increase of bidonvilles. This term was born in the Maghreb in the late 30's (DESCLOITRES, 1961), represented the living conditions of the poorest indigenous populations in the Algerian capital. In 1960, the bidonvilles population is estimated at 140,000 people (SAHLI, 1990). During CIAM 9 (International Congresses of Modern Architecture #9) of 1953 in Aix-en-Provence, CIAM-Algiers group, composed by the urban planner Jean de Maisonseul and modern architects among them Roland Simounet and Louis Miquel, made a remarkable presentation of the bidonville Mahieddine. By representing Algerian silhouettes through the Modulor, the goal was to see in the vernacular and popular culture a way to renew modernity (Abram, 1999). This meticulous work, which included questions as well related to urban planning, legislation and construction as those related to social thinking, gave birth to a sketch of the Muslim home cell. The latter was tested and experimented in various applications both in horizontal shape as the example of Djenane el Hassan of Simounet and vertical to the example of the housing estates of careers Jaubert but had its climax through the "millions" and "summary" housing programs of the "Plan of Constantine". The "Plan of Constantine" was in fact a political will to take out Algeria from its underdevelopment. Therefore, its major concern was industrialization of the country, which meant major reforms in the field of employment, economy, administration, but also social reforms through education and health in order to establish a sustainable coexistence between the two peoples (Europeans and Algerians) and whose housing was considered as a key issue for this famous Plan. The Plan included the realization of 320 000 dwellings including 110 000 rural houses and this in only 5 years. With such ambition, the Algerian real estate heritage was enriched by its productions whose we are curious to see the current state and their integration in the urban environment of the independent Algeria. Through this lecture, we will try to understand how urban processes shape the territory and how this Plan dating from 1958 participated in the mutation of the image of the Algerian landscape through the social housing experimentation principally by the modern movement architects.

Ahmed Benbernou (Paris Nanterre University / CRH-LAVUE (ENSAPVS), FR)

Architect-Urbanist. PhD Student at Paris-Nanterre University. Attached to the Center for Research on Habitat at the School of Architecture of Paris Val-de-Seine where I teach. Working on Algeria's Economic and Social Development Plan of 1958. Published in a collective work on 2016. Worked as an architect in Algeria then as an architect-programmer in France. Was active at French Society of Architects as a communication officer and assistant editor for architectural criticism review Le Visiteur.

Beyond colonialism in architecture, cities, and landscapes: cultural agency and global networks

While conducting a transversal study of cultural agency through architecture in distinct countries and cultures, such as the United States of America, South Africa, New Caledonia, and Australia, Lisa Finley argues that '(...) in this world of shifting power dynamics, architects do not have to be servants to any cultural hegemony. They can, through their role as imaginative producers of culture, participate actively and constructively in the reallocation of cultural agency and power' (2005:xiii). Thus it is crucial, nowadays, to focus on the understanding of the key role of 'cultural agents' from the perspective of architecture, urbanism, and landscape. And discuss their role in the construction of cultural independence not only in African countries, but also in other previously colonized territories worldwide, both during colonialism and post-colonialism. How can we define cultural agency, from the perspective of architecture, urbanism, and landscape? How can these cultural agents, both individuals, institutions, and collectives, participate in the construction of cultural independence in previously colonized countries and particularly in African countries? Which methodologies can help academia and practice getting closer to communities of users, and how can they contribute to a stronger sense of ownership by the populations inhabiting those territories? Which techniques can be used to get closer to individuals and collectives, and are they part of the architectural, urban, and landscape practice status quo? In this paper, we compare two distinct approaches, one more academia-driven and other more practice-driven, in order to understand the role of individuals, institutions, and collectives in the construction of cultural independence worldwide, through cultural agency and global networks. On the one hand, we conduct a series of in-depth interviews with several people distributed globally who were influenced by such key cultural agents in Afro-Modernism as Pancho Guedes (1925-2015) and Cristina Salvador (1947-2011). On the other, we reflect on the transferability of experiences from other previously colonized countries into the specificity of African countries, within the practice of a global firm. Specifically, we present a pilot project developed in Cartagena (Colombia) applying participatory design and social research methodologies. In this later approach, a global firm joined forces with local consultants and political actors to engage local communities.

Diogo Pereira Henriques (Faculty of Engineering and Environment, Northumbria University, UK)

Diogo Pereira Henriques is a full-time funded PhD candidate and a former senior research assistant in the Department of Architecture and Built Environment, Northumbria University at Newcastle (UK). Prior, he was awarded his Diploma and MSc in Architecture, at the Faculty of Architecture, University of Lisbon, where he was also an assistant in a FCT funded research project, and an exchange student at TU Eindhoven and UPC Barcelona.

Material Surfaces of the Modern Movement: Collective Housing facades in Rio de Janeiro and Lisbon, from 1930 to 1970.

The 20th century's Modern Movement architecture in the cities of Lisboa and Rio de Janeiro, specifically between the 1930's and the 1970's, results from a mutual influence, in different periods, and inherits part of its characteristics from colonial architecture. The historical connection between Portugal and Brazil is the genesis for the development of an architecture internationally recognized as the Brazilian Modern Movement. This movement, at one time, will incorporate some constructive and material elements from the colonial traditional architecture, using the concept of Modern "Regionalism". At another time, it will influence the Modern Movement produced in Portugal, consolidating itself in a new language developing new materials and re-interpreting the traditional ones. The cities of Rio de Janeiro and Lisboa, the only two cities that were once capitals of Portugal, were selected to identify similarities and differences in the Modern Movement architecture, namely in the façades of their collective housing. Knowing that this typological and morphological structure is an important example of the Modern Movement history, this paper tries to compare, classify and emphasize the characteristics of the architectural formalization - its language - through the study of materiality, texture and colour. This study aims to develop a better knowledge of material expression in Modern Movement façades, in the two studied cities, and its importance to the qualification and the identity of the architecture. This will allow us to establish strategies for the protection and conservation of the latter. This action is urgent due to the threat of continuous loss of identity and quality of these buildings, through rehabilitation actions where the original materials are replaced or "masked" with paint, for instance. Unfortunately, these buildings are too recent to be recognized as Heritage value for the contemporary society, hence needing valorisation actions, that should start from the academic community, as this study intends to be.

Mariana Costa (Architecture Faculty - University of Lisbon, PT)

Mariana Costa has a Master's Degree at Lisbon Lusíada University, in 2008, and a Professional Master's Degree at UFRJ (Public University of Rio de Janeiro) at Urbanism Program, in 2015. Now is a PHD student at Architecture Faculty at University of Lisbon.

João Pernão (CIAUD - Research Centre for Architecture, Urban Planning and Design, University of Lisbon, PT)

João has an Msc and PhD in Architecture, is a qualified Architect and is a Professor at Faculty of Architecture, University of Lisbon and member of CIAUD - Research Centre for Architecture, Urban Planning and Design. He has been focused on Architectural Rehabilitation and in Colour in Architecture from 2003, with large experience in developing colour studies for architecture projects.

Spaces in the Americas: current efforts towards a non-Eurocentric theory

CHAIRS: Fernando Luiz Lara (University of Texas at Austin, USA)

Marcio Cotrim Cunha (Federal University of Paraíba - UFPB, BR)

*To study the built environment of the Americas is to deal with an inherent contradiction. While our disciplines of architecture, urban design, landscape, and planning share the fundamental belief that spaces matter; an overwhelming majority of our knowledge comes from another continent. As reminded by Edward Said in the classic "Orientalism" of 1974, European culture developed narratives about all other societies on Earth and as a result, established itself as the center of human knowledge. This session departs from asking what is the place of the Americas in a global history of the built environment? One possible answer is given by Roberto Fernández in his seminal *El Laboratorio Americano*. Fernández discusses how architectural theory, to this day, treats the Americas as the a special kind of periphery that turns into an eternal laboratory, in which experiences are systematically abandoned by new ones. America thus becomes the place of modernity par excellence, of eternal novelty, a perpetual state of infancy to use an ethnocentric Hegelian concept that should be outdated but insists in framing our narrative. Adrian Gorelik reinforces the idea of a laboratory, and specifically attributes to the city in Latin America the role of "the machine to invent modernity". Following this thought into Arturo Escobar's critique of colonialism as the B-side of modernization, this session plans to discuss different ways in which a unique American spatial concept was used as a lever to project modernity forward. The transversal view of certain typologies in urban centers of the Americas allows us to identify simultaneous processes of urbanization, industrialization, modernization and metropolization that, as a hypothesis for this session, have defined unique urban problems and has been capable of generating unique solutions suggesting more convergences than those drawn in European countries that have served (and continue to serve) as models. Examples are many: the radicalization of the suburban experience in North America; the verticalization of housing units all over the continent; the automobile-oriented cities such as Los Angeles and Caracas; and Brasilia as the climax of this singularly American process. We invite papers that look as comparatively as possible into modern experiences in the Americas in order to inch closer to a systematization of what it means to build modern spaces in our continent.*

Fernando Luiz Lara (University of Texas at Austin) is Associate Professor at the University of Texas at Austin. A Brazilian architect with degrees from the Federal University of Minas Gerais (BArch, 1993) and the University of Michigan (PhD, 2001). The author of several books and hundreds of articles. Prof. Lara writes extensively on a variety of issues regarding the Latin American built environment. In 2015 Prof. Lara published, together with Luis Carranza, the first comprehensive survey of Modern Architecture in Latin America.

Marcio Cotrim Cunha (Federal University of Paraíba - UFPB - Brazil) is Ph.D. in History of Architecture from the Universitat Politècnica de Catalunya (2008). Since 2011, he is a Full Professor at the School of Architecture and Urbanism, UFPB. He has published several papers in different journals and is the author of the books: 'Arquitecturas de lo cotidiano La obra de Ribas Arquitectos' (RG 2008); 'Vilanova Artigas: casas paulistas' (RG 2017). Currently, he is editor of DOCOMOMO Brasil Journal and a visiting scholar at the University of Texas at Austin.

Petroleum Colonization on the Mexican Gulf Coast

In geographic terms, the Gulf of Mexico is an oceanic basin rimmed by the coasts of Mexico, the United States and Cuba. Along with being a geographic concept, the Gulf of Mexico has represented a zone of cultural and commercial exchange for centuries. Along its coasts, ancient civilizations flowered, and its waters were an area of bellicose conflict among the great colonial empires. Before the XV century, the Gulf was the base of different Mesoamerican civilizations. After its encounter with the Europeans, the Gulf can be seen as the access gate to the culture and modernity that Europe had brought to the continent and sadly as the primary cause of the destruction of the indigenous cultures. It was a zone of advancement, funneling a plurality of cultures, languages and ethnicities, but also remaining in a constant state of volatility in which true integration was never achieved and exploitation was a permanent constant. For the twentieth century, the urban and services sector received a new and powerful boost on the wings of regional petroleum findings. The exploitation of the first oil fields were carried out at a pace moderated by the lack of technology and organization of the nascent petroleum industry. However, the exploitation process would soon acquire a disproportionate pace that caused significant changes in the socio-environmental processes of the region. Thus, in the nations bordering the Gulf, in response to a foreign logic sustained by a hegemonic system, radical transformations in local lifestyles and cultures were imposed. The imposition of new economic, and cultural patterns linked to the modern urban media crushed many of the local traditions that had been a part of the cultural fabric developed during the almost three centuries of Spanish domination. In spite of the fact that the Gran-Caribe, or the Gulf of Mexico region, could be considered to be a product of colonialism, and the pre-hispanic culture that sustains it as well as its cultural, economic and social development, we are still inclined to treat the region as a true cultural and historic zone in which, along with the existence of shared climate, topography, traditions, etc., also exist visible ethnic traces and a common condition of marginalization which neither recognize borders nor conform to any system. This study seeks to reflect on the modern architecture phenomenon paradoxically from the periphery of those territories that have been marginalized.

Reina Loredo Cansino (Universidad Autónoma de Tamaulipas, MX)

Reina Loredo Cansino (Universidad Autónoma de Tamaulipas- México) is Ph.D. in Architectural Design from the Universitat Politècnica de Catalunya (2013). Since 2012, he is a Full Professor at the School of Architecture, Design and Urbanism, FADU. He has published several papers in different journals.

Cimíya [to cut-away] Colonizer Modernity: Drawing Border-Spaces, Re-Writing Urban History in South America

Among the inhabitants of South America, modernity has been understood as an antonym of ourselves. Since colonial times, "to be modern" became the moral, social and spatial goal to which individual and collective efforts are directed; the European colonizers presented the idea of modernity as something characteristic to white men; thus, the concept became the perpetual postponement, as well as the key piece of neo-colonizing processes. During more than hundred years, Latin American cities have embraced this imposed modernity, applying and validating proposals designed in Europe and North America; the imitation of "the image" has been understood as the only possibility of inclusion, hence, the uncritical repetition has meant the lack of recognition of our own modernizing voice. The Bravo River divides the continent in two poles that are related in binary opposition: north-south, center-periphery, inside-outside. Many spatial discourses have indicated such separation as irrelevant and have proposed theoretical concepts of universal application to understand the urban phenomenon of South America. To change the city/non-city classification, Neil Brenner proposes a transformation of spatial analysis unit, suggesting a theory without outside; although, the urgent thing is to develop an urban theory without "the inside", a history in reverse. As a woman and inhabitant of Aridoamerica, I always ask myself if I really know the ground from which I rise, and I wonder if I do, it would unveil the multiple spatial voices silenced by the modernly planned city. To find an answer, I propose the concept of border-space to identify the variants of the second space, beginning with the analysis of geographies defined by gender, race and nationality: 1. "My name is Diana, I am from the northeast of Mexico, from a region known as La Gran Chichimeca, I come from the Guachichiles, a nomadic and polygamous tribe of hunters and gatherers, who lived in mobile cities, without gods or cemeteries, the ashes of their dead people were part of daily clothing; ah, the word cimíya means to cut-away ..." With this small incision we could deconstruct the modern image of the city, questioning conventional planning concepts as zoning regulations, monumental architecture, private and public space, among others; this bottom-down perspective could be the first step to re-draw the spatial future of South America from South-America.

Diana Maldonado (Universidad Autónoma de Nuevo León - UANL, MX)

I am a Mexican architect and Full Time Professor in Architecture at Universidad Autónoma de Nuevo León (UANL). I hold a PhD from the Universidad Nacional Autónoma de México (UNAM); I did a Postdoctoral Stay in Universidad de Buenos Aires (UBA) in Argentina. I was a Fulbright researcher at The University of Texas at Austin; and I was a Visiting Scholar at UC Berkeley. Currently, I am working to reconceive the urban theory through the development of the border-space concept.

Exhibitions of architecture in Latin America and the idea of regionalism. Debates on display at the Panamerican Congresses of Architecture in the 1950's and the First Colombian Biennale (1962).

The first Biennale of Architecture that was held in Latin America (LA) took place in Bogota in 1962. The idea for the event emerged within the board of the Colombian Society of Architects (SCA), who aimed to transfer into the architectural milieu an event like the Artists Salons (Tellez, 2006), throughout which the scholars of the art world engaged with a wider audience and persuaded the public towards determined agendas. For the Architectural Biennale the committee have already had similar experiences as a curatorship organ selecting the 'Colombian' material that was exhibited at the Panamerican Congresses of Architects (PCA) celebrated in the previous years (1950's).

The PCAs that took place in the first half of the XX century constitute a field that is yet to be explored to discuss and to trace how a critical regional stance was affianced and mediated in LA (Arango, 2012). In this sense, this paper aims to trace some of the debates that took place in both venues to compare and analyze how an entire generation of architectural practitioners and scholars were, by the beginning of the 60's, reacting against the premises of the Modern Movement and the International Style, and were engaging instead with what was latter called a regional agenda or critical regionalism.

With this paper, I propose to use the corresponding exhibitions of both venues and the specialized media reviews as new sites of enquiry. Hereafter, I aim to challenge two main aspects associated with the LA architecture historiography. On the one hand, I aim to propose a new reading that goes beyond the boundaries determined by Euro-American curation and that considers this practice as a one-way road mainly going in one direction from institutions or policies from the EEUU to the rest of the Americas (e.g. MoMA's exhibitions or Roosevelt 'Good Neighbor policy'; see Del Real, 2007; Bergdoll, 2014; Hernandez, 2015). Instead, I propose to revise how in LA there were also other complex spaces of criticality where the regional architectural production was discussed and where new ways of thinking about it were performed. On the second hand, I aim to engage with the exhibitions and the architectural media as sites from which the modern experience can be transversely approached in LA and propose a new reading of these sites as mise-en-scenes where a regionalist agenda can be traced and where the tactics that articulated a discourse of continental cohesion and national agendas can be revised.

Maria Catalina Venegas Raba (The Bartlett School of Architecture, UCL, UK)

Maria Catalina Venegas Raba is an architect currently enrolled as a PhD student at The Bartlett School of Architecture, UCL. She previously completed her master and undergraduate studies in Bogota. She is currently researching architectural printed media (architectural magazines and exhibitions catalogues) and Colombian modern architecture exploring questions on materiality, practices of criticism, and spaces of mediation aiming to incorporate a decolonial approach into her own practice.

Latin Epistemologies: Urban Marginality and Architecture in the Luso-Hispanic Fight for Housing

*In the 1960's and 70's, the notion of urban marginality signaled a revolutionary transformation in the epistemological and ideological role of housing in the Luso-Hispanic world. More than the material provision of living conditions for the modern masses, housing was seen a means for self-determination and urban citizenship. Central to this transformation was urban marginality, a concept theorized in 1971 by Peruvian sociologist Anibal Quijano to describe a distinctly Latin American urban phenomena manifested in popular movements for housing in countries such as Chile and Peru. The marginal in major Latin cities, Quijano argued, were no longer a negligible segment of the population but needed to be acknowledged as a "new social strata" of global society. By reinterpreting Robert Park's notion of marginality as urban marginality, Quijano revised a materialist concept of western modernity and made it unique to Latin urbanization. In this process, the epistemological relationship of the Latin South with the Global North became one of interdependency, rather than dependency or mutual exclusion. The ambiguities that Quijano noted in urban marginality-between autonomy, integration, and social mobility-as well as its small-scale economy of subsistence, translated into the radical models of state assisted housing that contested global models of developmentalism. These housing models and interdisciplinary studies were closely followed in Iberia. Both Spanish and Portuguese architects saw in urban marginality and Latin housing experiments the means to approach rampant social exclusion in Iberian cities. This paper traces the shifting interpretations of urban marginality and self-determination in experimental housing as the concepts travelled across the Latin-Atlantic axis, in particular in the state-assisted projects "Operation Sitio" in Chile, the Peruvian *barriadas*, and the Portuguese SAAL process. By examining urban concepts and housing experiments in this expanded Luso-Hispanic map, the paper argues that the Latin urban research formed an alternative center of knowledge on modern urbanization that expanded beyond the Americas or the south hemisphere. Through disciplinary and geographic translation-from social sciences to architecture, and from Latin America to Iberia-this paper examines how architectural transfers in the Luso-Hispanic world formed a territory of urban resistance that both contested and interacted with the hegemonic modernity of the North.*

Marta Caldeira (Yale School of Architecture, USA)

Marta Caldeira is an architect, historian, and lecturer at Yale School of Architecture. Her research investigates modern discourses of architecture and the city, with a focus on historical contexts of political transition. Her writings have appeared in architectural journals as well as recent anthologies on modern and contemporary architecture. Ms. Caldeira received a diploma in architecture from Lisbon Technical University and a Ph.D. in architectural history from Columbia University.

Projecting Power in Colonial and Post-Colonial Angola and Mozambique: Architecture, Urban Design, Public Art and Monuments

CHAIRS: **Jeremy Ball** (Dickinson College, Carlisle, Pennsylvania, USA)
Gerbert Verheij (FCSH-UNL, PT)

This panel will analyze the concrete and symbolic articulations of power expressed by the colonial and independent governments of Angola and Mozambique through the lens of public space, architecture, urban design and public art. We will interrogate whether there is an identifiable aesthetics to these urban spaces in which design and “art” represent power and convey messages of history and nationhood. To what extent such ideological demands affected the work of those agents involved in the production of urban space (planners, architects, but also bureaucrats or artists)? Have models of projecting power in urban space adopted by colonial administrations been abandoned, appropriated, challenged or continued since independence? We are particularly interested in exploring views which transcend a focus on the capitals of both countries, and/or link the different modes of urban design to the colonial development policies (including urban development) of the 1960s and early 1970s. We are also interested in the reactions to these spaces and symbols of power before and after independence. Monuments and other symbols of colonial power have been destroyed, removed, abandoned and substituted but also maintained, moved to museum contexts or given new meanings. Writers, photographers and others have interpreted and represented these symbols, often proposing different readings than those originally intended. To what extent, and by what means, did these spaces realize their political and ideological intentions? How and to what extent were their messages forgotten, eluded or appropriated?

Jeremy Ball, PhD., is Associate Professor of History at Dickinson College, Carlisle, Pennsylvania, USA. His book *Angola's Colossal Lie: Forced Labor on a Sugar Plantation, 1913-1977* (Brill, 2015) examines the workings of forced labor and how it fit in to the business model of one of Angola's most profitable colonial companies. His current research examines Angola's post-independence, nationalist mythologies.

Gerbert Verheij is a researcher at the Institute of Art History (FCSH-UNL). He received his Ph.D. in Public Space and Urban Regeneration from the University of Barcelona; his thesis examines the link between aesthetic aspirations, urban design and institutional practices in early 20th-century Lisbon. His research interests include the placement and political use of monuments in colonial Mozambique.

Modern intimacies and modernist landscapes: “Chinese” photographs in colonial Beira

The proposal of this work is to “narrate” the colonial modernity of a city in Mozambique, Beira, in a specific way: through the family photographs of Chinese settlers, from Guangdong, who came to the city at the end of the 19th Century. From the 1950s on, the city of Beira, in Mozambique, began to undergo an unprecedented urban and architectural transformation. A group of Portuguese architects were beginning to make their indelible mark on the city. Modernism was the order of the day. Paradoxically or not, these architects had, in that “Overseas Province”, greater freedom than in the Metropole. How did the Chinese community of Beira relate to this modernity? Photography – its practices and representations – played a central role in the constitution of the cultural habitus of the Chinese of Beira. Around 1950, there were three photographic studios in the city, whose owners belonged to this community: Foto Estúdio, owned by Eginwo Shung Chin; Foto Beira, owned by Lee King Wing and, finally, Foto Central, which belonged to Kom Loom. At these photographic studios, much of the social, sports, and cultural life of the Chinese was captured on film. However, the photographs preserved by these families are not only studio photographs. In effect, between the end of the 1940s and beginning of the 1950s, many of them – very successful tradesmen – began to acquire consumer goods, such as radios, cars, record players and cameras. Thus, little by little, photography came out of the studio and began to capture daily life. Through these photographs, the Chinese appropriated the modernity of Beira. Forming an intimate, yet public record, these images narrate a time of peculiar architectural effervescence in the city. Based on an ethnographic work conducted among the Chinese diaspora, which originated in Beira, this work aims to reflect on two significant dimensions of that colonial modernity: architecture and photography.

Lorenzo Macagno (Universidade Federal do Paraná, BR)

Lorenzo Macagno is Professor of Anthropology at the Federal University of Paraná, Brazil. He has been conducting fieldwork in Mozambique since 1996. His main research interests focus on the Portuguese colonial imaginary and its consequences, transnational identities and diasporas in the Lusophone world. His books include *Outros muçulmanos. Islão e narrativas coloniais* (2006) and *O dilema Multicultural* (2014) translated into Arabic in 2017. Is also member of the Editorial Committee of *Lusotopie*.

Imprisoned statue and enshrined remains: installing a new history for Mozambique at Maputo's Fortress

In 1895, the Portuguese cavalry officer Mouzinho de Albuquerque imprisoned Ngungunyane, king of the Empire of Gaza who was challenging the colonial rule. The Portuguese colonizers sent the king first to Lisbon and later to the islands of Terceira, where he lived in exile until his death in 1906. Mouzinho de Albuquerque governed Mozambique from 1896 to 1898. During the colonization of Mozambique, Portugal government kept Ngungunyane's remains in Lisbon and built a monument to Mouzinho de Albuquerque in Lourenço Marques, the colony's capital, in 1940. The independence of Mozambique in 1975 changed its destinies. That same year, Mouzinho de Albuquerque's monument was dismantled (and later substituted by a monument to Samora Machel, Mozambique's first president). Its statue and reliefs were transferred to the Our Lady of Conception Fortress, a former prison built by the Portuguese in the 18th century, destroyed and rebuilt some times, and transformed in the Historical and Military Museum in the 1950s. In 1985, Ngungunyane's remains returned to Maputo (former Lourenço Marques) and were installed in the same fortress. However, while Mouzinho de Albuquerque's statue is in the courtyard, losing much of its monumentality, Ngungunyane's remains are somewhat enshrined inside a sculptured coffin located in the center of the former fortification chapel, in whose walls there is an exhibition about him and the Gaza Empire in the colonial and post-colonial periods. In a contiguous room there is an exhibition about life in Mozambique's region since immemorial times to the present. Due to the building's original function, the statues of old colonizers are somewhat imprisoned, indicating that the colonial rule is over and its political and artistic references are museologically controlled. The exhibitions in the fortress present the colonial period as just a brief and minor moment of the nation's history, which is dated back to ancestral times. With his remains in a former temple, Ngungunyane is almost sacralized. Reviewing this installation of multimedia artifacts, the communication will analyze how the articulation of architecture, artworks and exhibitions tries to decolonize urban spaces, monuments and institutions. Inscribing public signs of the new political order in a historic site, this art and architecture complex affirms the nation's independence, reviews its past, proposes other future – in short, at the same time it builds and writes a new history for Mozambique.

Roberto Conduro (Southern Methodist University, USA)

SMU Endowed Distinguished Professor of Art History. Some books published: *Architecture Agouda au Bénin et au Togo* (2016), *Carl Einstein e a arte da África* (2015), *Pérolas Negras - Primeiros Fios* (2013), *Arte Afro-Brasileira* (2007). Some exhibitions curated: *Axé Bahia – the Power of Art in an Afro-Brazilian Metropolis*, Fowler Museu UCLA, 2017-18; *Incorporation – Afro-Brazilian Contemporary Art*, Centrale Electrique, 2011-12; *Perles de Liberté – Bijoux Afro-Brésiliens*, Grand Hornu Images, 2011-12.

The Grande Hotel and the Golden Peacock Resort in Beira: New Investment Contours in Postcolonial Mozambican Urban Space

The Grande Hotel in Beira, Mozambique has been the focus of much African urban studies attention. Scholars and artists have analyzed the hotel's projection of Portuguese modernism and grandeur in the late colonial era, as much as focusing on its contemporary ruin to signify the failures of the post-Independence Mozambican state (see e.g., Azevedo 2007, Fernandes, Mealha, and Mendes 2015, Gupta Forthcoming). Though not intended as a nationalist monument, as a mimetic site, this public-private enterprise demonstrated how foreign dependence and funding defined the colony's urban spaces. Interrogating the rifts and ligations between colonial and contemporary urban architecture and design, I put the Grande Hotel in conversation with a representative site of postcolonial investment and aesthetics in today's Beira: The Golden Peacock Resort Hotel. A Chinese investment project on an impressive scale, this new site contrasts with the decay of the Grande Hotel, highlighting the contemporary Mozambican state's welcoming of foreign investment through new sources. Deploying ethnographic research in Beira in 2018, this paper asks: How has this luxury resort and hotel come to be? What does this shift to Asian capital signify for the city and for Mozambique as a nation? How does this new site sit alongside the Grande Hotel, and how does Beira's architectural, aesthetic, and planning histories and contemporary urban space create dissonance, rupture, and continuity in an investment-oriented Mozambique and its building of a 'new' nation? To examine these questions I take up Boaventura de Sousa Santos' (2002) claim that Mozambican colonialism and its contemporary coloniality of power is defined through its foreign investment dependence. While in the past the focus has been on British investment and the production of urban space, I ask what it might mean to have Asian and Chinese financing to produce a new urban Mozambican form.

Alicia H. Lazzarini (Bucknell University, USA)

Alicia Lazzarini is a Geography Postdoctoral Fellow at Bucknell University, having received her MA and PhD at the University of Minnesota. Dr. Lazzarini engages geographical and feminist political economy, Lusophone historical and postcolonial African studies, and critical race, labor, and gender studies scholarship in Southern Africa. Her research examines colonial and contemporary African investment and their uneven productions of racialized, classed, and gendered space and place.

‘The Writing is on the Wall’: colonial fantasies and the reinterpretation and analysis of the art of Azulejos in Maputo, Mozambique

“Why did I dedicate myself to painting wall-tiles? By a predilection that I can only attribute to the atavistic influences of the land of the Moors [...] being in Portugal I could not fail to awaken, first and foremost standing before the most illustrious traditions of an art that although imported, knew how to earn its places as a part of Portuguese art” – Jorge Colaço, 1933

As a wry word and visual pun, Punch magazine published on 10 December 1892 the cartoon of Cecil John Rhodes, the British imperialist, in the guise of the Colossus of Rhodes. The statue that once straddled the island of Rhodes’s harbour in Ancient Greece. Here Rhodes is seen enacting his colonial fantasy of a railway stretching from Cape to Cairo. This image is emblematic of the Scramble for Africa period (1881 – 1914). As the British imagined a colonial landscape from Cape to Cairo, the Portuguese, with the concept of the Maps Cor-de-Rosa, imagined a colonial landscape extending from Coast to Coast (Angola to Mozambique).

However, colonialism effects went beyond the annexed territories and imagined landscapes. Its’ most insidious of practices was cultural assimilation. The assimilation project adopted and imposed the language, cultural practices, religion, art and architecture of the coloniser on the colonised spaces and people. Creating an imagined association with the colonial power and a false affinity for “the motherland”.

This paper will explore the art of Azulejos and how it was applied to several public buildings and homes within Maputo (Mozambique), namely: Casa do Azulejo; Vila Algarve; Casa Azul com Azulejo Janela. The paper will further interrogate the aesthetic, decorative, symbolic and communicative elements of the Azulejos. It will also address the adaptation of a once imported art form (relating to the Moors) that was additionally imported to the Lusophone colonies creating further transculturality and transmutation. The association of Azulejos relating to a national Portuguese identity and nationhood will be further investigated, reinterpreted and analysed. Modernist and contemporary examples of the decorative nature of Azulejos and surface decoration in postcolonial Maputo will also be discussed in comparison to illustrate cultural independence i.e. the works of architect Pancho Guedes. In addition, references to Azulejos and the Portuguese former territories and diaspora will be mentioned and the need to map these depictions in Brazil, Lusophone Africa and Macau.

Milia Lorraine Khoury (Cape Peninsula University of Technology, ZA)

She completed a BTEC Diploma in Foundation Studies in Art & Design at Central Saint Martins College (London) in 1999. In 2003 and 2008, she obtained a BA Fine Arts degree and a Masters in Philosophy in Fine Arts degree from Michaelis School of Fine Art, University of Cape Town. She has taught at tertiary level for 16 years and has published several papers on art and architecture. Currently, she lectures in History/ Theory of Art & Design at the Cape Peninsula University of Technology, Cape Town.

Pancho Guedes: The Smiling Lion of the Colonial Power

In the short film “Searching for Pancho”, by Christopher Bisset (2010), a student runs the streets of Maputo, Mozambique, looking for the remains of Pancho Guedes buildings. Magically, colourful animations of Pancho’s drawings appear along the walls as if trying to bring back to life his fertile imagination. On the eve of our first trip to Maputo to study Pancho’s architecture, in 2005, he said to us: “you are going to see ruins, which is much better”. What is the legacy of Pancho’s work built during the Portuguese last colonial period in Africa (1950-1974)? This paper aims to discuss the post-colonial nature of Pancho’s many objects inscribed and beyond architecture, murals, public space and art. One argues that in his prolific work he was trying to subvert the cultural colonization of the modern architecture canon while simultaneously not acknowledging any late Portuguese Imperial motifs or propaganda. This means his work rose and remains in a cultural limbo, perhaps best captured in an artistic way such as the mentioned film. In Lisbon, the capital of the empire, he was not recognised neither by the progressive modern architects nor by the Estado Novo status quo. This paper aims to bring forward a set of case studies that will allow us to analyse the nature and state of Pancho’s architectural, urban, and artistic endeavours: Miguel Bombarda/12 houses to Coop (1954) is a group of houses for the colonial middle class, set in a cul-de-sac, as a reflection of what Pancho thought it could be the image of Portugal, that he only visited as an adult in 1953. The Murall at the end of the urban space is a recurring theme, perhaps an appropriation of the local filling plans, doors and windows with decorations. “The Smiling Lion” (1958) is a housing building in the manner of a very reconfigured Unité d’Habitation. The “spikes”, chimneys, bas-reliefs, gargoyles, iron sculptures are guarded by “The Smiling Lion”, the name of a sculpture that still stands today as a surreal expression of the “colonial power”. The C.C.M tower (1954) in the Matola, is a public art monument that still stands today, a testimony of Pancho’s artistic prowess. The collection of photographs “1001 Portas do Caniço” (Doors of the Slums), an exhibition and a book that Pancho never got to realize, is the most eloquent expression of the “colonial power” turned into an anthropological and artistic mission.

Jorge Figueira (CES, University of Architecture, PT)

Associate Professor at the Department of Architecture, University of Coimbra and researcher at the Centre for Social Studies (CES). Director of the Department of Architecture between 2010-2017. Invited researcher at the Faculty of Architecture and Urbanism of the University of São Paulo, Brazil, 2018. Local Director of the IASTE Coimbra 2018 conference. Curator of the “Psychics of Portuguese Heritage” exhibition, DGPC, 2018. Has several books and articles published in Portuguese and English.

International Heritage Classification and Heritage Strategies in Angola

In its general definition, the Portuguese word património (heritage) means: paternal inheritance; family property; natural or material property that is renowned by its cultural importance. In the African case, the European conception of cultural heritage was exported to the former colonized countries, together with all the colonial administrative system. This system did not disappear with decolonization, rather it was adopted by the new governments, in a process that led Peter Pels to affirm that anthropologists «run into a heritage of colonialism that the post-colonial world still keeps alive», present in the discourse of the current economic and political actors.

Addressing the Angolan case, this paper intends to reflect on the way the official organisms have approached cultural heritage issues in this territory, which is largely marked by the colonial past of Portuguese dominance. The first part of the study is centered in the way international organisms of cultural heritage promotion are changing their selection criteria in order to accommodate the post-colonial, globalized reality. In the second part, the cultural heritage strategies that are being promoted in Angola will be analyzed and put into context. To this end, an extensive list of the Angolan heritage classifications, from the 1920s until 2018, was produced and related with the official discourse.

This work asks some fundamental questions: what are the heritage strategies when we are before a colonial legacy? Can the recognition of a certain cultural importance be compatible with a legacy that is understandably seen in a negative light? For the European powers with a colonial past, the value of such heritage (especially buildings and monuments) seems to be an accepted fact. For the nations that were (re)born with the end of colonialism, is heritage seen in the same way? And, even if there is a recognition, from the part of former colonizers and colonized, of the cultural significance of a given property, does that significance follow the same principles and criteria, or is there a conflict? How was the heritage classification issue approached by the Angolan official entities throughout the decades of independence, and under which interests?

Filipa Fiúza (CES - University of Coimbra, PT)

Filipa Fiúza (1988) has completed the Masters Degree in Architecture (2010) in ISCTE-IUL. She has collaborated in several academic research projects related to architecture in the former Portuguese colonies. She is currently a researcher in the project "Coast to Coast - Late Portuguese Infrastructural Development in Continental Africa", coordinated by Ana Vaz Milheiro, and has received a PhD scholarship to attend the Cultural Heritage of Portuguese Influence PhD Program at Coimbra University.

Planned Violence: Post/Colonial Urban Infrastructures, Literature and Culture

CHAIRS: Dominic Davies (City, University of London, UK)

Elleke Boehmer (University of Oxford, UK)

*This session builds on Elleke Boehmer and Dominic Davies' co-edited collection, *Planned Violence: Post/Colonial Urban Infrastructures, Literature and Culture* (Palgrave, 2018), which brought the insights of social geographers and cultural historians into a critical dialogue with literary narratives of urban culture and theories of literary cultural production. It sets out to explore new ways of conceptualising the relationship between post/colonial urban planning, its often violent effects, and different forms of literature, art and culture. Inviting comparisons between the spatial pasts and presents of the post-imperial and post/colonial cities of London, Delhi and Johannesburg, as well as other city case studies such as Chicago, Belfast, Jerusalem and Mumbai, the session considers whether urban formations within the city, such as the square, the marketplace, the boulevard, or the grid, instead of fulfilling the emancipatory promise brought by colonial modernity, were actually the built expression of governmental strategies that exacerbated rather than contained social violence. While the session will explore the continuing violent legacy of colonial and neo-colonial urban planning in diverse contexts from several different continents, it will also just as importantly ask contributors to analyse how the literary writing of both the colonial and postcolonial eras, including poetry, fiction and theatre/performance, as well as graphic and visual cultures from graffiti to comics art, is able to reflect on this language of planning. Is it able to incorporate urban violence and civil unrest within its formal and thematic scope? Through interdisciplinary dialogue, the session therefore sets out to answer the following questions: what are the continuities between colonial urban planning and newer patterns of violence in postcolonial urban spaces, especially as relayed in literary writing? How are certain spaces of exclusion, containment and marginalization built into the governmental infrastructure of colonial and then postcolonial multi-ethnic cities? And how does literary and cultural production diagnose, subvert and resist these regimes? Might literary and cultural productions actively contest the infrastructures of planned violence, and perhaps even imagine alternative ways of inhabiting post/colonial city spaces?*

Dominic Davies is Lecturer in English at City, University of London. He is the author of *Imperial Infrastructure and Spatial Resistance in Colonial Literature, 1880-1930* (Peter Lang, 2017) and *Urban Comics: Infrastructure and the Global City in Contemporary Graphic Narratives* (Routledge, 2018). He is also the co-editor of *Planned Violence: Post/Colonial Urban Infrastructures, Literature, and Culture* (Palgrave, 2018).

Elleke Boehmer is Professor of World Literature in English at the University of Oxford and Director of the Oxford Centre for Life Writing. She is the author or editor of over twenty books relating broadly to the fields of colonial and postcolonial literature and culture. She is the co-editor of *Planned Violence: Post/Colonial Urban Infrastructures, Literature, and Culture* (Palgrave, 2018), and her website is: www.ellekeboehmer.com.

Fictionalizing Violence: The Urban and Aesthetic Praxis

*With its long history of apartheid and discriminatory urban policies, sustained by one of the most repressive systems of state violence ever known in human history, the cities of South Africa show how violence in all its ramifications has come to constitute one major social and cultural backdrop. By their very nature, therefore, South African cities provide an enabling environment for violence, arising from individual and mass frustration caused by relative deprivation, political repression, and systemic injustice. In Johannesburg, in particular, the structural and spatial inequalities and the growth of slums and underemployed sub-cultures, provide the milieu for the proliferation of urban violence. The literary staging of this city in three post-apartheid literary texts is under focus in this paper. The crisis of meaning produced by violence, however, has implied the use of different modes of narration that mimic, magnify or distort reality. Realism, magical realism and science fiction serve to chronicle, debunk and cope with the many aspects of urban violence (sociological, criminological, anthropological, or cultural) embedded at the heart of the city. While the narrative modes differ, Phaswane Mpe's *Welcome to our Hillbrow*, Zack Mda's *Ways of Dying*, and Lauren Beukes' *Zoo City* commonly bear the imprint of the chaotic aftermath of centuries of racial oppression, and succinctly grapple with Johannesburg's urban "culture of violence".*

Keywords: Urban violence- Johannesburg- realism- magic realism- science fiction

Lobna Ben Salem (Faculty of Letters, Arts and Humanities Manouba, University of Manouba, TN)
Lobna Ben Salem is assistant professor of comparative literature at the faculty of letters, Manouba where she also serves as the chair of the department of English. Her research career includes the publication of a number of articles on Northern African and African literature and a monograph on the Palestinian writer and poet Mourid Barghouti, which is currently under press.

Infrastructure and the Imperial Gaze: Images of Railway Building in London and Mombasa

*This paper will examine 'official' visual cultures of railway building in London and Mombasa in the nineteenth century. It will take as its key material photographs of railway construction in London in the 1860s and the construction of the Kenya to Uganda Railway in Mombasa from the mid 1890s onwards. The projects in both cities were documented by white photographers, and the resulting images emphasise different ideas about technology, change and 'progress'. This paper will reflect on these differences and examine the way in which photography mediated narratives surrounding the construction of infrastructure. An analysis of these photographs suggests the railway and its construction site as urban formations central to both the emancipatory promise of urban modernity and its exacerbation of social violence. But the photographs also suggest that context played a role in negotiating between images of emancipation and images of violence: whereas in London, demolition and work-in-progress were foregrounded, in colonial photographs of Mombasa, the seemingly pristine was often presented: a complex story of violence, resistance, labour, and the movement of materials became the mythical pastoral scene, through which technology and construction appear to tread lightly. This paper will analyse the photographs of Mombasa as an example of the imperial gaze, a phrase used by bell hooks to describe 'the look that seeks to dominate, subjugate, and colonize' (bell hooks, *Black Looks: Race and Representation*, 1992), but it will also consider the imperial gaze as a form of erasure and manipulation: in colonial photographs, what one British Member of Parliament described as 'earth hunger' was recast as a desire to deliver universal progress. The railway – a key space of 'exclusion, containment and marginalization'; a colonial military project – became, in the colonial image, an engine of mobility and 'progress'. This representation was an inversion: the railway, instead, was linked to the confinement of African peoples to reserves and the constriction of mobility. In this context, the extent to which images of infrastructure were able to incorporate forms or traces of violence was dependent on location: while in the metropolis, 'official' images of construction also captured destruction, in Mombasa, the process of construction was reduced to the finished, pristine product.*

Miranda Critchley (The Bartlett School of Architecture, University College London, UK)

Miranda Critchley is a PhD student on the HERA-funded joint research project 'Printing the Past: Architecture, Print Culture, and Uses of the Past in Modern Europe'. After her BA in History, she worked as a researcher and completed the MA in Architectural History at the Bartlett in 2016. Her other research interests include prison architecture and the prison abolitionist movement.

Mapping out and resisting planned violence in the global postcolonial city: The critical imagination of 21st century Delhi in Indian fiction in English

*The irruption of global capitalism in India in the 1990s in the wake of the economic liberalization has radically altered the Indian urban landscape. Several scholars argue that the global-city model has largely shaped Delhi's accelerated transformation (Dupont 2011, Ghertner 2016). Envisioned as an emblem of the country's new global power, the metropolis thus has to follow certain aesthetic norms and be freed from any visual sign of poverty. The launching of spectacular architectural projects goes hand in hand with the dispossession and displacement of villagers and slum-dwellers. The very infrastructure of the city (especially its residential and commercial areas) bears the imprint of the authorities' "politics of forgetting", which leads to the marginalization of the urban poor (Fernandes 2004). Urban planning in 21st century Delhi also rests on a tabula rasa pattern, jettisoning the city's memory to create brand new structures disconnected from their environment. I argue that exclusion and oblivion, symptomatic of neoliberal urbanism (Harvey 1989) but also redolent of colonial urban planning (King 2015), constitute the two facets of infrastructural violence in Indian cities. Following P. Mukherjee's statement that "Indian writers have become increasingly aware of spatial and environmental dimensions of this entrenched violence" (Mukherjee 2015), this paper contends that Arundhati Roy and Raj Kamal Jha's last novels, both set in Delhi, address the two dimensions of urban planned violence and offer a critical imagination of the capital. First, both novels register the processes of exclusion at work in the city yet disrupt it through the imagination of porosities between seemingly disjointed spheres. Secondly, they question the oblivion and destruction involved in the creation of a global city through the recovering of traces, relics and debris of the past. The archaeological movement of writing conjures up the image of the city as a palimpsest, a conception shared by many Delhi writers (Tickell and Ranasinha 2018). I thus hope to show how, through the excavating of layers of violence and the alternative imaginings of segregated spaces, *The Ministry of Utmost Happiness* (2017) and *She Will Build Him a City* (2015) read as "active, instrumental contributions to the understanding of city space" (Boehmer and Davies 2015) as it is transformed by global phenomena.*

Marianne Hillion (Paris Sorbonne University, FR)

Marianne Hillion is a PhD candidate from Paris Sorbonne University, working under the supervision of Prof. Alexis Tadié. Her research, drawing on works of fiction and non-fiction by Rana Dasgupta, Suketu Mehta, Amit Chaudhuri and Siddarth Chowdhury, focuses on the transcultural literary conception of the megapolis in Indian writing in English and its relation with the global city discourse. She teaches literature and translation in the English Department of Sorbonne University.

Female urban narratives in Brazil: the cities of Carolina Maria de Jesus and Conceição Evaristo

*The aim of this paper is to present and compare the work of two Brazilian female authors, Carolina Maria de Jesus and Conceição Evaristo, focusing on the strong urban character of their work and on the testimonial value of their narratives. Separated in time by almost forty years, the writing of Carolina and Conceição are equally defined by their similar background: both are black women that lived in favelas and found in literature a way to share their stories and make their voices heard. Violence, as present as the space descriptions in both writings, shapes their living in the city and manifests itself in the way their black female bodies are welcomed in the informal space of the slums and the formal space of the city centers. The study concentrates the analysis on three main books: Quarto de despejo ("Child of the dark" in the US) and Casa de Alvenaria ("I'm going to have a little house" in the US) of Carolina Maria de Jesus, two personal diaries published in 1960 and 1961 that are considered to be the first example of marginal literature in Brazil. The comparison between both books allows us to also compare the two cities Carolina inhabited: the one before the publishing and incredible success of Quarto de Despejo and the new one, unfolded after her diary filled the bookshelves; the third book to be analyzed is Becos da Memórias ("Alleys of Memory" in the US) of Conceição Evaristo, a novel that tells several fictional stories based on the author's childhood in Pindura Saia, a slum in Belo Horizonte. The book, published in 2006, is the main representative of her writing style, named by the scholars as *escrevivência*, a kind of self-fiction extremely grounded in the social and political context of the author. The comparison between Carolina and Conceição is not unprecedented, but the focused look on their urban narratives and on the space as a form of violence that shaped their living in the city haven't been much explored in previous works, despite the great potential of the subject. The choice of Carolina and Conceição also gives us an interesting perspective as each one of the authors have different takes on the postcolonial discussions and different kinds of involvement with black rights and feminist movements, which certainly enriches the discussion and creates new layers of interpretation to each work.*

Isadora Monteiro (Universidade Federal de Minas Gerais - UFMG, BR)

Isadora Monteiro is a Brazilian urbanist architect and postgraduate student in the School of Architecture and Urbanism of the Universidade Federal de Minas Gerais, under the supervision of Professor Fernando Luiz Lara. Her current research project investigates the connections between city and marginal female narratives in Latin America.

(De)constructing the Right to the City: Infrastructural policies and practices in Portuguese-speaking African countries

CHAIRS: Sílvia Viegas(CES-UC + GESTUAL/FA-UL, PT)

Sílvia Jorge (GESTUAL/FA-UL, PT)

Portuguese-speaking African countries, namely Angola, Mozambique, Cape Verde, Guinea-Bissau and São Tomé and Príncipe, faced important political-economic and social transformations after their liberations (1973-75). Given the geopolitical context, these countries went through a brief socialist period (1975/1985-90) before opening their national economies to (inter)national markets, totally in tune with the expansion and consolidation of a fierce global neoliberal matrix currently strengthening, enduring and prevailing. Regarding the development strategies and dynamics, these African countries were also puzzled by the relations established between them and with the ex-coloniser country. In its turn, Portugal's inflection towards Europe was contaminated by newly arrived Portuguese-speaking African populations carrying different cultures and ways of inhabiting. Given these complex dynamics, the analysis of these African countries' infrastructural policies and practices, as reverse to the housing question, is an important tool as it also configures an amplification lens for the comprehension of certain urban realities in Portugal, having as common ground of discussion the guiding notion of the Right to the City (Lefebvre, 1968). Regarding the urban and landscape affairs, these infrastructural options concerning both macro-level approaches and ground-based interventions were influenced, conditioned and/or determined by the legacies of the Portuguese colonial regime and its (so-called soft) logics of domination and, moreover, by massive migration movements heading towards central cities, motivated by civil wars or the search for better living conditions. Demographic issues also became important factors for the accelerated growth of major cities in Portuguese-speaking African countries. Given this framework, the (inter)connections between different urban contexts are of interest for this track as they pave the path for the ample reading of its suburban realities, also reinforcing the importance of infrastructural issues, such as those related to the public administration, its processes and agents, but also considering its spatial dimensions, particularly road systems, water and energy supply, sewages and urban facilities. These are vital complements to access adequate housing and, in a broader and transformative sense, to help to (de)construct the meaning of the Right to the City.

Sílvia Viegas (Centre of Social Studies of the University of Coimbra (CCArq/CES-UC) and the Urban Socio-Territorial and Local Intervention Study Group (GESTUAL/FA-UL). She concluded a PhD thesis entitled 'Luanda, (un)Predictable City? Government and urban and housing transformation: Paradigms of intervention and resistances in the new millennium' (FA-UL, 2015). Currently Sílvia is an FCT scholarship holder and a postdoctoral researcher with the CES-UC and GESTUAL. Her research project, entitled INSE(h)RE 21, focuses on the socio-spatial inclusion of refugees in today's Europe with reference to the reception of the African diaspora in Portugal.

Sílvia Jorge (Urban Socio-Territorial and Local Intervention Study Group (GESTUAL) of the Research Centre for Architecture, Urbanism and Design of the Faculty of Architecture of the University of Lisbon (CIAUD/FA-UL). She concluded a PhD thesis entitled 'Prohibited Places: the Maputo's pericentral self-produced neighbourhoods' (FA-UL, 2017). Currently Sílvia is a FCT scholarship holder and a researcher of GESTUAL-CIAUD/FA-UL, integrating the project 'Housing Suburbs: New urban paradigms', coordinated by Isabel Raposo. Her research focuses on the space of Lusotopia, namely on its urban margins.

Lost in Translation: Colonial Heritage and Amnesia in an African City

This paper addresses the urbanization, urbanism, and urbanity in contemporary Maputo, with an emphasis on built heritage issues. The research aimed to provide background for understanding the urban development of the so-called cidade de cimento (formal city) and the role of the colonial administration relative to informal processes of urban expansion in the suburban area (the location for lower-income, indigenous and “assimilated” groups), which led to the consolidation of a dual planning regime during the second half of the 20th century. Formal and informal city, formal and informal strategies of survival, constitutes entangled and dependent realities. We suggest that only rigorous transdisciplinary analysis embedded in and arising from critical empirical approach to African cities can enhance the understanding of endogenous socioeconomic and cultural factors that shape institutions and the physicality of the “urban” (and hence the “urbanity” and aspirations of city dwellers). Urban plans, regulations, state and formal private sector investments, continue to address (Western) idealized notions of what urban planning, urban living, heritage conservation, and cities, “should be”, eluding the conditions for implementation of such visions, and unable to provide for adequate infrastructures and services in fast-growing “slumified” areas where the majorities of city dwellers live. The maintenance of this coloniality of space and power, we argue, stems not only from structural difficulties, but also from the understandings of “development” conveyed by the national elites. This raises the questions that underlie the research: How do these cities manage their strong colonial/ modern heritage today? How do they bridge conflicts between the protection of urban ensembles/ monuments, urban development and contemporary urban aspirations?

Lisandra Franco de Mendonça (Independent scholar, DE)

Architect and researcher based in Berlin. She was educated at Porto University and at the Sapienza University of Rome and received her PhD from Coimbra University in 2016. Her research field is the history of 20th century built production under dictatorial and colonial regimes in Europe and Africa. Within this field, she develops an interrogative view oriented towards the conservation of modern ensembles, focusing especially on the relations between European and African parallel modernities.

Maputo: citizenship, everyday life, public space

Why idealize what happened? (BOSI, 1992: 22) The city, as the locus of life, constitutes of a plurality of varied significations, processes, links and relations. It is a “mediation among mediations” according to Lefebvre (2009), since it exposes, explores, absorbs, produces, and reproduces processes of different patterns. Maputo, the capital of Mozambique, translates the assertive we have presented here. Among the conceived space produced during the colonial period, the idealizations of the socialist period, and the consequences of neoliberalism, the city has conformed between the abstract space (technical and legal), and the effervescence of the spatial humans actions of lived space. We have a hypothesis that the sociospatial morphological analyses supports the reflection between citizenship, everyday life, and public space. We aim to understand how, having the location on territory and the significances associated to that location, some are “less citizens than others” (SANTOS,2014: 107). This issue is attached to the conception of public space both in its physical materiality and symbolic form, and when it comes about the practices everyday life, as “[...] the place of discovery” (idem:71). Understanding public space in Maputo beyond the theoretical definitions, meeting the local and exogenous practices, allows us to understand spatial forms linked to the idea of spaces of sociability, survival, conflicts, and resistances. When analyzing the conformation of public spaces in Maputo using the progressive-regressive method, we aim to understand the arrangements dispersed in the urban plot, beyond the spaces of representations. The reflections indicate that the different forms of being in –and appropriating of– Maputo constitute themselves over the unequal investments in infrastructure, creativity and cultural practices, settlements and their origins, and everyday life marked for the attempts of surviving in the city. The reflections demonstrate the necessity of discussing the concepts of public space and right to the city. These characteristics, in perspective, constitute and are constituted of the three concepts we are working with, going beyond idealizations.

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Murad Jorge Mussi Vaz (Universidade Federal da Fronteira Sul, BR)

Murad Jorge Mussi Vaz (Universidade Federal da Fronteira Sul). Professor of Architecture and Urbanism at Universidade Federal da Fronteira Sul. He concluded a PhD thesis on Urban Geography (UFSC -2015), and a Master on Landscape and Urban Design (UFSC- 2006). Currently developing a postdoctoral research on Maputo’s public space linked to UFFS (BR), UEM (MOZ), FA-UL (PT).

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Cila Fernanda da Silva (Universidade Federal da Fronteira Sul) is a student of Architecture and Urbanism. She has been developing research on public space since 2015 (UFFS). Currently developing a research about Maputo’s public spaces at UFFS.

Daiane Bertoli has a BSc in Architecture and Urbanism (University Center Católica de Santa Catarina - Brazil), a MSc and PhD in Geography (UFSC - Brazil). She has followed a doctoral internship training at Institut d'Urbanisme de Grenoble (France). She is a Professor of Architecture and Urbanism at University Unitiva (Mozambique) and researcher in the fields of territorial planning and environment analysis, urban spaces setting up process and landscape.

Daniella Reche (Universidade Federal da Fronteira Sul, BR). Professor of Architecture and Urbanism at Universidade Federal da Fronteira Sul. She concluded a PhD thesis on urban and regional planning. (UFRGS), and a Master on urbanism, architecture and city history (UFSC). Has experience in the area of Architecture and Urbanism, with emphasis on Urban Space Planning and Design and Architectural Design, working mainly on the following topics: urban planning, urban design, urban landscape and building design.

The right to the city through the access to infrastructure and housing: the case of the pericentral neighborhoods of Maputo.

Since its creation, the city of Maputo underwent socioeconomic, political and cultural changes that influenced the processes of production of the urban and housing fabric and dictated a clearly identifiable spatial, socio-economic and racial segregation. This segregation is still represented by two distinct cities - the so-called "cement" city, and the "caniço" city, which is composed of areas that are considered semi-urbanized. The different contexts of formation of the urban fabric - from the colonial to the post-independence period, including in this last one the previous socialist period and the current neoliberal one - are marked by a rural exodus and urban population growth that promoted a (non)regulated occupation and expansion of the peripheral areas of the city, some of which have been object of continuous densification without basic conditions of habitability and infrastructures, especially in pericentral neighborhoods.

Throughout the history of the city, the urban fabric of these peripheries has experienced diverse interventions in the field of urban and housing policies, including attempts to urban (re)organization and upgrading, which counted on the involvement of diverse agents. However, the territorial conjuncture, the rapid urbanization process and the limited resources of the state, associated with certain technocratic policies adopted, among others, have affected the implementation of the new infrastructure networks or the upgrading and maintenance of existing ones, promoting thus their rapid degradation process.

This article proposes to analyze the processes, practices and policies of intervention in the context of infrastructure, housing and urban services in the city of Maputo, focusing on peripheral areas. Reflecting on the access to infrastructure and housing as an element of the Right to the City, Lefebvre's (1968) principles are examined to analyze the socio-spatial inequalities encountered in this regard. Maslow's hierarchy of needs (1943, 1954) is used to demonstrate that these elements are fundamental for the subsistence of the population and its well-being, contributing to its physical and psychological health, safety and protection. The article intends to contribute to shorten the path towards a greater Right to the City for all, through the analysis of the current situation in concrete case studies of pericentral neighborhoods, including existing problems and strategies developed by the population to resolve them.

Jéssica Lage (FAPF-UEM, MZ)

Jéssica Lage, Mozambican and born in Maputo. She licensed in 2012 in Architecture and Physical Planning by the Faculty of Architecture and Physical Planning of Eduardo Mondlane University in Maputo. Currently she is a doctoral student in Architecture in the profile of studies "Housing Project and Ways of Inhabiting" at the Faculty of Architecture of the University of Porto with a thesis entitled "Formalities of 'informal' housing: in pericentral neighborhoods of Maputo".

Maputo's coastline in mutation: built versus natural infrastructure

Maputo's coastal plains represent the last vacant land resource of the Mozambican capital, at the same time that it becomes the envisioned neo-liberal city stronghold. In practice, among diverse intervention proposals and projects, guided mostly by the market's logic, rapidly changing dynamics are creating new urban settings. New urban and mega infrastructure projects are pressing in ecological sensitive areas, and many of them are located at Maputo's region coastline.

The Incomati flood plain, where vast areas of mangrove forests exist, is under pressure from the recently constructed "Circular de Maputo" ring road, intended to connect the neighboring cities of Matola and Marracuene. The consequent division of the landscape by the ring road's embankment partially blocks tidal movements into the plain, compromising the fragile ecosystems that lie within. Mangrove swamps are decreasing, opening the way for this to become Maputo's next urbanized territory, as new urban developments that come along are combination of the application of the current planning tools, the government's wish of a "world class city" and foreign investments, that together are creating a neo-liberal image of the city, as it is happening in other coast-located African capitals such as Luanda, Lagos, Accra. This happens while setting aside the needs and claims of low income populations that now co-exist with the mega infrastructures and still rely on subsistence economies that depend on the coastal wetlands. Can the value of mangroves and the access to it be considered a part of the overall Right to the City? Who claims the mangroves, infrastructure or people?

The aim of this paper is firstly, to analyze the policies and framework that led to the implementation of the "Circular de Maputo" infrastructure as it is. Secondly it aims at analyzing the infrastructure's relation (or absence of) with the flood plain water system and to evaluate how it acts a systemic catalyzer of urban development and consequently, of ecological value degradation. On the one hand, de-layering the complex wetland water system will clarify how tidal movements and natural drainage systems sustain the wetlands and the populations that rely on them. On the other hand, by analyzing the 'Circular de Maputo' ring road superposition to the territory one can speculate on the possibilities that such infrastructure adds or denies to the city development as well as to the balance of its natural capital.

Ana Beja da Costa (LEAF, Instituto Superior de Agronomia, Universidade de Lisboa, PT)

Holds a degree in Landscape Architecture from ISA-ULisboa and received a post-graduate Master in Human Settlements degree from KU Leuven. She participated in research projects on landscape design applied to human settlements in East Timor, India, Ghana and Mozambique, being one of her main research concerns the applicability of knowledge and practices developed in an European setting in these countries specific contexts. Currently she holds a PhD research grant from FCT (Portugal).

(Re)Constructing the right to the landscape: landscape urbanism design strategies in the Zambeze river basin.

The Zambeze river in Mozambique supposedly holds a huge development potential, but its main economic drivers critically affect the river basin. Cahora Bassa dam and future dam projects reduced natural flow regimes and its subsistence agriculture, the booming coal mines pollute the landscape and deforestation aggravated drought and soil depletion. These devastations and the consequent population migrations, accompanied or not by resettlement programs, clearly demonstrate the local population's lack of right to the landscape it inhabits. Its family-scale subsistence practices are no economic match for the internal and external operators – Brazilian Vale mining company, illegal Chinese wood extractors, the Hidroeletrica Cahora Bassa, a state entreprise that manages the main dam et cetera. In the face of climate change, a drastic switch is needed for the survival of the bulk of the population, highly dependent on a performative landscape. The paper discusses landscape urbanism design strategies that investigate a renewed role for the landscape as self-producing subsistence economy. Assuming that the landscape is the main habitat, the studio investigated leapfrogging existing ways of using the landscape as a renewable resource to new mechanisms of landscape and resource creation. Water is fundamental in this transformation: from a concentrated resource available during short periods of time (wet season) and coming down the slopes with brutal force, eroding away the land, a series of interventions hold and spread the water over the landscape from the mountainous areas towards the rivers. The landscape is irrigated allowing self-restoration. Gradually the landscape is activated as a resource and as a habitat. The unsustainable concentration of the settlements on the slopes next to rivers and the fragmented infertile plateaus of individual plots is countered with an extended, continuous productive landscape stretched over the topographic gradient. The range of vegetation reinvigorates the lifestyle of living with trees, under the canopy and using them for a wide range of uses. The building and valorization of the landscape becomes both a tool of survival, but also a tool to claim the land. New productive systems based on small interventions in the landscape strengthen a community scale production and access to its resources, creating socio-economic structures that are much better prepared to deal with external forces that fully claim the resources.

Wim Wambecq (University of Lisbon, PT)

Wim Wambecq is an Engineer-Architect and urban designer trained at KU Leuven and the IAUV. He is currently engaged in doctoral research that explores landscape urbanism design strategies in the Zambeze river basin in Mozambique at the University of Lisbon. As a designer his research-by-design approach has been applied into different contexts, including collaboration with municipalities; urban design studios from the MaHS-MaUSP program; and in international design workshops.

PARALLEL SESSIONS III

Single and collective housing as a modern laboratory in colonial territories: from public order to private initiative

CHAIR: Ana Magalhães (Universidade Lusíada - CITAD, PT)

Architectural production in colonial territories, in Africa or in Asia, was a fertile breeding ground for the experimentation of new collective and single housing models, particularly during the second post-war period. While new universally tending languages associated with the Modern Movement were rehearsed, a response to the specificity of the climate and geography and the creation of bridges with local cultures were also sought. Researches around housing and context interpretation readings allowed for the creation of a vast architectural heritage that is as iconic as polemical nowadays. An example of this is Maison Tropicale, a standard prototype designed by Jean Prouvé for the former French colonies of Niger and Congo, or the Sarabhai or Shodan private houses designed by Le Corbusier for Ahmedabad city in the then recently-created Indian Union. But, while such houses, designed by foreign architects, correspond to importing international models that reflect interpretations of local contexts, one should also stress the role of local architects, many albeit with outside training, such as the case of the work of Geoffrey Bawa in Sri Lanka or Pancho Miranda Guedes in Mozambique, who, in a critical approach, assert a new sense of reality in their designs. This session intends to contribute to a critical comprehensive study of collective and single housing works erected in the former Asian and African territories during the last period of colonialism, in the transition to independence of the States, and allow for a contemporaneous insight of the works, procedures or authors, admitting a large range of themes or issues, for which we will welcome: case studies on collective housing or single houses, their programmes, models and typology variations and formal interpretations in colonial geographies; studies researching the role of colonial governments on housing policy; papers exploiting the relevance and incentive of the private order in house design; researches around the social, cultural and architectural impact, whether negative or positive, had by housing works on the construction of the identity of the new States; studies equating new uses for house space and examining contemporaneous housing building conversion, adaptation and re-use procedures.

Ana Magalhães (Universidade Lusíada | CITAD). Architect (1988, FAUTL). Master's degree in Architectural Theory (ULL, 2001). Phd thesis: "Migrações do Moderno. Arquitectura na Diáspora – Angola e Moçambique" (ULL, 2015). Assistant Professor at Universidade Lusíada since 1990. Research Fellow at CITAD. Published the book "Moderno Tropical- Arquitectura em Angola e Moçambique, 1948-1975", ed. Tinta da China (2009), awarded with DAM Architectural Book Award 2010. Architect and partner at Atelier do Convento since 1989.

Retracing continuity and discontinuity of a vernacular typology mass housing in the colonial context of Morocco: Case of the city of Casablanca

This contribution aims to explore the theme of the courtyard house typology experimented in the context of "mass housing" projects in Morocco during the colonial period. To answer the needs of housing for the rural population newly established in the city of Casablanca, the French protectorate of Morocco launched public housing projects, based on observing the vernacular typology called "Muslim dwelling". Foreign architects were then seeking responses adapted to local residential culture and traditional uses, leading to ones of the most known large-scale architectural and urbanistic projects of "habitat pour le plus grand nombre". From the experience of the neo-médina : " cité Habous" built in 1918, to the " Carrières centrales": the grid 8x8 of Ecochard and the "Nid d'abeille" rehousing operations realized in 1948, the idea of these mass housing projects were based on reinterpreting the traditional courtyard house as a singular type, to conceive both individual and collective housing. these experiences generated new architectural and urbanistic patterns, some of them were universally qualified as innovative urban patterns, that feeded several post-colonial forthcoming realizations. Through an architectural and historical analysis, this paper traces how foreign protectorate's architects took advantages of a vernacular dwelling to build a specific individual and collective housing to moroccan context that goes beyond the CIAM principles of habitat so as to incorporate concerns for culture and traditional uses. It investigates how these different reinterpretations had been evolved differently beyond its own contexts. The article is in an attempt to retrace continuities and discontinuities of courtyard house typology from colonial to postcolonial context in the mass housing projects in Morocco, through the case of the city of Casablanca.

Fatima Zohra Saaid (National School of Architecture Rabat, MA)

Fatima Zohra Saaid is architect and currently pursuing a doctorate research at the National School of Architecture of Rabat, Morocco, in the field of History, theory and doctrine of architecture, under the supervision of Professor Chaoui Omrane Mohammed, about the Patio in the Moroccan context. She is head of Service at the Ministry of National Planning, Urban Planning, Housing and Urban Policy.

Najoua Beqqal (National School of Architecture Rabat, MA)

Najoua Beqqal is architect and currently pursuing a doctorate research at the National School of Architecture of Rabat, Morocco, in the field of History, theory and doctrine of architecture, under the supervision of Professor Chaoui Omrane Mohammed, about the reconstruction of the city of Agadir post-earthquake. She is also working at the Ministry of National Planning, Urban Planning, Housing and Urban Policy.

Sedreddine Mouna (National School of Architecture Rabat, MA)

Sedreddine Mouna is architect and currently pursuing a doctorate research at the National School of Architecture of Rabat, Morocco, in the field of Sustainability in architecture and urban planning, under the supervision of Professor Kharmich Hassan, about the link between "le Milieu" and architecture in -between association and dissociation. She is also head of Service at the Ministry of National Planning, Urban Planning, Housing and Urban Policy.

Siham El Rharbi (National School of Architecture Rabat, MA)

Siham El Rharbi is Architect and currently pursuing a doctorate research at the National School of Architecture of Rabat, Morocco. Her thesis of architecture studies "Space Health & HQE" got the Right Honorable mention after being invited to spend her Master 2 year at the ENSA-Marseille with EGIDE scholarship. Once graduated, she worked in private Firms, then she created her own agency to be able to balance between practice in the private sector and the research as a Phd Student.

Urban Dwellings in Post-Colonial Algeria: From a housing crisis to a crisis of identity

Algeria, like other countries in the Middle East and North Africa region, has a long and rich history of successive civilisations that existed in those parts of the world for the last few millennia and left behind a rich architectural heritage. However, this heritage does not seem to inform the architectural identity, in general and urban dwellings in particular, of the post-colonial era. This research is particularly interested in looking at the impact of the colonial urban housing models, with their social and cultural dimensions, on the design of post-independence urban dwellings. This project will explore some of the issues relating to the lack of cultural relevance in post-independence urban dwellings, whether be it as a consequence of colonial housing models or an inability to reinterpret traditional urban architectural typologies in a contemporary context. The paper will begin with a review of the colonial housing models and policies by way of an introduction that sets out the context that will inform the progress of the research. After a brief overview of the urban change in Algeria since independence in 1962, the paper will focus on exploring the design of post-independence dwellings and urban spaces associated with them, to establish the extent to which these share their design principles with the colonial 'Grand Ensembles'. Using both secondary research (literature review) and qualitative methods to conduct field work in the form of semi-structured interviews and observations, the paper will seek to explore the transition from colonial housing models to post-independence urban dwelling programmes primarily driven by quantity and the need to mitigate against the effects of an uncontrolled demographic explosion in the large Northern urban centres. Those programmes, be them publicly funded or privately initiated and driven, seem to fail to deliver on both architectural quality and socio-cultural needs of the community. It is hoped that the work presented here will begin to ask questions that can inform the architecture-culture-identity debate in Algeria as a typical North African former colony. Matters of the role of heritage in informing contemporary urban housing models are of particular interest to this research programme.

Keywords: urban dwellings, architecture, culture, users, heritage, housing, cultural relevance

Hocine Bougdah (University for the Creative Arts, Canterbury, UK)

Hocine Bougdah is a reader in architecture at the University for the Creative Arts. His research interests include sustainable architectural solutions-using low technology, low cost design and construction methods-and culture as an invisible technology that informs the users' spatial experience. Dr Bougdah is a member of the editorial board/review panel for a number of international publications including the Environmental Sciences and Sustainable Development, the Journal of Islamic Architecture

Ania Djermouli (University for the Creative Arts, Canterbury, UK)

Ania Djermouli is an architect/researcher. She started her path career in Algeria, where she obtained a diploma in Architecture and worked as an architect. She moved to the UK to undertake an MA in Architecture at the University for the Creative Arts. After the Master degree, she started her career as a researcher by undertaking a PhD course in Architecture at the same institution. Interested in Architecture-Culture, the research is focussed on urban dwellings in post-independence Algeria.

Collective housing at the dawn of India's independence. Two generative models and their implications for the architect

In the first three decades of India's Independence (1947-1970s), two models existed for the generation of collective housing by the private sector: the co-operative model –a group of future residents jointly acquire land and organize the construction of housing– and the developer-driven model –a separate actor takes up these roles as his profession and identifies residents afterwards. The co-operative model has its origins in colonial times, but became a common practice in the field of housing after India's independence in 1947. The new government supported its implementation financially and worked out legal frameworks. However, this model was soon to be replaced by the developer-driven approach, which is until today the ubiquitous motor for housing provision in India. This paper questions the impact of this transition for the local architects of these collective housing projects. Did the architect's nature of involvement, his task package, change? Did this evolution in patronage and accompanying regulations have an impact on the architectural design? In answering these questions, the study zooms in on a selection of collective housing projects by two pioneering Indian architecture offices, established in the city of Pune (Maharashtra) in the 1960s: Architects United and V.V. Badawe Architects. The paper compares the architectural characteristics of the designs on paper to these of the actual built projects as they stand today. In addition, data collected from interviews and correspondence in office archives allow tracing the role of the architect in the process of their design and construction. Where relevant, the impact of government policies formulated under the Maharashtra Co-operative Societies Act (1960) and the Maharashtra Ownership Flats Act (1963) are pointed out. As such, this paper sheds light on the roles of, firstly, the lesser-explored private sector in the production of collective housing and, secondly, on the work of relatively anonymous native architects in newly independent nations. The study of the designs by these local architects hence complements the already existing research on international architects practicing in post-war India (e.g. Königsberger, Le Corbusier or Stein) with a better understanding of the 'everyday' architecture of the epoch.

Sarah Melsens (Department of Architectural Engineering, Vrije Universiteit Brussel, BE)

Sarah Melsens is an architect and urbanist, who set base in Pune (India) where she practices and teaches at the BRICK school of architecture. She currently conducts doctoral research on the emergence and development of the architectural profession in India. Sarah obtained a Master of Architectural Engineering at the Vrije Universiteit Brussel in 2009. Subsequently, she studied a Housing and Urbanism at the Architectural Association (AA school, London).

Priyanka Mangaonkar-Vayude (BRICK School of Architecture, Depart. of Architecture, Pune, IN)

Priyanka Mangaonkar is trained as an Architect and Interior Designer and specialised in Craft and Technology at CEPT University, Ahmedabad (India). She is passionate about materials and construction techniques. She has worked as a project co-ordinator at the Centre for Sustainable Environment and Energy (CSEE), Ahmedabad, on a project titled 'Energy efficiency improvements in the Indian Brick Industry'. Recently, she has been researching and documenting the construction history of Pune city.

Inge Bertels (Department of Design Science, University of Antwerp, BE)

Inge Bertels is a historian (KULeuven, 1998) and master in Conservation (R. Lemaire Centre for Conservation KULeuven, 2000). Her personal research focuses on the intersection of nineteenth and twentieth century Construction History and urban history. In April 2008 she successfully defended her PhD 'Building the City, Antwerp 1819-1890'. Since 2008 she gradually started teaching architectural history and theory.

Amit Srivastava (CAMEA, University of Adelaide, AU)

Amit Srivastava is a Senior Lecturer at the University of Adelaide who trained and practiced as an architect in India. As a member of the Centre for Asian and Middle Eastern Architecture (CAMEA) he is involved in the historiography of Post-Colonial Architecture in South and South East Asia, with special focus on the socio-political condition generated by the intersection of de-colonizing and nationalist policies.

Latin America as the missing link between the French Hôtel and the American hybrid

The proposal of this paper is to problematize the disappearance, within the hegemonic historiography of modern architecture, of the hybrid buildings designed simultaneously between 1940 and 1970 in the central areas of the main cities of Latin America. When propose that the inclusion of these type of buildings into an old narrative that predominantly emphasizes an unidirectional dissemination (from the the United States to the rest of the world) results in significantly diminishing its effectiveness.

According to Michael Dennis we can understand the French Hôtel, developed between 1500 and 1800, as a prelude to a wider movement in which the private sphere gradually takes over the public in modern Western societies. The relationship between private buildings and the urban fabric was gradually eroded until it was isolated as an object that stopped dialoguing with the pre-existing urban fabric.

Simultaneous to the studies of Dennis in the 1980s, other authors such as J. Fenton and Martin Musiatowicz, warned us about the increasing appearance of hybrid programs in the last quarter of the 20th century as one of the possible answers to the failures of modern urbanism.

According to Fenton, hybrid programs that dominated US cities since 1890 fell into decline in the 1930s as a result of functionalism, but also due to the New York zoning of 1916 and crash of the stock market in 1929. These authors argue that hybrid buildings resurfaced after the 1970s, assuming a key role in contemporary urban theories. Considering that the contexts studied are Europe and the USA, our hypothesis is that certain solutions, linked to the hybrid housing high-rise was developed in Latin America between 1945 and 1975, initiating discussions about urbanity, density and hybridity at the moment of greatest vigor of modernism.

There is a fundamental intermediate condition here, which differs from the absence of housing in USA city centers, but also from the omnipresence of historic buildings in European cities. In this research, hybrid buildings in large Latin American cities are portrayed as a product of the Latin American laboratory, anticipating a phenomenon that first manifested itself in the critical theories of functionalist urbanism and that consequently gave support to many projects that occupy the pages of the global magazines and books of architecture.

Fernando Lara (University of Texas at Austin, USA)

Associate Professor at the UT at Austin. A Brazilian architect with degrees from the Federal University of Minas Gerais (BArch, 1993) and the University of Michigan (PhD, 2001). The author of several books and hundreds of articles, in academic and professional journals. In 2015 Lara published, together with Luis Carranza, the first comprehensive survey of Modern Architecture in Latin America.

Marcio Cotrim (UFPB-PPGAU, BR)

Marcio Cotrim has a Ph.D. in Theory and History of Architecture from the Universitat Politècnica de Catalunya (2008). Since 2008, he is the editor of the Spanish section of Vitruvius Journal (www.vitruvius.com.br), and since 2011, he is a Full Professor at the School of Architecture and Urbanism, UFPB, where he is a permanent faculty member of the Ph.D. Program. He has published several papers in different journals and books.

Transformation of Post-war /Post-colonial Housing in Sai Gon (Ho Chi Minh City): A Case Study of Nguyen Thien Thuat Apartment Blocks

Ho Chi Minh City, also known as Saigon, is the largest city in Vietnam. While the city is characterized by fast urban transformation, its colonial and war vestiges are still influential as the result of almost 100 years of French colonization and several decades of post-colonial development with American support. Medium-size apartment blocks, locally called as Chung Cu, were initially developed as an immediate response to the population boom and housing need during the post-colonial period from the late 1950s to early 1970s. Chung cu has changed significantly since the end of Vietnam War (1975) with North-South reunification and the socialist influences from Northern Vietnam. Even though Doi Moi (economic reform) seems not show a significant impact on Chung Cu as they did to their counterpart in Northern Vietnam the reopening of Saigon to global market since 1986 does bring a certain changes to this housing typology. While Chung Cu represents the global modern movement in public housing architecture, such as those designed by Le Corbusier during the post-colonial period, spatial and formal changes in Chung Cu reflect the social, economic and cultural resilience and resistance of the local residents whose post-war experiences are under-presented in post-colonial literature. This paper looks at the architectural transformation of Nguyen Thien Thuat housing blocks in central Saigon as a case study. This includes firsthand observation and interpretation of architectural changes to the exterior/interior of the housing blocks, and how these changes have driven by the spatial practices and daily life of local communities. This examination will be integrated into a review of urban history of Saigon as well as relevant urban and post-colonial theories. Implication from the review hopefully will add to current literature in post-colonialism housing.

Loc Tran (Swinburne University of Technology, AU)

Loc Tran is currently doing his PhD research at the School of Design, Swinburne University of Technology, Melbourne, Australia. His PhD research focuses on spatial practices in lane-ways in Ho Chi Minh City, Vietnam. In 2016 Loc was awarded the best Honour student by Swinburne University of Technology for his thesis project on post-war apartment blocks in Ho Chi Minh City.

Dinh Quoc Phuong (Swinburne University of Technology, AU)

Dinh Quoc Phuong (Ph.D) holds a PhD in Architecture and Planning from the University of Melbourne, Australia. He is lecturer at the Swinburne University of Technology. Phuong's research interests include Vietnamese architecture and urbanism; public housing; French architecture in Vietnam. His research has been published internationally including IASTE Working Paper Series: Traditional Dwellings and Settlements (UC Berkeley, 2016). He co-edited the book Unbounded (CSP: UK, 2015).

Kirsten Day (Swinburne University of Technology, AU)

Kirsten Day (Ph.D) is the Course Director of Interior Architecture and lecturer Swinburne University of Technology. Her research emerges from 20 years working as an architect, in-situ examination and an abiding interest in Asia generally and especially Chinese culture. This research includes: cultural identity represented in architecture; architectural practice; future housing. Her recent publications include two edited books and book chapters on the topic of future housing.

China in African, Latin American and Caribbean territories: Examining spatial transformations around diplomacy and economic aid

CHAIRS: Valeria Guzmán Verri (University of Costa Rica, CR)

Natalia Solano Meza (University of Costa Rica, CR)

The key position China has come to occupy in the world economy has seen the implementation of transnational cooperation policies in the form of direct investment and concessional/soft loans for the construction of infrastructure space around the globe. A longer history of Chinese diplomatic strategies has played a major role in forging such economic alliances. Often presented as based on principles such as “mutual benefit,” these can carry development narratives, which are particularly sensitive in the case of countries with colonial pasts, notably those in Africa, Latin America and the Caribbean. The China-CELAC Cooperation Plan promotes “infrastructure development” in ports, roads, business logistics, broadband, radio/TV, agriculture, energy, housing and urban development. The One Belt-One Road initiative includes submarine cables between Cameroon and Brazil, a railway corridor in Tanzania, and hydroelectric and nuclear stations in Argentina. These projects, where extractivism, infrastructure and technology converge, makes them, as Keller Easterling argues, “too large to be assessed as an object with a name, a shape, or an outline.” In architecture, a methodological question arises as to how to examine these spatial situations. Might a possible approach lie in Easterling’s notion of disposition as “a tendency, activity, faculty, or property in either beings or objects—a propensity within a context”? Could disposition, as an agency in a process that may be diverted, adjusted or redesigned, thus serve as a means for examination? This session calls for papers on the potentially radical transformations in global infrastructure space following China’s recent diplomatic and cooperation strategies, mainly in Africa, Latin America and the Caribbean. We are interested in the methodological challenges that analysing these transformations might demand on the discipline, with special consideration of types of connection and interaction beyond reductionist “East/West” approaches. Proposals are welcome on the interplay of variables between: project implementation and logistics, diplomatic favours associated with building/infrastructure networks, transnational dynamics of goods, labour and know-how. Papers may also examine subjacent development/power discourses, histories of cancelation, postponement or concealed rejection, or discrepancies between declared (spatial, environmental, social) intent and undisclosed activities.

Valeria Guzmán Verri (University of Costa Rica) has a PhD in Histories and Theories of Architecture from the Architectural Association School of Architecture (2010). Her research interests include the visual culture of modern and contemporary architectural design, and the relations between form, knowledge and power. She is Senior Lecturer at the School of Architecture and on the Society and Culture PhD Programme at the University of Costa Rica. Currently she is a Visiting Researcher at Southeast University, Nanjing, China.

Natalia Solano Meza (University of Costa Rica) has doctoral Studies on “Project, Theories and Histories” at FAUP, Porto, Portugal under the tutelage of Alexandre Alves Costa and Jorge Figueira. Her research/work topics are: Tropical Architecture, Postcolonial Studies, Colonial/Postcolonial Narratives, Architecture and Decolonisation, Architectural Pedagogies, Dissident Practices in Architecture, Latin American Regionalisms. She is Invited Lecturer and Researcher at the School of Architecture, University of Costa Rica.

Emergent geographies of expansion: Contested agro-extraction and the explosion of the soybean frontier in Brazil

Amidst concerns about the precariousness of both ecological and social sustainability on a global scale, there is a growing demand for an analytical framework that transcends the nature/society duality and offers a novel and integrated platform for understanding both. In pursuit of that goal, the present analysis uses a political ecology perspective to understand agricultural production as an area that serves as, perhaps, the most representative nexus between society and nature. The 'soyfication' of Brazilian agriculture is used as a case study through which the Brazilian territory is rendered as an entity with highly complex performance and function, and an object of relations of appropriation that involve geo-strategic, economic, symbolical, and other intentions. Agricultural intensification and GMO-dependence in Brazil have resulted in an agricultural monoculture, extensive herbicide use, an unsustainable reliance on genetic engineering, a tenuous socio-spatial re-organization and deforestation. Perhaps ironically, this intensification is driven largely by international meat demand as GDPs increase; 80% of the soybeans that are produced in the Amazon region are used for animal feed. The focus of this study is, thus, oriented upon China as it constitutes the principal destination for Brazilian soybean exports and a major source of direct investment for the state of Mato Grosso. In this regard, infrastructure developments to facilitate soybean exports, acquisitions of land to develop agribusinesses and the reshaping of the Brazilian political landscape are just a few examples of Chinese influence in the region. The soybean is, hence, conceived as inherently political, and therefore contentious and subject to all manners of tensions, conflicts and social struggles over its appropriation, transformation, and distribution, with socio-ecologically uneven consequences. The present analysis seeks to elucidate the relationship between the social cycle and the industrialization process of soybean, with respect to China, as it has been unfolding in Brazil, and strives for an approach that brings together the design and social sciences disciplines. In this context, the soybean is viewed as a hybrid object that fuses together physical, biological, social, political, economic, and cultural processes rendering the Brazilian territory as the hinterland of the hinterland; in other words, a space serving someone else's ever-increasing demand for luxury consumption.

Angeliki Giannisi (Harvard Graduate School of Design, USA)

Angeliki Giannisi is a graduate architecture student at the Harvard Graduate School of Design. She has completed her Bachelor of Architecture at the Technical University of Munich where she received her final thesis with distinction. She has been an exchange student at the University of Texas at Austin and has worked in Germany, Greece, and Rwanda. Her main field of studies concerns matters of urbanization under the framework of political-ecology, in the context of Latin America and Africa.

Infrastructures For Global Production in Ethiopia and Argentina

Chinese state and private companies are especially prominent among the multi-national development and industrial cooperation partners involved in planning and building spaces of globalized production in Africa and Latin America. In this paper, we take focus on specific infrastructures for processing, manufacturing and circulation in Ethiopia and Argentina which have been or are being developed in cooperation with Chinese companies and financial institutions in recent years. We discuss the physical architectures and urban context of these infrastructures, and situate them within different spatial and temporal layers of infrastructure and industry development. Moreover we intend to disentangle the complex web of actors involved in their planning and realization in an attempt to conceptualize them as transnational urban spaces. Ultimately, we aim to build an understanding how the material and immaterial infrastructures of globalized production articulate and embed a particular set of uneven spatial and social relations. Informed by recent debates on the role of space in Global Commodity Chains and Global Production Networks (Brown et al., 2010; Kelly, 2013; Kleibert & Horner, 2018; Phelps, 2017) and the frameworks' engagement with critical theory (Bair & Werner, 2011; Werner, 2016) we propose an approach which links concepts of global production relations with geographical thinking on uneven spatial development (Sheppard, 2016; Smith, 1984). The latter Marxist approaches offer promising entry points for examining relationships between the built environment and global production relations and for contextualizing these within the larger political economy of uneven spatial development.

The paper presents two current case studies of commodity hubs, i.e. infrastructure complexes enabling the circulation and processing of goods within global production networks, which are being built with significant involvement of multinational, specifically Chinese actors. The first case concerns building spaces of global clothing production in Mekelle, Ethiopia in conjunction with national communication and supply networks. The second case concerns grain shipping and processing facilities in Rosario, Argentina and their connections to agroindustry regions through rail and road networks. The concluding section lays out some theoretical and methodological considerations with the aim of building an analytical framework to compare and contrast the case studies as empirical entry points to study the nexus of globalized production, infrastructure provision and uneven development. The paper draws on recent research including site visits and stakeholder interviews in Ethiopia (Addis Ababa and Mekelle regions) and Argentina (Rosario and Buenos Aires).

Elke Beyer (Technische Universität Berlin, DE). Elke Beyer is a researcher at the Institute for Architecture, Technische Universität Berlin. She taught history and theory of architecture at ETH Zurich, where she completed her PhD. She was a research associate in the project Shrinking Cities, Berlin, and at the Leibniz Institute for Research on Society and Space, Erkner. Her research fields include the post-WW2 era, leisure architecture, and global knowledge transfer in planning. She works on the project „Transnational Production Spaces“.

Lucas-Andrés Elsner (Technische Universität Berlin, DE). Lucas Elsner is an urban researcher at the institute of architecture, Technische Universität Berlin. He holds degrees in geography from the University of Münster and in urban and regional planning from Technische Universität Berlin.

Anke Hagemann (Technische Universität Berlin, DE). Anke Hagemann is an urban and architectural researcher at the Institute for Architecture, Technische Universität Berlin. She graduated in Architecture in Berlin, worked as a research associate in the exhibition project Shrinking Cities, Berlin, and taught at the ETH Zurich, the Technical University of Stuttgart, the HafenCity University Hamburg, and at Technische Universität Berlin. Currently she works on the project „Transnational Production Spaces“.

Philipp Misselwitz (Technische Universität Berlin, DE). Philipp Misselwitz is architect and urban planner educated at Cambridge University and the Architectural Association London. PhD in 2009. Since 2013, Chair of the Habitat Unit at Technical University Berlin. Partner at Urban Catalyst Berlin. His research and practice relate to user-driven and process-oriented planning, participation and coproduction in transformation-to-sustainability processes and urbanisation impact of translocal dynamics such as migration or globalised production.

The Rise of a Maoist Pragmatism: Revisiting China's aid projects in the 1970s

In recent years, China's aid projects overseas especially those infrastructure projects under the initiative of One Belt-One Road attracted increasing international attention. Many of these projects date back to the aid project constructed in the Mao era (1949-1976), including the railway corridor in Tanzania. This paper aims to examine the historical root of China's aid projects overseas by focusing on a critical transitional period from 1964 to 1976. In this period, China's aid projects increased dramatically due to the change of China's foreign policy in the context of international détente. In the 1960s, China exported "revolutionary experience" to the Third World. However, into the 1970s, China stepped out of the turmoil of the Cultural Revolution and began to promote "peaceful development" in the global arena of aid projects. A "Maoist pragmatism" matured, in which both Maoist ideology about communist revolution and a pragmatic approach were emphasized. The "Chinese model" of foreign aid that was identified by some scholars in recent years could be seen as a development of this Maoist pragmatism that took form in the 1970s. This paper adopts a methodological approach to comprehensively analyse three factors in the architectural project, namely, form, politics, and knowledge. The role of architects was emphasized - they created architectural forms to materialize the political intentions by critically absorbing foreign knowledge. Two architectural cases were selected to do in-depth analysis, namely Bandaranaike Memorial International Conference Hall (BMICH) in Colombo and the Tanzania-Zambia Railway (TAZARA) Terminus in Dar es Salaam. In the case of BMICH, Chinese architects created a new iconic image of monumentality by creatively adapting the aesthetics of American populism manifest by the American embassy in India. In another case of TAZARA Terminus, a modernism with Chineseness was confidently exported to the Third World on a large scale. I would argue that this aesthetic dimension of aid project is by no means less important than the global networks of political alliance and knowledge transfer. Just as Jacques Rancière suggested, aesthetics and politics share a common framework which he termed as the "distribution of the sensible".

Ke Song (School of Architecture, Harbin Institute of Technology, Shenzhen, CN)

Ke Song is assistant professor at School of Architecture, Harbin Institute of Technology (Shenzhen). His research is centred on architectural history of modern China, with a focus on the history after 1949. He received his bachelor's (2011) and master's (2013) degrees from Tsinghua University in Beijing and his PhD (2017) from the University of Melbourne.

Chinese road construction activities in African cities: a case study of Kampala

Since the early 2000s, China has played an increasing role in the development of infrastructure in Africa. Latest statistics show that the construction sector stands as a top destination for Chinese FDI stock in Africa, while almost half of China Eximbank loans to Africa between 2000 and 2015 goes to the transportation sector, including roads, railways, airports, and harbours (Eom et al., 2017). This presentation seeks to cast light on Chinese engagement in infrastructural projects in Africa through a case study of Chinese road construction activities in Kampala, the capital of Uganda. Based on interviews with relevant stakeholders from both the Ugandan and Chinese sides, it aims first at conducting a mapping exercise to establish the current presence and roles of Chinese actors in Kampala's city road infrastructure, and then investigating the "objects of negotiation" that emerge during the daily project implementation, with a strong focus on the perspectives from the Ugandan stakeholders.

Hang Zhou (SOAS, University of London, UK)

Hang Zhou is a PhD candidate at SOAS, University of London. He worked previously as research assistant and later as researcher in the China and Global Security Program at Stockholm International Peace Research Institute (2012-2015), with a focus on China's foreign policy and China-Africa relations. He earned his master's degrees in peace and conflict studies from Uppsala University, Sweden and *étude comparative du développement* from *École des hautes études en sciences sociales* (EHESS-Paris).

Infrastructural development in the European Portuguese territory in the late colonial period

CHAIRS: Paulo Tormenta Pinto (DINÂMIA/CET-IUL, PT)

João Paulo Delgado (Beira Interior University + CEAU-FAUP, PT)

The late period of the Portuguese dictatorship was marked by a vast economical impulse. The National Development Plans, launched in 1953 with the support of the Organization for European Economic Cooperation (OEEC), introduced a shift, aligning the country in the same cycle of the European reconstruction through the Marshal Plan. In 1960 the accession of Portugal to the European Free Trade Association (EFTA) increased this development process, through the opening of the country to foreign investments. In 1968, Marcelo Caetano, who became the Prime Minister succeeding Oliveira Salazar, inaugurated the so-called 'marcelist spring' period. During those years the infrastructural investments were planned not only in the colonial overseas territories (Angola, Mozambique, Guinea-Bissau, Cape-Verde, São Tomé and Príncipe, East Timor, and Macao) but also in the European homeland. After the Salazar Bridge construction over the Tagus River, concluded in 1966, the port of Sines and the Alqueva dam were the most important investments of the regime. Those strategic infrastructures were part of a set of an ambitious plan which foresaw territorial domain, the exploitation of raw materials, and the growth of commercial dynamics. The role of the National Laboratory of Civil Engineering (LNEC) was determinant in this period, largely contributing to surveying the development of building technologies such as concrete and steel, and also to the homologation of other materials and components essential to national policies. This session is opened to proposals resulting from researches on critical and historical analysis concerning the infrastructural development in the European Portuguese territory in the late colonial period. Furthermore, the session welcomes any other related comparative studies, in order to jointly reflect upon synchronic processes taking place in other mainland and/or colonized territories.

Paulo Tormenta Pinto (ISCTE-Instituto Universitário de Lisboa - DINAMIA/CET-IUL). Architecture graduation at the Lusíada University, in 1993. Master degree and Ph.D. at the Polytechnic University of Catalonia, concluded 1996 and 2004 respectively. He is Associated Professor at the Department of Architecture and Urbanism. He served that Department as President, between 2007 and 2010, being also Director of the Ph.D. program, between 2011 and 2017. Currently he is the Director of the Integrated Master in Architecture and an Integrated researcher at DINÂMIA/CET-IUL.

João Paulo Delgado (Beira Interior University - Porto Architectural School Research Centre). Architect by the Lisbon School of Architecture (FAUTL), 1986. Master degree in by FAUTL, 1998. PhD degree in Architecture by the University Institute of Lisbon (ISCTE-IUL), 2015. Associate researcher at DINÂMIA/CET-IUL. Currently Invited Assistant Professor at the Beira Interior University, Department of Civil Engineering and Architecture, and FCT grant recipient for postdoctoral research project at the Porto Architectural School Research Centre.

Tropical Medicine as an Imperial power expression

The complex of the Instituto de Medicina Tropical (Medical Institute of Tropical Medicine) and the Hospital do Ultramar (Overseas Hospital) was built after the WWII in the former area of a large farm located in Junqueira by the Tejo river. The farm Quinta do Saldanha was acquired during the Republican regime (1919), in order to host the Hospital Colonial and the Escola de Medicina Tropical created by the king D. Carlos' I and installed in the 18thC. Cordoaria building in 1902. This progression reveals the interest of successive governments - monarchy, republican regime (1910-1926) and New State (EN, Estado Novo) dictatorship (1926-1974) - on the overseas healthcare envisaged as research centers localised in Lisbon, the capital of the Empire. The aim of this paper is to analyse the building complex and its role in the development of the city of the 20th century as a key equipment. The Instituto de Medicina Tropical was built (1955 -1958) with a project by Lucínio Cruz and Gonçalo Ribeiro Telles, following the construction of the Hospital do Ultramar (1948-1957) by Read Teixeira and Artur Bentes. The Hospital do Ultramar building – an political commission from the Overseas' Minister Professor Marcelo Caetano - was intended to provide medical assistance to civilian and military personnel returning from the Portuguese Ultramar territory. The Instituto de Medicina Tropical intended to be the headquarters of a deepen knowledge and research on the Tropical diseases. Both buildings, in a single urban complex, represent the language of Portuguese modern fascist architecture. At the same time, in colonial Portuguese territory, Marcelo Caetano (1906-1980) the Overseas Minister, created in 1944, the GUC (Gabinete de Urbanização Colonial) to develop, based in Lisbon, projects for all the Empire, including the ones related to healthcare, specifically planning the construction of sanitary posts through standard projects with the intervention of the same architect Lucínio Cruz, who was also the author of the Medicine Faculty of Coimbra University. Through the critical analyze of the architectural language and the urban expression of this projects in the framework of EN political affirmation between colonies and Metropolis, the purpose is to support the idea that it was erected as an “acropolis” in front of the Tejo river, outlining a symbolically symmetry centered by Garcia da Horta statue, the 15thC. scientist who linked the old and the new World.

Ana Tostões (Instituto Superior Técnico, Universidade de Lisboa, PT)

PhD, architect, art historian, chair of Docomomo International, editor of the Docomomo Journal. Full Professor at IST-ULisbon. Researcher at CiTua on Critical History and Theory of Contemporary Architecture. She coordinated the research project Exchanging World Visions on modern Sub-Saharan African architecture, awarded with the Gulbenkian Prize 2014. Now she is coordinating the project Cure and Care, on Healthcare Infrastructures.

Elisa Pegorin (FAUP/IST-Universidade de Lisboa, PT)

Architect (UAVenezia) PhD (FAUP) with a thesis on the relationship between Portugal and Italy during the Fascist Period. She is researcher of the project Cure and Care, on Healthcare Infrastructures.

Maria João Neto (FL-Universidade de Lisboa, PT)

Researcher at ARTIS, she graduated in Art History at the Faculty of Arts of the University of Lisbon in 1985. PhD in 1996 with a thesis "The DGEMN and the Intervention in Architectural Heritage in Portugal (1929-1960)". She carries studies and research projects in History and Theory of Restoration, Conservation and Integrated Management of Artistic Heritage. She is the Director of the Master's Degree in Art, Heritage and Restoration Theory at FLUL.

The UNOR 40 Plan (1971-1972) by Hestnes Ferreira - as a more structured expansion proposal for a planning unit in Lisbon

The aim of this paper is to present the work of Hestnes Ferreira and his team, namely for the UNOR 40 planning unit in Lisbon, as a study case of an infrastructural enhancement in Mainland Portugal during the early 1970s.

Between 1968 and 1970, Lisbon Mayor Santos e Castro, following the impulse of the so-called “Marcellist Spring”, and after seeking internal advice, decided to commission some young architects to develop urban plans for the city, the UNOR plans.

UNOR plans were a consequence of the Lisbon Plan of Urbanization (PGUCL), developed by architect and urban planner Meyer-Heine between 1963 and 1967. This, in turn, was intended as an instrument that would respond to new urban realities, i.e., the increase of the car traffic; the inception of the metro network; the construction of the Tagus Bridge; the tertiarization process of the city center; and the growth of its surroundings.

Three main guidelines resulted from PGUCL: 1. Creation of a distributor axis, , passing close to the Airport, and supported to the north and to the south by the Northern highway and by the new Bridge; 2. Extension of Liberdade Avenue as a major monumental axis, but with freeway functions, with the double purpose of decongesting the downtown area and of creating a new pole, the Alto do Park, to diverge traffic to the outskirts; 3. Division of the city into "base planning units", designated as Land Management Units, or UNOR.

The UNOR design teams were recruited outside the municipal staff. For UNOR40 the team was coordinated by Raúl Hestnes Ferreira and included architects Rodrigo Rau and Vicente Bravo, landscape architect Gonçalo Ribeiro Teles, and also an urban geographer, Jorge Gaspar. These were in charge of planning a vast zone between Campo Grande and Benfica, using a traffic study developed by French consultants.

The main results of the UNOR 40 Plan were to redefine the layout of the North-South Hub and the Combatentes and Lusíada Avenues, as a way of ordering the urban network of this sector, including the urban access to Telheiras. The plan also comprised the creation of an institutional square, based on a program that included museums, institutes, office buildings, and a church.

However, the applicability of the UNOR 40 Plan was practically nil, excluding only the layout of some road axes.

Alexandra Saraiva (ISCTE-IUL, Dinâmia'CET-IUL, PT)

Alexandra Saraiva (1972) Architect (1995) and Master of Architecture (2008) by Universidade Lusíada Porto. PhD in Architecture from University of Coruña (2011). Professor at Universidade Lusíada Porto, since 1996. Master's thesis adviser in architecture. Researcher (2007-2015) at CITAD with published articles in international conferences context. In 2015 integrates DINÂMIA'CET-IUL from ISCTE, as post-doctoral researcher, with FCT Post-Doctoral Grant (SFRH/BPD/111869/2015).

The design of the Sines Project 1971-2017: modernity dilated in space and time / the architecture of places-shapes

This communication intends to present and discuss the design of the "Sines Project", in the context of large infrastructural developments, operated at the end of the colonial period in Portuguese territory.

The "Sines Project" started in 1971, constitutes the great attempt to create an industrial pole in Portugal. In response to the world crisis of Oil with the closing of the Suez Canal, the Portuguese coast appeared as a great alternative for the international logistics traffic. Sines is the choice of the regime, by allying the bathymetric conditions of the coast, with deep water port, to a territorial interland platform capable of receiving the entire chain of infrastructures resulting from its activity.

It is in the Marcelist spring that the (G.A.S.) Sines Area Office (D.L.270 / 71 of June 11, 1971) was created that "introduces a new and decisive central element of the state's industrial policy" (Patricio, M.T., 1991). The publication of the "General Plan of the Sines Area" (presidency of the council of ministers, 1973) produces the political and social framework of the decision. But it is from 1975, "the 2nd phase, the implementation phase", as Silva Dias (Mendes, R 2008-, unpublished interviews with FSDias) states that a first set of texts and drawings appears exhaustively in the magazine BINÁRIO 209-210, in 1976. 30 years after the closure of GAS in 1986, this discussion is also about expanding and materialize the problematization started with the academic work in a Competition promoted by the Lisbon Triennale of Architecture in 2016: "Sines. Logistics by the sea "(Mendes and Labastida, 2016).

The "DESIGN OF SINES", begun in 1971, appears between the radical foundations of the Tábula Rasa with the heterodox derivations of a networked modernity, dilated in space and time. It is intended to clarify with this study PLACES-SHAPE notion "LUGARES-FORMA"(Mendes, R.2017), the design that today weaves a network that connects the territorial domain of the various clusters of the industrial and logistic port of Sines with the new city of Santo André and the ecological and environmental reserve.

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Rui Mendes (ISCTE-IUL / DAUAL / DAUE, PT)

Architect (1996),co-editor of Journal Architects 2012-2015, co-editor of the book "Lisbon Ground" Venice 2012. co-curator with Marta Labastida of Lisbon Triennial Universities Award for Architecture in 2017.The Exhibition project for the Universities Contest "Sines - Logistics by the sea"selection Prémis FAD 2017. "House in Santa Vitória, Beja"Exhibition TAL2010 and "V BIAU Montevideo.06." Lecturer at the DA/UAL since 2009 and at the DA/UE since 2012.Part of IAPXX 2005, coord Prof.Ana Tostões.

The beginnings of the Polytechnic Institute of Covilhã (1973-1975): a search for continuity

In the 1970's, the Portuguese city of Covilhã was living a crisis: most factories had closed its doors, the landscape was slowly degrading, and economic and social difficulties were aggravated by the city's location.

To face this decline, the Polytechnic Institute of Covilhã was created. With an architectural project by Bartolomeu Costa Cabral, between 1972 and 2003 several buildings were designed – phases I, II, III, IV, V, Computer Centre, Central Library and Wool Museum, all of which would become a part of University of Beira Interior. The architect proposed both new constructions and the transformation of decaying industrial buildings. The general plan was drawn in 1972, and the first buildings were also conceived and built in the 70's. Continuity between spaces, the clear distinction between the existing and the new buildings characterize these interventions, according to Nuno Teotónio Pereira, who also states that it's not just in the “wise safeguarding” of industrial patrimony that the work of Bartolomeu Costa Cabral is distinguished: each intervention, writes the author, is a “model creation”, valuing the urban landscape and providing the buildings with characteristics of unusual quality.

These buildings constitute a unique case in Portugal, not only because of the architect's innovative approach – proposing the transformation of existing industrial buildings, which makes it one of the first initiatives, in Portugal, to preserve its industrial patrimony –, but also because it was conceived during a period of over thirty years by the author, thus showing the fluctuations in his architectural thought, in spite of the coherence of the whole given by the strict following of the directives exposed in the general plan. For if the new buildings erected in the 70's and 80's (phases III, IV and V) may refer to the English brutalist movement (with which Bartolomeu Costa Cabral became acquainted in 1965), the buildings from the 90's denote different approaches.

This communication focuses on the general plan and the first buildings conceived in the 70's for Covilhã, which are the architect's first experiences with building renovation and with higher education programmes. Our aim is to integrate these interventions in the Portuguese panorama of the 70's and in the architect's professional path and architectural thought, revealing how they materialize, after all, a manifest for Continuity, a concept which permanently underlies his work.

Mariana Couto (Universidade de Coimbra / Centro de Estudos Sociais-CES, PT)

Mariana de Oliveira Couto was born in Covilhã. From 2004 to 2009, she has attended the Integrated Master Degree Course at University of Beira Interior, having concluded the fourth year at Università degli studi di Roma "La Sapienza", under the Erasmus programme. In 2011, she was admitted to the Doctoral Programme at University of Coimbra, where she is currently developing an investigation focused on Arch. Bartolomeu Costa Cabral's body of work, under the supervision of Paulo Providência.

Materiality & Mobility in the construction of Colonial Landscapes

CHAIR: Alice Santiago Faria (CHAM, FCSH, Universidade NOVA de Lisboa, PT)

This panel aims to discuss the material dimension of colonial landscapes and reflect on the impacts of these elements, and histories of materiality, in post-colonial times. Considering that material things and people are intertwined and that the social impact of materiality matters, the panel proposes to address connected histories of materiality across time and space.

While acknowledging that materiality is a thematically broad concept, for the purpose of this session, materiality will essentially include construction materials (new or re-used), buildings and parts of buildings, technologies, among others; however, it will not include texts, images, or other objects of representation.

Of course, most circulation of materiality occur together and along with several other types of mobilities (Guggenheim and Söderström, 2010). Without intending to undervalue these connections/relations, this panel will give preference to proposals that analyse paths, flows and geographies of material things. Proposals are also welcome that analyse the influences on material connectivity (trajectories, prices, durability, technologies, the mobility of people or other constraints of daily life or of a particular event) and how they influence the establishment and transformations of material mobility. The opening of the Suez Canal or the rise of prices during times of conflict are practical examples of such events. Similarly, the impact and importance of non-geographical/local movements of materiality may also be addressed.

Alice Santiago Faria (CHAM, FCSH, Universidade NOVA de Lisboa) is currently a researcher at the CHAM, FCSH, Universidade NOVA de Lisboa, where she coordinates the "Art and the Portuguese Overseas Expansion" research group. Graduated in Architecture at Coimbra University, she holds a PhD. in Art History at the Université de Paris I. She is member of "Pensando Goa" research project, Universidade de São Paulo (FAPESP 2014/15657-8). Her research focuses on colonial public works in the Portuguese Empire during the long 19th century.

Transposing typology: the second life of the Portuguese tower-house in the Northern Province of the “Estado da Índia” and its impact on the landscape (16th-18th centuries)

Between the mid-16th century and the 1730s, the Portuguese Empire controlled a territory stretching along the western coast of India, from the region of Mumbai up to Daman. Known as the “Northern Province”, this essentially rural region was structured upon a network of about 750 villages, besides a handful of heavily fortified coastal towns. The villages were leased as feudal property mostly to Portuguese veterans and their descendants, who often built tower-houses in their estates, serving both defensive and residential purposes. This text addresses the tower-houses of the “Northern Province” - a typology transposed from Europe to Asia - and assesses their importance within that territory's colonial landscape and its defensive system. The tower-house is a typology with ancient roots and a surprising longevity. Combining both domestic and defensive functions, it sprung up in various areas of Western Europe during the later stages of the Roman Empire. In Portugal, the tower-house typology flourished during the 13th and 14th centuries. Until recently, it was generally unknown that in one of the territories of the Portuguese Empire, the Northern Province, the tower-house typology had an unexpected “second life”. Hundreds of such structures were built, both to provide a rural home to the territory's Indo-Portuguese settlers, and to form a first line of defence in case of attack by belligerent neighbours. In this paper, besides describing the context that led to the adoption of this building solution, I will describe the profound impact that the network of tower-houses had upon the landscape of the Northern Province - arguably the first landscape of European influence in mainland India. Focusing on flexibility and permanence values of this typology, I will also map its dissemination and evolution in the territory, demonstrating how the tower-house of the Northern Province had a very distinct evolution from its counterpart in Portugal.

Sidh Losa Mendiratta (Centro de Estudos Sociais - Universidade de Coimbra, PT)

Sidh Losa Mendiratta was born in Porto in 1977. He is a post-doctoral fellow at Centro de Estudos Sociais, Universidade de Coimbra, and an adjunct professor at Universidade Lusófona do Porto. He currently specializes in cultural heritage of Portuguese influence in India.

Network: The Global Economy of the Kolar Gold Fields 1883-1960.

This paper traces the materiality of gold production in the Kolar Gold Fields, one of the few, if not the only successful gold extraction industry in British colonial India. The Fields produced over 1.7 million pounds of gold over its lifetime, from the late 1880s till production came to a standstill in the 1960s. In this paper I talk about how gold mining was increasingly entangled within a network of speculative trading on the London Stock Market, allowing land claims to be made by a Euro-American conglomerate of shareholders and investors. Consequently, the landscape of the Kolar Gold Fields was moulded through speculation that impacted both the underground and overground. While the unseen pressures of market forces drove excavation works deep into the earth, agricultural workers were brought into its fold with the promise of employment and modernity. Backed by British and American capital, new infrastructures and technological innovations were constructed around the mines to assure the workers of the good that these projects would bring. I argue that these constructions did foster a new age of modernity, but not without the subtexts of social control and imperial authority. Straddling the thin line of the earth's crust, the historical inheritance of the Kolar Gold Fields: the global political events, technological innovations and development efforts, economic change and the influx of labour are some of the key characteristics that created its built environment. Here, I assert that the nature of colonial economics behind the industry says much about the role of architecture within a larger network of "gray, obscured genealogies". Finally, I argue that the visible residues of Kolar remain embedded across various sites the world over, and continue to persist in contemporary governance driven by global market ideologies.

Shivani Shedde (Princeton University, USA)

Shivani Shedde is a practising architect and doctoral student at the Princeton University School of Architecture. Her work addresses patterns of architectural production that induces both, environmental and social change. Previously, Shivani was an Instructor at the Yale School of Architecture where she facilitated courses in architecture and urban design. She holds a Master's degree from the Yale school of Architecture ('16) and a Bachelor of Architecture from the University of Mumbai ('13).

Reassessing heritage identities: Chinese entrepreneurship and the building of colonial Macao's urban landscape (1856-1872)

On January 4th 1856, a fire broke out in the Bazaar, Macao's most prominent Chinese district, destroying over eight hundred shophouses and affecting thousands of people. Four days later, the Portuguese Governor had already issued instructions for rebuilding, projecting the widening of four main streets and a large reclamation plan. This would be the first time colonial Government intervened in the planning and management of the Bazaar. Commanding the district's land and construction policies had been the prerogatives of Canton authorities up until their eviction from Macao in 1849, setting the beginning of the end for old Macao's Chinese and Christian cities living back-to-back. By the 1860's, what had started as a response to a crisis, transformed into a full-fledged Government plan to expand the urban territory by restructuring the Bazaar's riverfront. With the influx of refugee population from the Taiping rebellion and 2nd Opium War, the pressure to grow was intense, which agreed with the political agenda of ending the old divided sovereignty system and claim Macao as a Portuguese colony. Meanwhile, the gambling and commodity concessions, including coolie trade, had helped develop local Chinese fortunes, which would turn out to be Portuguese ambition's best allies. Under the banner of "one benevolent Government for all", these Guangdong and Fujian entrepreneurs financed and provided the workforce for most renovation projects culminating in the 1872 inauguration of the New Bazaar area: a unique urban landscape of Southern-Chinese architecture in a planned colonial Portuguese urban mold. The post-handover 2005 inclusion of the Historic Centre of Macao in the World Heritage List promotes its representation as a meeting place of cultures between East and West. In what concerns the city, however, the configuration of the protected areas, leaving out all major Chinese districts, ends up perpetuating the stereotype of the divided Chinese vs. Christian city. This artificial frontier is exacerbated by concentrating on the monuments while failing to address their urban context, also a legacy of late Portuguese administration's heritagization models. Telling the story of the Chinese Bazaar's mid-19th century transformation, mainly through the comparative study of historical plans, this paper aims at better understanding and enhancing the urban landscape's mixed heritage identities, thus contributing to dissolve internal frontiers and restore cohesion to the city.

Regina Campinho (PhD candidate at the Institute for Interdisciplinary Research, University of Coimbra, PT, and at the History of Contemporary Architecture Research Center, University of Lorraine, FR)

Since 2015, Campinho is a PhD candidate on Heritage of Portuguese Influence. Her research, funded by the University of Lorraine, Macao Foundation and the Council of University Presidents of France and Portugal, focuses on the city of Macao in Portuguese urban history, particularly in the long 19th century's European imperial context. Graduate of Porto School of Architecture, she holds a post-graduate degree in Architectural and Urban Heritage from the Paris Centre des Hautes Études de Chaillot.

By Hammer and Chisel: Resource Extraction and the Statue Bugeaud in French Algiers

The statue of the maréchal Bugeaud stood at the center of the Place d'Isly in Algiers until its removal following the Algerian War of Independence in 1962. Thomas Bugeaud was known for the brutal tactics he employed in Algeria in his bid to crush resistance movements and conquer Algerian territory during the 1840s. Under his watch, French troops employed scorch and burn tactics (razzias) which led to the death of thousands of Algerians. Bugeaud's larger ambitions for the country were to subjugate it "by sword and by plow," eventually replacing the military occupation of Algeria with the settler colonial cultivation of its land and the extraction of its resources.

The statue to Bugeaud erected in Algiers was among the first such commemorative monuments in French Algeria in the 19th century and it garnered a great deal of attention from the press. Surprisingly, much of the writing that appeared following the monument's inauguration focused on the stone base of the monument and not on the bronze statue itself. Indeed, the base was made of porphyry, a semi-precious igneous rock valued for its appearance and historical use and symbolism during Roman times. Large deposits of the stone had been discovered on Cap-de-Fer, a peninsula jutting into the Mediterranean in north-eastern Algeria, but its extraction proved perilous due to the mountainous terrain and the stone's unyieldingly hard composition. Large fold-out drawings detail the ambitious scale of the undertaking to extract the block of porphyry used for the base of the statue. Engineers were selected, a camp housing thirty workers was built, a large pit dug and a block of the stone painstakingly extracted by hammer and chisel. The operation lasted months.

Colonialism cannot be fully understood without the processes of resource extraction and the circulation of materials that it occasioned. If the drawings of Cap-de-Fer strike a heroic tone it is because the block that functioned as the base for the statue of Bugeaud celebrated the true prize of France's conquest of Algeria: the riches of its mineral resources. My paper will look at the question of mineralogical extraction as it became one of the defining industries in French Algeria in the 19th century. I will then turn to examine the ways in which porphyry came to be prized in Algeria as a material imbued with ancient Roman and imperial connotations, ideals which helped buttress France's own imperial delusions during the colonial period.

Ralph Ghoche (Barnard College, Columbia University, USA)

Ralph Ghoche is an historian of architecture and urbanism. His work is focused on 19th century French architecture and its relationship to theories of ornament, archeology and aesthetics. Ghoche's more recent work is directed towards French colonial architecture in Algeria during the Second Empire. He holds professional and post-professional degrees in architecture from McGill University and a PhD in architectural history and theory from Columbia University.

Networks of Ecological Development in Late-Colonial Kenya

Infrastructure and development policies have deep and long-lasting material consequences. While not a controversial statement, this fundamental fact has long been ignored by historians of colonial development in the British Empire. Instead, work has privileged official narratives of economic utility, as opposed to foregrounding the lived experiences of those communities who had development imposed upon them. While the array of community responses stretched from collaboration to resistance, attention also needs to be given to the material impact of development and infrastructure projects. Studying two projects in late colonial Kenya, based in Tana River and Kitui, this paper considers the social, cultural, and environmental implications of development. Resettlement and irrigation projects both extended their influences beyond the immediate area of construction, bringing in labor and material from across the colony. As such, we cannot solely identify infrastructure with the site on which it is built, but rather as the result of networks of exchange and extraction with extensive social and cultural implications. In Tana River, the circulation of detained persons was fundamental to the creation and extension of irrigation and agricultural schemes, bringing diverse groups into contact and dramatically altering social relations. In comparison, resettlement schemes in Kitui opened ‘untouched’ lands to grazing and agriculture, altering tribal land use patterns and ideologies of ownership. This latter point is particularly significant in that movement was restricted to certain communities, thoroughly undermining existing transhumant mobility in the region. These policies thus had both ecological and social consequences that are generally hidden in macro-historical analyses of colonial development. This paper therefore considers the mobility of individuals and their property under a developmental state in the late colonial period, while also drawing comparisons with the post-colonial period. Invoked within this will be associated movements of capital and infrastructural materials that made these projects possible, drawn from colonial planning documents and inventories. Incorporating these into a fuller study thus emphasizes the networks of goods and individuals that were central to the material development of the late colonial state in Kenya.

James D. Parker (Northeastern University)

James Parker is a doctoral candidate in World History at Northeastern University in Boston. His research analyses the social and ecological impact of British development policy in late colonial Kenya, focusing on localized projects in irrigation and resettlement. Prior to his doctoral study, James studied at the University of Sheffield in the United Kingdom. He currently serves as a research assistant for the Oceanic Exchanges digital humanities project.

Peripheral infrastructures in late colonial cities

CHAIR: Tiago Castela (Center for Social Studies, University of Coimbra, PT)

In European settler cities in occupied African territories, most black urbanites were forced by the colonial state apparatuses to live in self-built sections of the city described by expert knowledge as peripheral, even though such areas were sometimes central, and denser than settler sections. One of the main distinguishing characteristics of these unequally divided cities was the unbalanced state provision of public infrastructure, even though often the abyss between the two sections was more discursive than material: elements of privileged urban infrastructure like sewerage systems and sidewalks were often also lacking in settler neighborhoods. Nevertheless, it has often been assumed by scholarship that urban peripheries for African workers in late colonial cities had little or no public infrastructure. This session intends to understand the diverse ways in which situated state apparatuses engaged in the creation of public infrastructure in the African sections of settler cities, from the beginning of modern colonial occupation in the late nineteenth century to political independence. Papers examining the ways in which state practices articulated a graduated urban citizenship are welcome, as well as research that is attentive both to infrastructure creation by urbanites, or to “people as infrastructure,” to paraphrase Simone. Contributions based on innovative archival research methods, aiming at understanding actual state practices and everyday experiences of infrastructure vis-à-vis formal plans, are particularly appreciated.

Tiago Castela (Center for Social Studies, University of Coimbra) is a historian of architecture and planning. He teaches and does research on the political dimension of urban space, with a focus on southwestern Europe and southern Africa in the Twentieth Century. He holds a PhD in Architecture from the University of California, Berkeley. He is a permanent Research Associate at the Center for Social Studies (CES) of the University of Coimbra, Portugal, where he is a member of the research group on Cities, Cultures, and Architecture (CCArq).

The Periphery in the City centre. The railway cities of Angola's countryside on the illustration of laterality as an expression of colonial urbanism – the Huambo case¹

On the set of terms regarding Urbanism, Periphery acquires a full meaning, after the Transports Revolution, as the neighbouring space of the city under expansion, for its impact on the cities' image and shape, for its extension and density.

On the cities built on the African countryside, due to the European colonization, along the railway lines, Periphery acquires new connotations, which transcend the material dimension and social impact, to which contribute the railways, on a dual function: as a way to polarize the urban structure, the centre; as an infrastructure which divides the city in two.

This study dwells on the implications of the railways' construction on the city's image, which impact still remains nowadays, as a spatial segregation instrument, by conditioning the social mobility between the two sides of the line, where the formal city stands up against the informal city, the Periphery.

Keywords: Railway; Urbanization; Periphery; Angola.

António Deus (CES - Universidade de Coimbra, PT)

Graduate from the 2nd edition of the PhD in "Cultural Heritage of Portuguese Influence" of the Social Studies Centre and of the Institute for Interdisciplinary Research of the University of Coimbra: <http://www.patrimonios.pt/alunos-2/lo:antoniodeus67@gmail.com>.

¹ Study integrated in the Research Project "Coast-to-coast – Late Portuguese Infrastructural Development in Continental Africa (Angola/Mozambique)" [Ref. PTDC/ATP-AQI/0742/2014], with the topic "Benguela Railway Line".

Looking for the history of infrastructure upgrading in Ponta da Ilha, Ilha de Moçambique

In the late colonial period, Ilha de Moçambique received renewed attention from Lisbon as an important symbolic historic city for the Portuguese empire, and efforts to restore its cultural heritage were implemented in the 1960s. At the same time, plans for improving the public infrastructure of the city were drawn up and partly implemented. Provision of safe drinking water was brought to the island with the construction of the new bridge, and this included water for parts of the “indigenous neighbourhoods” on the southern part of the island. The debates on how to improve the water and sanitation situation for this area, as well as the building codes regulating the construction materials used and the articulation of dwellings, however, appear to have been seen rather differently in Lisbon, Lourenço Marques and on Ilha itself. Also, attitudes shift in the 1960s, as is also the case with regards to the links with changing citizenship rights.

This paper is based on document research, interviews and fieldwork conducted in 2011, 2012 and 2013 for a Ph.D, not all of it yet analysed and included in the thesis. As an architect and not a trained historian, the lack of documents, as well as conflicting local memory and impressions from other researchers in Maputo, appeared quite bewildering at the time. Today local people remember the 1960s as a time when Ilha was “fully restored”, the houses of Ponta da Ilha, or what is now known as ‘Macuti Town’, were painted and the local Muslim culture celebrated by the colonial authorities. Since independence ad hoc water and sanitation projects have been carried out, but not really improving the dire situation. A grand urban renovation plan had been drawn up at the eve of independence, but never implemented.

Looking at meeting minutes from the early 1970s, it appears that the discussion with regards to applications to change building materials from plant material to industrially produced materials are exactly the same today, but with a completely different reason. This is, however lost on the local population which still associate the plant material roof with questions of citizenship and status, rather than a changing understanding of authenticity of building materials under UNESCO protection.

The current paper traces this changing context and the search for documents and other fieldwork material to try and understand the changing policies on the ground in Ponta da Ilha in the late colonial period.

Silje Erøy Sollien (Vandkunsten Architects, DK)

Architect, Ph.D, and Social Scientist, having worked and conducted research in different parts of Northern Europe and Africa, mostly university based, but also with NGOs and private practice. Focus on urban development and housing, and the ways social and physical organisation is interrelated in urban development. Currently employed as Industrial Researcher at Vandkunsten Architects in Copenhagen, exploring new forms of urban housing for the Danish and European context.

Opaque Black Infrastructures: Transnational Trading in southern Africa

Post-apartheid South Africa has seen an increasing number of migrants from other parts of the continent including numerous circular migrants and cross-border traders. These transnational traders, many of whom are women, transport and trade goods following particular trajectories. Focusing on traders who travel between Zimbabwe, Namibia and South Africa, this paper argues that these women are a form of “infrastructure of people” following AbdouMaliq Simone. Yet, the paper asserts that while the inventive spatial tactics of these women are seemingly a post-colonial (and post-apartheid) phenomenon, their practices and routes map onto and mirror earlier formal colonial infrastructures. Through oral histories, it emerged that many of these traders belong to a longer matrilineal lineage of similar actors pointing to their “infrastructural” nature as having a longer history than limited to the post-colonial present. Putting oral histories into conversation with archival research of maps, extensive mineral and natural surveys and infrastructural building projects suggests that these “infrastructures of people” in many cases operated within, through and around forms of colonial spatial control and capital, which included colonial legal frameworks, mining interests, and transnational agreements established from the 19th century up to independence. Rather than understanding the colonial and postcolonial as distinct and binary, this paper argues for recognising the intimate relationship between the colonial, informal and postcolonial. The paper therefore argues that the trade networks established by these women could be understood as a form of “Black infrastructures”, established by Black urbanites, at times in parallel, and at other times drawing on and appropriating colonial infrastructures. In the post-colonial period, some of these infrastructures, such as railways, are no longer used, yet the paths taken by traders continue to mirror them. In looking at the everyday practices of cross-border traders and colonial state projects in Cape Town, Windhoek and Harare in relation to each other, this paper complicates the narrative of an “infrastructure of people” by questioning the porosity of the temporal and national frameworks in which these informal networks operate, and suggests resistant and more complex infrastructural narratives both within and between these particular sites.

Huda Tayob (Bartlett School of Architecture, UCL)

Huda Tayob is an architect and holds a PhD in architectural history and theory from the Bartlett School of Architecture, UCL. Her doctoral research focuses on the opaque spatial practices of African migrants in Cape Town, South Africa, framed by postcolonial theory and subaltern studies literature. She is a teaching fellow at the Bartlett School of Architecture. She has most recently published in the anthology *Architecture and Feminisms* (2017) and the journal *Architecture and Culture* (2018).

Calabar's Informal Inflections

The city of Calabar, Nigeria has a long history as a busy trading port and with substantial European connections. As a busy slaving port which transitioned to a palm oil based economy during the period of British colonial occupation in the early part of the twentieth century, the urban fabric today bears the unmistakable imprint of particular colonial architectural and planning practices. The few histories which have examined the built environment in Calabar tend to concentrate on the stylistics of distinct structures, many of which are in what was once the European Reservation and Government Hill section of the city. What these analyses overlook, however, are the multifarious ways indigenous and European spaces and infrastructures interpenetrated. The impermanent and decentralized character of traditional compound structures of the Efik people and the informal infrastructures employed by the secret Ekpe society inflected the practices of the colonial administration. The fiction of the European Reservation in Calabar was that it was seen as an island of modern society, hygienically distinct from the context in which it was set. It was seen a corrective zone to the narrow passageways and crooked hovels of the native settlements which had upset European observers since the era of the slave trade. The administration and layout of the zone, however, was as scattered and ad hoc as the architecture and urbanism which preceded it and its boundaries were just as porous. Moreover, these configurations were not unlike the traditional compound configurations found in the area. Additionally, colonial experiments at this time tested new environmental technologies, planning measures, and trade arrangements, but it was also a period of rapid advance in tropical medicine. These endeavors were necessarily intertwined. As with the attempts to spatially compartmentalize the city along race and class lines, plans to eradicate disease through segregation were difficult to implement in the administrative, economic, and geographic context of Calabar. The spaces of encounter that emerged at this time involved complex processes of feedback, hybridization, and overlap. Utilizing archival evidence from a number of foreign agents during this time, this paper argues European installations mixed and adapted to the local socio-political and geographic context. Traditional spatial practices in this context were recalibrated to the constraints established by foreign agents.

Joseph Godlewski (Syracuse University)

An architectural theorist, historian, and practitioner, Joseph Godlewski earned Ph.D. and M.S. degrees in architectural history and theory from University of California, Berkeley. He is an Assistant Professor at the Syracuse University School of Architecture and the author of the theory anthology *Introduction to Architecture: Global Disciplinary Knowledge* (Cognella, 2018). He's a member of the Global Architectural History Teaching Collaborative (GAHTC).

The development of a train station in tropical Africa: the S. Sebastião Maritime Station in São Tomé Town, São Tomé and Príncipe – cocoa production as catalyst for change

My work focuses on a group of railway buildings at the São Sebastião station yard in São Tomé town, on São Tomé and Príncipe (STP), a Portuguese-speaking island nation off the western equatorial coast of Central Africa. Early 20th century, when STP was a Portuguese colony, international pressure on Portugal aimed at ending slave labor at plantations had made building a state railway on STP a must to facilitate optimization of cocoa production. In 1908 construction began, leading to a superb set of railway buildings erected at station hub Gare Maritima de S. Sebastião (GMS). Many of these buildings are still standing, semi-derelict, or in a few cases well recovered. The work considers the construction phases of GMS's individual structures, with functions and architectural influences assessed. The buildings' architecture is explained in the context of the social, political and economic conditions, with a view to understand how the railway came about. The agricultural estates (roças), providing cocoa in such great quantities that a state rail infrastructure was needed to service them, are investigated. The first chapter outlines STP's historical context, from its 15th century discovery to its heyday as a plantation powerhouse around 1900. The second chapter describes the functioning of roças, linked to the socio-political context of STP's plantation economy, triggering the decision to build the state railway. In the next chapter focus is on planning and construction of the railway. The planning phase made the Portuguese engineers discover an extremely insalubrious urban environment at São Tomé town, bringing about concerted attempts to redesign and clean up the civic environment. Chapter 4 charts the various master plans designed for the GMS yard. The realized plan is discussed in-depth, with station buildings explored in terms of function and formal architectural quality. Chapter 5 describes the yard in its current state. The surviving historic buildings are examined in detail, engaging with newer structures. The last chapter assesses the state of built heritage protection on STP vis-à-vis the historic buildings at the station yard. The main factors marking the historic significance of the station yard and the substantial architectural merits of surviving structures are described. An attempt is made to provide specific recommendations as to how conservation of individual buildings at the yard may lead to intelligent reuse. The work ends with a conclusion.

Cees Lafeber (Utrecht University)

I am trained as an architectural historian as well as a lawyer. Currently I run a specialised tour operator / travel agency. At the same time I provide consultancy services in the field of maintaining cultural heritage, developing a strategies for conservation and local development. Prior to 2006 I spent my career working as an international banker, managing relationships with banks, broker/dealers, asset managers, other financial institutions and companies.

Divided Urbanism - On the provision of infrastructural services in African compounds in Livingstone during late colonialism

A shift of paradigm of the colonial project from a civilising to a modernising mission during the 2nd World War and thereafter changed the official perspective on Africans. In pre-war times perceived as “uncivilised”, mainly rural “natives” Africans were now seen as people to be modernised and urbanised. These concepts that also envisaged the establishment of an African middle class did not, however, diminish the prevailing modes and structures of segregation and exclusion that separated European and African populations especially in urban areas. While segregation and exclusion were central features of colonialism in Africa, the degrees of segregation as well as their specific manifestations - materially and symbolically, visible and concealed - varied. Laws, policies and their implementation differed not only between colonialisms, but also between colonial states under the same rule and in some instances even between districts and urban areas within one and the same colonial state. Segregation and exclusion are not only rendered visible in the physical divide between Europeans and Africans in urban areas, but also in the uneven provision, distribution and access to urban infrastructure which the proposed paper seeks to explore in discussing the negotiation processes behind the provision of infrastructural services in Livingstone (Zambia) in the late 1940s and 1950s between the (European) Municipality and African representatives. The data for the proposed paper is based on archival research in London and Lusaka and an oral history approach conducted in Livingstone March and June 2017 and April and June 2018. In the course of discussing infrastructural service provisions the paper aims to elaborate the specific modes of segregation and exclusion at work in Livingstone and, subsequently, shed light on their structuring effects on the everyday life of urban Africans.

Carl-Philipp Bodenstein (Department of African Studies, University of Vienna, AT)

Carl-Philipp Bodenstein studied African Studies and Social Anthropology at the University of Vienna, Austria, specialising in urban history and anthropology. As a doctoral student he is currently enrolled in a research project at the department of African Studies funded by the Austrian Science Fund (FWF) that runs under the title “Employment-tied Housing in (post)colonial Africa” (univie.ac.at/housing). Within the project he is working on a case study in the Zambian city of Livingstone.

PARALLEL SESSIONS IV

Beyond Colonialism: Afro-Modernist Agents and Tectonics as Expression of Cultural Independence

CHAIRS: **Milia Lorraine Khoury** (Cape Peninsula University of Technology, Cape Town, ZA)
Diogo P. Henriques (Northumbria University at Newcastle, UK)

'I claim for architects the rights and liberties that painters and poets have held for so long.' - Pancho Guedes. During the 20th century, several innovative experiments in architecture, infrastructure and cities developed in many African countries and particularly in the Lusophone African Countries. Both under the colonial rule of European countries and empowered by independence processes. Thus, it allowed for more free explorations in function, material and form, when compared to their European counterpoints. These experiments defined not only Afro-Modernism but can also be seen as the tentative construction of an expression for cultural independence. Ranging from housing, public buildings and public space, to tectonic expressions that are fundamentally different from the ones proposed and built in Europe. For example in Mozambique, a key cultural agent such as 'Pancho' Guedes (1925-2015), a Portuguese architect and artist who received considerable international recognition, developed innovative experiments in Modernist tectonics that can be seen as an expression of cultural independence in Mozambique. While defining and redefining the expanding possibilities of the field of architecture and international networks (e.g. Team X) from a global perspective. This session aims to focus on the understanding of the key role of such 'cultural agents' from the perspective of architecture, urbanism and landscape. Discussing their role in the construction of cultural independence in Lusophone African countries and other African countries, both during colonialism and post-colonialism. These cultural agents can be both recognised individuals, such as the architects 'Pancho' Guedes, Cristina Salvador (1947-2011), and institutions or collectives not yet identified and studied in-depth. The session will group such cultural agents, across countries and time. In order to discuss the potentials and pitfalls of the Modernist vision in colonial and post-colonial architecture, cities and infrastructure in Lusophone Africa and other former European colonies in Africa. Contemporary issues such as sustainability, climate change, public engagement and international networks will further frame the session for analysis and discussion. Thus opening new perspectives and thoughts to imagine landscapes beyond colonialism. These cross-time discussions can be significantly important when considering that several population projections foresee that the African continent will have some of the largest mega-cities in the future.

Milia Lorraine Khoury completed a BTEC Diploma in Foundation Studies in Art & Design at Central Saint Martins College (London) in 1999. In 2003 and 2008, she obtained a BA Fine Arts degree and a Masters in Philosophy in Fine Arts degree from Michaelis School of Fine Art, University of Cape Town. She has taught at tertiary level for 16 years and has published several papers on art and architecture. Currently, she lectures in History/ Theory of Art & Design at the Cape Peninsula University of Technology, Cape Town.

Diogo Pereira Henriques is a full-time funded PhD candidate and a former senior research assistant in the Department of Architecture and Built Environment, Northumbria University at Newcastle (UK). Prior, he was awarded his Diploma and MSc in Architecture, at the Faculty of Architecture, University of Lisbon, where he was also an assistant in a FCT funded research project, and an exchange student at TU Eindhoven and UPC Barcelona.

This session was developed with the help of Pedro Namorado Borges, currently a research assistant at Social Sciences Institute in Lisbon, working for the project "Housing. One Hundred Years of Public Policies, 1918-2018," funded by the Urban Housing and Rehabilitation Institute (IRHU). He is a PhD candidate with the project thesis approved at ISCTE and published in 2015 a book about the housing social projects from the Architect Vítor Figueiredo. He was awarded his Diploma in Architecture at the Faculty of Architecture of the University of Lisbon, and an exchange student at TU Berlin and the University of Tokyo. He also works on his independent architecture practice based in Portugal.

A transcontinental process: health care complexes envisaged as postcolonial built heritage

More than ever, it is urgent to expand the new emerging consciousness focused on the need to include other territories in our efforts to achieve a comprehensive understanding of the modern diaspora. Recently, the development of concepts such as “hybrid” or the “otherness” has been promoting historical analysis on architecture and politics in the 20th century beyond a Eurocentric vision, sustaining the idea of a transcontinental modernity. To further understanding the worldwide modern diaspora, it is essential to document and analyse the sub-Saharan Africa heritage in its relationship with other peripheral universes: Portugal and Brazil. The formal, technological and ideological principles of the Modern Movement emerge through the 50s in the Portuguese African colonies (Angola and Mozambique) as a cultural stimulus articulated by geographic and climate specificities promoting modern vocabulary in acquiring new expression and scale. Those territories were geographically distant from the repressive control of the metropolis, representing a new world whose dimensions and need to be inhabited sponsored a vast field of experimentation and innovation in the areas of urban planning and construction. The lexicon of modern architecture seemed especially appropriate for dealing with the tropical climate: influenced by the Brazilian modern architecture, followed by Fry and Drew, or Koenigsberg’s researches, this architecture witness a serious concern with the adjustment to the particularities of the hot and humid climate of the tropics. The healthcare equipments were among a large infrastructural strategy development conducted in Mozambique after the WWII. Lourenço Marques (nowadays Maputo) and Nampula hospitals represented the goal to overcome the patent underdevelopment of the colony. The aim of this paper is to analyse and compare these two facilities addressing three scales: landscape, city and architecture. The buildings considered as planning keypoints will be evaluated from its geopolitical localization decision, to the urban questions involved and finally inquiring the building complex hospital as a machine for cure. Addressing at what extend tropical architecture networking and specific knowledge was in the base of the work of the architects Assis and Vasconcelos, the argument is to realise how these building complexes survived during the postcolonial period till nowadays.

Ana Tostões (Técnico - University of Lisbon, PT; Docomomo International)

PhD, architect, art historian, chair of Docomomo International and editor of the Docomomo Journal. Full Professor at IST-ULisbon, invited professor at universities worldwide. Her research field is the Critical History and Theory of Contemporary Architecture, focused on the relationship between European, Asian, African and American cultures. Coordinated the research project Exchanging World Visions on modern Sub-Sahara African architecture, published and awarded with the Gulbenkian Prize 2014.

Joana Nunes (Técnico - University of Lisbon, PT)

Joana Nunes (1991) is an architect. She holds a Master degree in Architecture (2015, University of Coimbra), and a Master degree in Building Rehabilitation (2017, University of Coimbra). From 2016-2017 she has collaborated in Docomomo International, and she has worked in the organizing team of the “14th International Docomomo Conference” (2016, Lisbon). At the moment, she is working in a research scholarship, in the project “Cure and Care_the rehabilitation”, at Técnico - University of Lisbon.

Equatorial Guinea. Architecture in the 70s

Between 1964 and 1967, the Economic Development Plan of Equatorial Guinea was executed. Important works of contemporary infrastructures were carried together with the process of the Autonomy of Equatorial Guinea (1963-1968). These works, including urbanization through the Model Towns, 'Pobladors Modelo', are well known and significantly redefined the landscape of the cities in Equatorial Guinea. An architecture framed in the late modern movement that reflected a way of understanding life and living. After the Independence, projects were also developed and executed but with a different approach to the one used in the 60s, which will be a reference in the built environment of the country. A series of significant projects have been identified for the Equatorial Guinean society, such as the well-known neighbourhoods of CAYDASA, the Bank of Central African States and some infrastructure works such as the Kopé Bridge. Projects deeply rooted in urban memory but whose motivation, financing, architects, engineers, etc. are unknown. Due to the great absence of studies in the field of architecture and urban planning in Equatorial Guinea, these interventions do not have a space in the written urban history of cities. As a basis for this study, unpublished documentation has been used on the date of this investigation, such as the original projects and interviews with some of the technicians who took part in the construction, key references for the reconstruction of the events. This review will approach to understand what happened in the field of architecture and urbanism after Independence and what was the discourse and ideology defined within a socio-political context marked by a process of re-traditionalizing.

Laida Memba Ikuga (Barcelona Tech, ES)

Laida Memba is an architect and has a master's degree in Architecture. She is currently studying a doctorate in the Department of Theory and History at the Barcelona School of Architecture, developing her thesis about the relation between lived space and contemporary socio-cultural practices in the city of Malabo, Equatorial Guinea. She is co-director of the PATRIMONIO GUINEA 2020 project and forms part of the GAMUC research group.

A Memorial to the history of the future

Independence processes leading to the end of historical colonialism have had only a marginal impact in undermining the permanent consequences produced with five centuries of colonialism, both in the colonies as well as in colonised countries. To empower independence processes, Afro descendent thinkers, professionals, movements and institutions engage in a range of struggles to dispute the hegemonic construction of colonial history which. They oppose the mainstream interpretation of the understanding of heritage and its cultural meaning. There are two cultures confronting: one that considers colonialism an event of the past and that does not impact in the present, and one who struggle to debate the deep meaning of colonialism and the consequences that it carries until the current day. This confrontation of cultures takes place both in the global South as well as in the global North, especially in emblematic European cities such as Amsterdam, Liverpool and Lisbon. While the first two have opened a space of cultural debate through heritage sites, Lisbon is still indulging in the monocultural logic of oblivion of the past and the celebratory discourse of Portuguese “discoveries”. The struggle for cultural independence of afro descendent people in Portugal is currently led by a number of movements. DJASS, the Association of Afro descendent initiated a project to build a Memorial to the Victims of Slavery, it then proposed the project to the Participatory Budgeting of the city of Lisbon and won. This is not only an effort to introduce an intercultural debate inscribing a new narrative of Portuguese heritage and a democratic exercise of awareness raising, but also a paradigmatic urban setting of downtown Lisbon. Through the Memorial, Lisbon can be marked with one of its most significant and painful contribution to human history: slavery. DJASS insists that the memorial should be constructed in the heart of bustling touristy Lisbon, at “Ribeira das naus”. This was the place where the enslaved persons were disembarked, accommodated and revitalised after the strong boat trip from Africa, before being sold in the market as object. DJASS stresses that the Memorial shall be made by afro descendent artists and must incorporate the postcolonial understanding of heritage. This paper analyses the case of the Memorial pointing out the discursive counter narrative that it creates and the impact it will have in Lisbon landscape.

Cristiano Gianolla (Center for Social Studies, University of Coimbra, PT)

Cristiano Gianolla studied Computer Science, Philosophy (BA), Political Philosophy (MA), Human Rights and Democratisation (E.MA), Sociology and Political Science (PhD) and researches in the areas of democracy, intercultural dialogue and postcolonial studies. He has been a junior researcher at CES and he integrated the ALICE Project (ERC). Since 2017 he is a researcher in the same institution where he currently integrates the ECHOES project (Horizon 2020).

Matongé-Brussels: Decolonization as a Project of Living Together

Decolonization through architectural design is a challenging task and an under-explored field. As Petti et al.(2013) revealed, this task requires rethinking the urban struggles for justice and equality -not bound in space or in time- as an ongoing critical practice. In parallel to this line of research, this study is an exploration to extend the concept of decolonization beyond territorial domination, towards the construction of different ways of thinking and living together.

In this paper, we focus on a neighborhood in Brussels called “Matongé”. This name originates from Mantongé in Kinshasa from where Congolese students started to move from and settle in the beginning of 1960’s. Today, it’s a superdiverse neighborhood with Subsaharan residents as well as expats and high-income professionals. The pressure of gentrification coming from the nearby EU institutions is slowly displacing the African population and leading to the loss of socio-spatial diversity. In this context, the research questions explored in this study are:

- How can a social architectural intervention be a means for new ways of linking communities with an eventful past?

- How can we facilitate decolonization in Matongé through architectural design?

- How can architecture itself be decolonized?

To address these questions, the followed research method involved a study of the urban situation and everyday practices in Brussels Matongé in relation to Matongé in Kinshasa. This was preceded by a research on decolonization strategies and inspiring cases around the world which led to the development of urban strategies for the neighborhood. These were tested in Place du Bastion, a square frequently used for political representation by the Congolese; recently renamed as “Place Lumumba”. This resulted in the development of a counter urban project on this square, a tower of mutual learning facilitating hybrid practices of decolonization which aims at remembering, reframing, renaming, discovering, sharing and storytelling.

The full paper will start with a review of (and a position on) previous studies on decolonization as a critical spatial practice (Section 1). It will be followed by an introduction to the study area, analysis findings and the urban strategies (Section 2) and an elaboration of the social architectural interventions as a result (Section 3). The study will conclude with reflections on the lessons learned, the challenges and suggestions for future explorations (Section 4).

Burak Pak (KU Leuven Faculty of Architecture Campus Brussels, BE)

Burak Pak (PhD) is a Professor of Architectural Collaborative Design, Collective Spaces and Digital Media at KU Leuven Faculty of Architecture. He is currently teaching design studio courses and running international and national research projects in Brussels and Ghent Campuses. The focus of his research is infrastructuring through design.

Christian Pascal Ilunga (KU Leuven Faculty of Architecture, BE)

Christian is an architect and a Master’s student at KU Leuven Faculty of Architecture with a Congolese background. This paper is partially an outcome of a design-based master dissertation he made at KU Leuven Faculty of Architecture under the theme ‘Collective Spaces for Superdiversity’, advised by the first author.

The controversial landscapes of the Modern Neighborhood Units in contemporary Luanda. Prenda as paradigm

The capital of Angola is a unique example of a modern city. Its authors were a generation of young Angolan and Portuguese architects, with a strong political and professional commitment, who used architecture as an instrument of social change. Their works sought to solve the housing problems generated by rural immigrants and new metropolitan settlers. The Gabinete de Urbanização da Câmara Municipal was the organism in charge of the public housing promotion. By 1960 the Neighborhood Units began to be projected as solution. They were larges urban complexes with residential, productive, commercial and leisure areas that would let the city grow to south, freeing the congested historic center according to the guidelines set in the City Master Plan (1962). The modern way of life was promoted, setting up the urban landscape of the last colonial period. The purpose of this communication is study the origin, development and current status of the first Neighborhood Unit planned in Luanda: the one projected for Prenda neighborhood (1962-65). It was an ambitious project with an utopic character, including a mixture of races and social classes and a configuration of local urbanism with spaces of coexistence and common activities. The armed conflicts (1962-2002) forced to leave the project unfinished which led to a progressive overcrowding (people displaced of war) and degradation due to lack of maintenance and services. Today Bairro Prenda is debated between renovation and demolition. Prenda synthesizes the change from colonial to postcolonial landscapes. Planned at the same time as the modern and utopic Luanda, it received the occupation by the native population of those properties abandoned by the Portuguese who left the country after Independence. Later, Prenda suffered the degradation caused by the war and today it is threatened by the process of urban renewal. Today, Luanda is experiencing an intense renovation process that sees in the degraded modern neighborhood units an opportunity to build new urban projects without even appreciating their renovation. New buildings and new urban landscapes are being developed in a city politically postcolonial but socially and urbanistically immersed in the new and subtle structures of colonization of the globalized financial capital. A phenomenon that would require more attention than it is being provided because of its tendency to be reproduced in many other contemporary processes of urban renewal.

Carlos García Gutiérrez (University of Alcalá, ES)

Architect, University of Alcalá (Spain, 2017) with a Final Thesis Project about Neighborhood Unit nº1 in Prenda and an improvement intervention applying the precepts of the Social Production of Habitat. PhD student in University of Alcalá.

Paz Núñez Martí (University of Alcalá, ES)

PhD Architect (Madrid Polytechnic University, UPM). Technical specialist in Cooperation to the Development (UPM) and in Recovery and rehabilitation of the Heritage (UPM). Architecture Professor at University of Alcalá School of Architecture (UAH, 2002-now). Coordinates the Habitat and Territory area of the Research Group applied to development cooperation COOPUAH. Currently combines her teaching duties with the position of Technical Advisor of the Madrid City Council for Cañada Real slum.

Roberto Goycoolea Prado (University of Alcalá, ES)

Architect, State Technical University (Chile, 1983). Dr Architect, Polytechnic University, Madrid (1992). Academic experience: Coordinator of the International Doctorate in Architecture and Urbanism. (México-Spain, 1994-98) Founder (1994) and Dean of the Architecture School at University of Alcalá (1999-2004). Currently, is Titular Professor of Architectural Analysis and Department of Architecture's Director. Main line of investigation: conception and perception of the inhabitable space.

A neighbourhood that had everything to be happy. Rethinking the interrupted modernity of the Neighbourhood for CTT's employees (1968-2018)

The privilege of knowing and admiring the Architect Fernão Simões de Carvalho gave me a unique and incredible opportunity. I proposed to the Architect Simões de Carvalho, who is now 89 years old, to collaborate on a project rethinking together the Urban Plan for the CTT's Employees' Neighbourhood (1968), restoring the Interrupted Modernity, half a century later. He accepted this unprecedented proposal, which is still surprising to me. Since then, we have held work sessions where we think and talk about architecture and how we could intervene. Let's see where do we get with this "Work in Progress".

The Neighbourhood for the CTT's Employees was designed as a modern residential unit (about 40 hectares), structured based on the hierarchy of the Le Corbusier 7V system. The residential buildings were combined with green spaces and with new or existing equipment. The shape of the urban space was valued, the importance of squares and small communion squares and buildings that meander the terrain through a marker element: the vertical access core; are some of the key elements of the project.

This urban experience was not built on its planned size or scale, which in itself reveals its failure. Today, where there should be "a neighbourhood that had everything to be happy", there is the insecure and dangerous Bairro Rangel.

For these reasons, and after an analysis of the plan drawn up in 1968 and the overlap with the present precariousness, we have decided that the best way forward would be to re-establish the modernity of the old plan, expanding the limits to Rua da Brigada e Rua of the Tunga Ngo, on the east and west sides of the plan. We defined a new area of intervention of about 59 hectares, keeping the modern premises, the key elements identified as generators of space and urban form, however having to define the new population density. We aim to reach the scale of architecture, using the systems used by the architect, between universality and adaptation, functionality and economy, the truthfulness of materials, particularly of béton-brut, and the sincerity of the structure, using the Modulor system as a measure unit.

With this venture we would like to contribute to the reconfiguration of the landscape and the urban memory, analysing what could have been done, what was accomplished and, more importantly, what could be this "piece of city" of Luanda, taking advantage of the master Fernão Simões de Carvalho's genius.

Inês Lima Rodrigues (Dinâmia'CET-IUL, PT)

Inês Lima Rodrigues (Lisbon, 1977). Architect and researcher, PhD on Architectural Projects in the field of Portuguese modern collective housing, with recognized merit as the "Premi Extraordinari Doctorat 2013-14". She has published articles and book chapters and participated in several conferences. She is currently a Pos-PhD on housing in Angola and Co-IR of the I&D project "Middle Class Mass Housing in Europe, Africa and Asia", coordinated by Ana Vaz Milheiro and hosted by DINÂMIA'CET-IUL.

Fernão Simões de Carvalho (FAUL, PT)

Fernão Simões de Carvalho, (Luanda, 1929). Architect at ESBAL and with a degree in Urban Planning at the Institut d'Urbanisme (Paris). Worked with Le Corbusier and participated in projects such as the Monastery of La Tourette or in the Unités d'Habitation. He was Head of the Office of Urbanization of Luanda and he's responsible for several modern works. He held teaching positions at ESBAL and FAUTL and he was recently invited as a consultant for research projects, coordinated by Ana Milheiro.

Globalized Regionalism: the inheritance of colonial infrastructure

CHAIRS: Eliana Sousa Santos (ISCTE-IUL + CES-UC, PT)

Susanne Bauer (Birmingham City University, UK)

Issues, such as cultural engagement, authenticity, morality and politics are still connected to today's regional architecture. A globalized aesthetic today poses the question where regionalism in architecture ends and globalization starts. Throughout history, vernacular building styles, elements and aesthetics that can often be classified as regional, have emerged in different countries as cultural mementos of a rehabilitated region. Furthermore, in recent years, under the banner of social engagement in architecture, to detach oneself from the issues of colonialism, multiplicities of projects explore the advantages of local techniques and/or materials, blend them with 'international' aesthetics and import them into different cultural contexts. The aesthetic of a modern architecture today is thereby recreated using artisan and handmade products. In turn, modern elements of an 'international' aesthetic combined with local materiality are transferred in a mode of post-colonial development into exotic locations. The work of contemporary practices such as those of Solano Benítez, Bijoy Jain and Anna Heringer blend traditional low-tech building techniques with globally accepted aesthetics. With exponential globalization we witness the effect of a post-colonial infrastructure as a universal aesthetic is being created that can be exchanged throughout different countries and continents. This session aims to discuss issues connected to the aesthetics of architectural regionalism and its relationship to colonial infrastructures. We are interested to examine what historical developments have shaped regional architecture today and which might have overcome colonial infrastructures. Papers might also explore the question of regional or vernacular architecture and globalization and address the boundaries of regionalism.

Eliana Sousa Santos (Phd, University of London) is an architect, a researcher and an assistant professor of architecture. She was awarded the Fernando Távora Prize 2016/17. She was the curator of the exhibition *The Shape of Plain* (Gulbenkian Museum Lisbon 2016/17). She was a visiting postdoctoral research fellow at Yale University in 2013/14, and is currently a researcher at CES, University of Coimbra and invited assistant professor at ISCTE-IUL.

Susanne Bauer (Birmingham School of Architecture and Design, Birmingham City University) has a Diploma (2002) from the University of Applied Sciences Augsburg, a Master of Arts (2003) in Histories and Theories from the Architectural Association and a PhD from The London Consortium, University of London (2014). She was Visiting Scholar at Columbia GSAPP in New York in 2013, a Visiting Scholar at the CCA in Montréal (2016) and a Post-Doctoral Scholar at the Federal University of Uberlândia in Brazil (2015-16). She worked as an architect for Foster+Partners and for AHMM.

Surveying essences, producing culture: virgin landscapes and the architectural reinvention of the late Portuguese empire

As advanced by session 11's abstract, discursively glocal architectures play a key role in today's architectural norms and forms. This is the case in Portugal, where very much of modern pedigreed architecture practices set out from one or another regional truth, local tradition or cultural reification, not necessarily abiding by the latter by ribbon-cutting time. This is mostly rooted in a hybrid modernism developed during the Portuguese dictatorship's reorganization in the post-war. Specifically the 1950s were a period of regime modernization and imperial reorganization, in which architects, modern buildings and urban plans played a key role. In this context, a culturally minded, locally rooted form of modernist liberation has to be considered in a double light: a positive sign of change for a professional elite, but also a form of political perseverance, standing on the shoulders of a vast and violent system of inequality. This paper aims to better understand this particular hybrid modernism by exploring the imperial infrastructuring of post-war architectural knowledge and practice in Portugal. It proposes to do this by analyzing the importance and role of the "virgin" landscape for the architectural and urban re-creation of empire and nation. The paper compares how architects active in the nation and colonies surveyed vernacular, "primitive," landscapes to inspire "culturally committed" forms of architectural innovation, and to articulate the idea of a socially responsible modernism. It thus examines how ethnographic processes were integrated into architectural creation and how these promoted and allowed a cultural rewriting of nation and empire. The analysis will focus, firstly, on key operative discourses from the international and multi-disciplinary networks structuring the architectural surveyor's eye. Secondly, it will treat the products of surveying: how vernacular subjects and landscapes were produced into usable, productive, possibly governing, objects and concepts. This paper does not address one question in particular, but a range of possibly interconnected topics, such as: modern re-articulation of national culture, architecture's role in nation and empire building, modernism's progress through the colonial frame, disciplinary power through innovation, the distribution of essences along needs of governance. Thus, it aims to offer both a critique and a cultural debate of the entanglements between architecture, nation and empire.

Rui Aristides Bixirão Neto Marinho Lebre (University of Coimbra, PT)

Formado em arquitetura pela Universidade de Coimbra (2007). Atribuição de uma bolsa pelo Governo Norueguês para o desenvolvimento de investigação (2007-2008). Colaboração em vários ateliers de arquitetura (2004-2012) Realização de projetos de arquitetura (2007-). Director, editor e escritor de várias revistas NU (2001-2005), Morfema (2015-2018). Doutor em arquitetura pela Universidade de Coimbra (2017). Professor auxiliar convidado do Departamento de Arquitectura da Universidade de Coimbra.

The image of the favela, 1890-1930: Heart of darkness in the bosom of the modern metropolis

The Brazilian favela arose as a form of urban occupation in 1890s Rio de Janeiro and gained currency as building type and social construct over the course of the twentieth century. Eminently makeshift at first, built with minimal planning from whatever discarded materials were at hand, favelas were perceived as temporary and removable for much of their history. Attempts to eradicate them began almost immediately and continued well into the 1970s. The results were rarely successful, sometimes disastrous, and led to a growing realization that favelas were here to stay. According to the 2010 census, Brazil's cities possessed over six thousand 'subnormal agglomerations', so-called, housing approximately 6% of the national population. Their structure and appearance are defining features of the Brazilian urban landscape. Though slums and shantytowns exist all over the world, images of favelas are among the most immediately recognizable visual signifiers of Brazil today. Rio's oldest favela (Morro da Providência) arose less than one kilometre from the former slave market (Valongo) and its port. The growth of the first favelas took place in parallel with attempts to 'modernize' the city – that is, to rationalize its spaces and networks (dwelling codes, zoning, transportation) and beautify the appearance of its built environment – carried out between the 1900s and 1920s. Indeed, the former cannot be dissociated from the latter, since the concerted drive to clear the city of its colonial legacy was directly responsible for pushing poorer residents out of the old centre and into surrounding areas. The favela's configuration as a place of neglect and backwardness – as an eyesore, in sum – is historically an offshoot of the larger effort to insert Rio de Janeiro into an international ideal of the modern metropolis. The present paper focuses on the early visual representation of favelas through painting, illustration, photography and other media. How was the image of the favela constructed over the first decades of its existence as an urban phenomenon? Why did prevailing discourses link favelas to the primitive and the colonial past? The paper seeks to demonstrate that the social construct of favelas as places of degeneracy and disease, crime and danger, was conditioned by their association with imaginary tropes of blackness and Africanness. Repudiated as 'cursed inheritance', they are ghosts of the local and vernacular returned to haunt the edifice of the modern.

Rafael Cardoso (Universidade do Estado do Rio de Janeiro, BR)

Rafael Cardoso is a writer and art historian, PhD from the Courtauld Institute of Art, and collaborator linked to Universidade do Estado do Rio de Janeiro. He has authored numerous books and essays on the history of Brazilian art and design, including *Do Valongo à Favela: Imaginário e periferia* (2015), catalogue of the homonymous exhibition staged at Museu de Arte do Rio, and 'The Problem of Race in Brazilian Painting, c.1850-1920', published in *Art History* in 2015. He presently lives in Berlin.

Building Jerusalem: British, Arab and Jewish Architects in the Holy City

*To the historian of Colonialism and the Arts, the British Mandate of Palestine presents a series of paradoxes. Technically a Mandate awarded to Great Britain by the League of Nations --whose ultimate if distant fate was to be independence-- it was nonetheless ruled like a colony. Jerusalem, a city which for centuries an was insignificant and ignored outpost of the Ottoman Empire, nonetheless loomed large in the world's eye was the administrative center. The British sought to preserve and restore the Old City of Jerusalem as demonstration of their power and their historical ties to the City while at the same time, they were designing the European-style New City outside the walls. Urban control was asserted not just through planning, but through materials restrictions as well, with the British decreeing the mandatory use of local and traditional Jerusalem stone. Even as the British were erecting their structures of colonial authority, such as the High Commissioner's Residence or the Rockefeller Archaeological Museum --in modern styles and materials that nonetheless evoked and connected to the past-- Arabs and Jews were also building, responding both to the British and to each other. Both groups used the city and its structures as a canvas on which to express their political power, within --and despite-- the constraints set forth by the British. And each group, Briton, Arab, and Jew, sought to use the historical forms of the past as a way of asserting and simultaneously justifying their presence in the Holy Land. This historically-based architecture, though, was overlaid with a veneer of modernity, reflecting not just the political aspirations of its architects, but European training as well. Though Tel Aviv is now world-renowned as the "Bauhaus" city of Israel, there are significant modernist structures in Jerusalem, designed and constructed within the limited constraints of British dictates. The revived and revised forms was seen to represent a continuum, self-consciously tying the present to the past. In my paper, *Building Jerusalem: British, Arab and Jewish Architects in the Holy City*, I will examine how the three groups present in Jerusalem used similar ideologies to derive three profoundly different and easily recognizable sets of structures, demonstrating at the same time, the differences and similarities between their approaches to architecture, creating a legacy which is still legible in Jerusalem today.*

Samuel D. Albert (Fashion Institute of Technology, USA)

Samuel D. Albert's work focuses on Austria-Hungary, Hungary, and Romania and on the British Mandate of Palestine. He has worked at CASVA in Washington D.C.; the Center for Jewish Art of the Hebrew University of Jerusalem, where he also taught in the Art History Department. He teaches Art History at the Fashion Institute of Technology and Fordham University. He is currently working on a book which focuses on the Architecture and Urbanism of the British Mandate in Jerusalem.

Right here, right there: regionalisms in China's foreign aid projects

By looking at a selection of “foreign aid projects” built by People’s Republic of China from 1967 to 2012 in Third-world regions, we will demonstrate the paradoxical positions between which these projects oscillate in the broader discussion of regionalisms and globalization. Drawing on the 2015 issue of World Architecture (Shijie jianzhu) dedicated to Chinese practice abroad, we can see two positions emerging.

First, these projects are presented within the context of a concern for China’s architectural agency on the global stage. The editorial asserts that since China joined the WTO in 2001, foreign architects have been taking most of the design work in the country, reducing the chances for Chinese architects to gain a foothold on domestic or international ground. Through the production of lauded “foreign aid projects” since the 1960s we can appreciate something of China’s architecture agency, which has been perceived as insufficient and unequal in today’s global architectural market.

Second, there is an explicit insistence on demonstrating the incorporation of regional and local features of the aid-recipient country in their designs. These range from the forms of flowers and plants, to musical instruments and skin color. Equally prevalent are technical responses to climatic conditions -generally the hot and humid-, and in more recent sources, to the use of local construction techniques. Architects have even referred to a “dual regionality,” successfully achieved in their view by balancing Chinese culture –“right here,” and overseas climatic conditions –“right there.”

In a conscious effort of dissociation from the vertical hierarchy emanating from the paternalist and neo-colonial connotations of such binaries as North/South, First/Third World, China has sought to position foreign aid within a discourse of horizontal relations and mutual benefit. However, given that supply of design, management, construction and labor force provided by China has been the predominant trend, disparities in the rhetoric and performance of foreign aid projects have started to emerge.

Here we will address globalized regionalism through the lens of “foreign aid projects” and the questions posed by these paradoxical positions, i.e., between national self-assertion on the architectural global stage and the tendency to typecast regional characteristics in architectural design features.

Valeria Guzmán-Verri (University of Costa Rica, CR)

PhD in Histories and Theories of Architecture from the Architectural Association (2010). Her research interests include the visual culture of modern and contemporary architectural design, and the relations between form, knowledge and power. She is Senior Lecturer at the School of Architecture and on the Society and Culture PhD Programme at the University of Costa Rica. Currently she is a Visiting Researcher at Southeast University, Nanjing, working on China's Foreign Aid Projects.

Materiality & Mobility in the construction of Colonial Landscapes

CHAIR: Alice Santiago Faria (CHAM, FCSH, Universidade NOVA de Lisboa, PT)

This panel aims to discuss the material dimension of colonial landscapes and reflect on the impacts of these elements, and histories of materiality, in post-colonial times. Considering that material things and people are intertwined and that the social impact of materiality matters, the panel proposes to address connected histories of materiality across time and space.

While acknowledging that materiality is a thematically broad concept, for the purpose of this session, materiality will essentially include construction materials (new or re-used), buildings and parts of buildings, technologies, among others; however, it will not include texts, images, or other objects of representation.

Of course, most circulation of materiality occur together and along with several other types of mobilities (Guggenheim and Söderström, 2010). Without intending to undervalue these connections/relations, this panel will give preference to proposals that analyse paths, flows and geographies of material things. Proposals are also welcome that analyse the influences on material connectivity (trajectories, prices, durability, technologies, the mobility of people or other constraints of daily life or of a particular event) and how they influence the establishment and transformations of material mobility. The opening of the Suez Canal or the rise of prices during times of conflict are practical examples of such events. Similarly, the impact and importance of non-geographical/local movements of materiality may also be addressed.

Alice Santiago Faria (CHAM, FCSH, Universidade NOVA de Lisboa) is currently a researcher at the CHAM, FCSH, Universidade NOVA de Lisboa, where she coordinates the "Art and the Portuguese Overseas Expansion" research group. Graduated in Architecture at Coimbra University, she holds a PhD. in Art History at the Université de Paris I. She is member of "Pensando Goa" research project, Universidade de São Paulo (FAPESP 2014/15657-8). Her research focuses on colonial public works in the Portuguese Empire during the long 19th century.

Colonial and Postcolonial Geographies of Logistics: Oil and Copper Flows in Zambia

Based on archival and secondary sources, this paper shows how colonial logistics strategies determined the territorial structure of Southern Africa and addresses the postcolonial struggle of independent Zambia to re-route its import and export in order to avoid white controlled territories.

Zambia, Northern Rhodesia at time of British domination, is a landlocked country located in Southern Africa. Her historical evolution, since she was acquired by the British South Africa Company at the beginning of the twentieth century, is deeply intertwined with the discovery, extraction, and export of copper and with the import of fossil fuel. During colonial times, copper, coal, and oil were shipped via the Rhodesia Railway through Southern Rhodesia and South Africa. As a consequence, most urban settlements and economic activities developed along the line of rail while sparse population lived of subsistence agriculture in the less accessible provinces.

In 1964, Northern Rhodesia became independent Zambia and, one year later, the white supremacist minority of Southern Rhodesia self-declared their independence from Britain. The unilateral declaration (UDI) entailed an embargo which heavily affected Zambian economy. In order to maintain the flow of copper and fuel, Zambia established a multimodal transport route towards the Tanzanian port of Dar es Salaam. The new route, which consists of an Italian-built pipeline, a Chinese-built railway, and a World Bank-financed Highway, was the materialization of decolonization and pan-African struggles, but also of global political tensions for the control of African territories and resources.

The Dar es Salaam corridor had to (1) unite two friendly independent nations which had been kept apart by colonial administrations, (2) to 'open up' formerly neglected regions reducing the existing territorial imbalance and (3) to cancel Zambia's infrastructural dependence with the white south.

Following the flow of oil, copper, and of the technologies needed to maintain their circulation, this paper gives an account of their role in the definition of colonial and postcolonial geographies.

Giulia Scotto (University of Basel, CH)

Giulia Scotto is a PhD candidate and research assistant at the Urban Studies department at the University of Basel. Giulia holds a master's degree in architecture from the IUAV University of Venice and the ETSAB of Barcelona. Giulia worked as architect and urban planner for 'OMA Office for Metropolitan Architecture' and for 'KCAParchitects&planners'. She has also worked as research assistant at the 'UTT Chair of architecture and Urban design' at the ETH Zurich.

«Une cimenterie dans la brousse» Science, Industry & the Landscape of the Bas-Congo's Schisto-Calcaire

In 1913, the Belgian minister of colonies Jules Renkin, sighed in a letter to his colonial counterpart, the Gouverneur Générale Felix Fuchs, that the soaring building costs in the Belgian Congo crippled Belgium's colonial ambitions. In particular the costly import of construction materials, frustrated the minister and in unmistakable terms he urged Fuchs to find local alternatives: "After 30 years of occupation, we are still spilling money on sending materials of inferior quality than the ones we can find locally!" After this ministerial outburst, Fuchs immediately launched a nation-wide survey to find such a 'matériau indigène'. Although initially focusing on tropical wood, the modern materials of cement and concrete quickly received all of his attention: cement became the Congolese material par excellence. Through a genealogy in the Foucauldian sense of this 'Congolese material' the paper aims to contextualize the world-wide standard product cement is often considered to be. Following Antoine Picon, I argue that materials are not only defined by nature and its laws, but just as much by socio-cultural factors. Cement is no different in this respect. The first part of the paper, discusses how Western geology was used to define and categorize the landscape of the Bas-Congo region. Several scientists, sent out by the Belgian government, started to map and define what they called the Bas-Congo's schisto-calcaire. Although 'pure science' was of a certain importance, the underlying agenda of these missions was to scientifically determine an ideal location for a cement factory. In the second part, I will zoom in on the cement factory that was established on this 'perfect' spot. The Cimenterie du Congo – and the cement it produced – was as much the product of Western cement technology than of local conditions. Several confrontations with the local, such as land disputes with Indigenous chefs, labour strikes, local chalk quality or available heating sources, all added layers of localness to this Congolese cement. Simultaneously, the industrial production of cement redefined (and scarred) the Colonial landscape of the Bas-Congo. In the concluding part, I will discuss how this local cement had to re-inscribe itself in a globalising market. Strong government control and imposed international trade from the second world war onwards, forced these cements into the straightjacket of all sorts of norms and international standards defined by Western stakeholders.

Robby Fivez (Ghent University, BE)

Robby Fivez is a PhD researcher at the Ghent University. In his research project entitled 'Tout le Congo est un Chantier' (supervisor: Johan Lagae) he tries to shift the attention of architectural history of the non-West away from the modernist architects working overseas towards the people that were actually involved in the construction of the colonial world; the public works department, private contracting firms, engineers, local labourers and architects all pass in review.

Traces of Continuity. The Export/Import of German Cement Plants to/in Africa

*During the late colonial period, a German company, Polysius Dessau exported and erected several complete cement plants in Africa – e.g. the Mozambique-Portland-Cement Plant Co. Ltd. in 1921 or a cement plant in Katanga in Belgian Congo in 1926, challenging the monopolies of the major colonial powers. After the partition of Germany, the company was divided – one part remained in Dessau and was nationalized, the other part was moved to West Germany and became a subsidiary of ThyssenKrupp. Both of them competed in international tenders, within the tensions of the global Cold War. This rivalry took place also on the African ground – as could be observed by the New Mughher cement plant in Ethiopia in 1980s. Moreover, other German enterprises such as HeilderbergCement wanted to profit from the building boom of the postwar era. Whereas the political and economic situation has changed, the long continuity can be traced until nowadays, as many of African cement factories are still owned by German companies. In the proposed paper I claim that cement factories are pivotal for the research of the material dimension of colonial landscapes. They are main arteries of the modern construction industry and thus of architectural production in general, providing the most common binder (that is cement) for the most widely used construction material, namely concrete. Cement plants are therefore a *conditio sine qua non* – an indispensable element for the majority of large building investments of the 20th century. In these regard cement factories were part of the infrastructure of architectural export – this aspect will be discussed in the first part of the talk. Yet, this is only one part of the story and cement plants should be analysed from a multi-dimensional perspective. Contrary to a conviction typical for the literature on tropical architecture (e.g. Fry/Drew 1964), industrial architecture never starts with a ‚clean sheet‘. Every cement factory was constructed in a particular local setting and had a profound impact in terms of labour force, ecology or economy. Therefore, the second part of the talk will be dedicated to a single case study – as the research is still in progress, tentatively the case of the Katanga plant might be here suggested as such. On a meta-level, this paper is a plea for a more inclusive approach in the architectural and urban history.*

Monika Motylinska (Leibniz Institute for Research on Society and Space, DE)

Monika Motylinska is an architectural historian, currently a Gerda Henkel research fellow at the Leibniz Institute for Research on Society and Space in Erkner. In 2016, she defended her PhD thesis at the Technical University Berlin on handling the post-war heritage in Germany. She holds a Master's degree in heritage protection from the Nicolaus Copernicus University Torun and a Master of Arts in art history from the Technical University Berlin.

Construction, Maintenance, and Forced Labour: Laterite Roads in Mozambique and Angola

The term “low cost” in colonial history in Africa usually refers to the low price paid European colonisers paid for the lands they acquired, or to describe the adaption of services and infrastructures to a price that under-developed areas could afford, as well as the use of local materials. Low cost also meant that some of the production costs for road building and maintenance were omitted, like the unpaid labour carried out by Africans. In this paper I will deal with the use of a local material, laterite, to the construction of the so-called “low cost” roads by Portuguese engineers in Angola and Mozambique, in the late colonisation period (1950s, 1960s). In this case, use of laterite was related with: 1) the use of forced labour, which played an important part in the history of road construction and maintenance in Guinea, Mozambique, and Angola as well as in African mobility history. The use of materials such as laterite (natural local material used for gravel road surfaces), which was difficult to maintain, could well have been justified by the zero-“low cost” “abundance” of manual labour available, which was included as a silent variable in the planning and administrating of these roads. 2) the beginning of the collaboration of civil engineering laboratories from the metropole and those of Angola and Mozambique. In the 1950s, some Portuguese engineers started a study on the use of laterite in roads, through a collaboration between the Portuguese Civil Engineering Laboratory (in the metropole) and the Angola Engineering and Mozambique Soil Mechanics Laboratories. In the 1960s, following the beginning of the colonial war, the investment in public works in the colonies increased substantially, not only in institutional, through these laboratories and the creation of road administration organisations in Angola and Mozambique, but also in financial terms. Using a history of technology approach, I will follow the development of these technical collaborations through the reports written by the proceedings of the World Road Congresses (PIARC) that have addressed the use of laterite to understand how the silence regarding the use of forced labour was framed by a technopolitical agenda that supported a less visible part of the war effort aiming at sustaining Portuguese colonial rule over those territories.

M. Luísa Sousa (CIUHCT-NOVA, New University of Lisbon, PT)

M. Luísa Sousa is an assistant professor and a post-doc researcher at the Interuniversity Centre for the History of Science and Technology (CIUHCT), at the NOVA University of Lisbon, working on the post-World War II development of highway engineering. She is also a member of the research projects “The Cultural Politics of Sustainable Urban Mobility, 1890-Present” and “Engineering the Anthropocene: Colonial Science, Technology and Medicine and the changing of the African landscape”.

The spatialization of population control in late colonialism: contexts, modalities, dynamics

CHAIR: Miguel Bandeira Jerónimo (Centre for Social Studies, University of Coimbra, PT)

This panel aims to assess the diversity of settings in which distinct modalities of administering difference emerged in late colonial societies in Africa, namely in what relates to dynamics of spatialization of population control, in rural and urban milieus, in contexts of developmentalism and, in certain cases, also of open conflict between colonial administrations and local communities. From paysannats and strategic villages, associated to other architectures of security and counter-insurgency, to “native” neighborhoods, urban and rural, such as those associated with specific economic activities (e.g. mining or cotton companies), there were many manifestations of projects of social engineering and spatial organization targeting more effective discriminatory forms of population politics, all entailing particular infrastructures. We seek papers that deal with these projects of socio-spatial planning, contextualizing their emergence and purposes, addressing the actors and institutions involved, and assessing their actual materialization, their effects (social, spatial, economic) and their appropriation by local communities.

Miguel Bandeira Jerónimo (PhD King's College London, History, 2008) is a Senior Research Fellow at the Centre for Social Studies-University of Coimbra, Portugal. He is also a Professor at the PhD Program Heritages of Portuguese Influence (III/CES), University of Coimbra (since 2012), of which he is scientific co-coordinator. He has been working on the historical intersections between internationalism(s) and imperialism, and on the late colonial entanglements between idioms and repertoires of development and of control and coercion in European colonial empires. He is the author of *The “Civilizing Mission” of Portuguese Colonialism (c.1870-1930)* (2015), and the co-editor of *The ends of European colonial empires* (2015). In 2017, he co-edited *Internationalism, imperialism and the formation of the contemporary world*. He is also co-editor of the book series “História & Sociedade” at Edições 70 (Portugal) and “The Portuguese Speaking World: Its History, Politics and Culture” at Sussex Academic (United Kingdom).

The Plantation as Counterinsurgency Tool: Indonesia 1900-1950

When the payment of the individual labourers is done, a roll call is held for the men and women, who have spent the day in the gardens weeding and cutting[.] Ten by ten squatted in perfect order, with in the front the [indigenous managers], the European employee calls their names and notes them in his ledger. Such, then, is the contact between employer and employee present....to at least prevent meddling and intrigue. Because behind those ostensibly unmoved faces[.] behind all that calm activity, hides the full life of the desa, where sexuality [...] plays such a big role.

This quote from a serialized 1930s exposé on plantation life on Java, described a process that was emblematic for plantations in the Netherlands East Indies and coloniality at large. The indigenous manager acted as the European managers' eyes and ears; they ruled over the workers living in the plantation's villages. The strict squatting reflected the way the plantation system promoted the infiltration of indigenous spaces: it engendered order and control. Everything outside the plantations was feared and unknown, as exemplified by the sexualized life in the desa.

Through Lefebvre's notion of symbolic/physical space production, the paper argues that the plantation system proved pivotal to penetrating the indigenous in the Netherlands East Indies from roughly 1870 onwards. Through penetration, the Dutch planters and the colonial state reconstructed indigenous society through behavioural patterning and 'modernization': with time-tables, prefabricated houses, policing, punishing. In other words, through forced mutations, planters determined what repertoires of conduct were allowed for labourers. The paper will approach the plantation system differently than most studies have done, which is through the prism of unfree labour. Although the paper engages with plantations as sites of unfree labour, it will transcend such an approach in favour of arguing that the plantation system's function as shaper of the indigenous lies at the heart of understanding how anti-colonial resistance was developed and patterned, both under circumstances of 'full' colonial control as under circumstances of violent decolonization post-1945. Regarding the latter, this paper will argue that another layer of violence hid underneath anti-Dutch violence, a layer that still revolved around labour grievances yet now mingled with anti-colonial violence.

Roel Frakking (KITLV, NL)

Roel Frakking is a postdoc researcher at the Royal Dutch Institute for Southeast Asian and Caribbean Studies in Leiden where he is a researcher in and the project coordinator for the Regional Studies Group, which is part of the 'Decolonization, Violence and War. Indonesia 1945-1950' project. He holds a PhD in History from the European University Institute in Florence.

A border's 'victim': spatial control in colonial Lunda - between state policy and a private company's plans

In the late 1960's, António Soares Carneiro, recently nominated the Governor of Lunda, drawn an "expedited development scheme" that reordered previous small villages into bigger ones. The plan, covering both rural populations and urban centers, aimed to fight the increasing subversion activities that were threatening that area in the northeastern Angola, considered to be a "victim" of its 1147km border. In this regard, the construction of infrastructures, like roads, bridges and communication networks, was deemed to be the appropriate way forward to make "security and development compatible". Nonetheless, Carneiro's plans had "a thorn in their side": the Diamond Company of Angola – Diamang, a private company settled in Lunda since the early century, said to be a "state within the state". In fact, the enterprise was the "dominant pole" of the district and, therefore, a key player in the transformation of the territory. By then, it had collected an extensive know-how on social engineering through spatial organization. Regarding population control, the company did not hesitate to accuse the Colonial Government of running late. Given these circumstances, the purpose of this paper is twofold. On the one hand, it aims to explore the outlines of contra-subversive plans, both those promoted by the state apparatus and those developed by Diamang. Taking urban planning as a key tool, several measures were implemented throughout Lunda to that effect, such as the creation of "enquadrantes" (former soldiers who should "ensure the success of the new villages"), "propaganda villages" or an extensive network of social facilities (schools, health and care services, cultural and recreational centres). On the other hand, this paper also intends to analyse the interplay between the contra-subversive plans referred to above, as Diamang's economic perspective was not always in lockstep with political targets. Under this scope, the research seeks to assess the role of private companies in the development of colonial architectures of counter-insurgency.

Beatriz Serrazina (Centre for Social Studies of University of Coimbra, PT)

PhD student at the Centre for Social Studies of University of Coimbra in the doctoral programme Heritages of Portuguese Influence. Holds a Master Degree in Architecture from Faculty of Architecture, University of Lisbon (2016). Current research interests focus on colonial architecture, architectural and planning history, colonial and post-colonial heritage, circulation of knowledge. Works as a research fellow in the project "Coast to Coast" (DINÂMIA'CET – ISCTE-UL), coord. by Ana Vaz Milheiro.

Crown Land Rule as a means of Governance in Colonial Hong Kong

In the current historiography of Hong Kong, the Crown Land Rule has been seen as a key foundation for the former British colony's impressive economic development in the second half of the 20th century — the colonial government's ability to collect land rent enabled low tax rate and laissez-faire attitude to trade and commerce. Meanwhile, as the allodial landowner of almost all the land in Hong Kong, the government had significant autonomy in determining the provision of social housing, hence ensured an ample supply of low-wage workforces. What has been missing from the discussion is the Crown Land Rule's function as a means of governance. This paper draws attention to frictions that have long been sidelined in the discussion of Hong Kong's land policy, in particular, the issue of racial and ethnics divisions. Although the majority of Hong Kong's population are racial Chinese, this paper argues that the Crown Land Rule has widened the socio-economic and socio-political divide between migrants who came from different Chinese provinces and arrived in Hong Kong in different decades of the late 20th century. In this effort, this paper looks into three types of "villages" in Hong Kong's urban planning policy: indigenous villages that are founded since the 19th century, squatter villages that are recognized and tolerated by the colonial government through a series of Survey in the 1980s, and illegal settlements. Paying particular attention to the policy on squatting, this paper highlights the tangible and intangible boundaries that were created and fortified as a result of Crown Land Rule. This research adds to the current discourse on land reform and urban development in the Global South through a critical re-appraisal of Hong Kong's late-colonial and post-colonial spatial governance.

Juliana Yat Shun Kei (Royal College of Art, London, UK)

Juliana Kei is an architect and a PhD candidate in History of Design at the Royal College of Art London. Her research explores the intersections and divergence between discourse in architectural neo-avant-gardism, Postmodernism and preservation. Her other research interests include Hong Kong's architectural history from 1940s to today. Juliana has practiced as an architect and taught in Hong Kong, the U.K., and the U.S..

Accomplices or agents of change: the roles of colonial public works and technicians into promoting or contesting repressive practices on local populations in Mozambique

Colonial public works, while presenting ideals of development, modernization and improved quality of life, have been a powerful tool of power, often generating asymmetric impacts, namely by exacerbating social disparities between colonial and local populations. Understanding this framework, this communication aims to discuss the role(s) of the technical dimension of these actions, meaning the impact of architecture, urban projects and their technicians into actively promoting, or contesting, repressive or inequitable practices. It will thus analyze, on the one hand, how spaces, uses, design and typologies of specific projects have supported and legitimated practices of segregation and inequality. On the other hand, it will also discuss whether at times technical arguments and decisions might have stood as tool of contestation of segregation and social disparities, thus contributing to questioning and overcoming institutionalized repressive practices. In order to discuss these dimensions, examples will be used from the last five decades of colonial administration in Mozambique, analyzing processes of public works consulted at Maputo's Town Council Archive and at Beira's Ports and Railways Archive. They will consist of cases such as expropriation processes undertaken within road implementations and the differentiated treatment of colonial and 'indigenous' property owners, spaces of segregation within public facilities and construction sites, or segregated neighborhoods for local populations. Complementarily, it will also analyze examples of technical pressures into the dilution of social barriers by defending equitable infrastructures or shared spaces in contexts of exclusion, confronting distinct internal positions within the colonial apparatus. Though adopting specific examples and contexts, these cases aim at feeding a broader debate into the political positioning and the social impacts of technical and spatial intervention, as well as the dependence/complicity of technicians or a possible space for their transformation of practices within contexts of colonial administration.

Ana Silva Fernandes (Dinâmia'CET-IUL, CEAU-FAUP, PT)

Ana Silva Fernandes (Porto, 1982) is an architect and researcher, with postgraduate studies on architectural heritage, and a PhD on policies for informal areas on African territories. She is nowadays a post-doctoral researcher at Dinâmia'CET-IUL (PT) and FAPF (MZ) on the impacts of infrastructures in the territory of Mozambique, and on participatory policies for overcoming social asymmetries in its access. She is interested in urban policies, spatial justice, social inclusion and participation.

Pacify, Administer and Transform': France's Forced Displacements in Colonized Algeria

During of the Algerian Revolution (1954–1962), the French army demarcated a number of rural inhabited areas as forbidden zones in which not a single human presence was authorized or tolerated. This counterrevolutionary operation resulted in the forced displacement of roughly three million Algerian people and the construction of an alarming number of camps, which the French army strategically called centres de regroupement (regrouping centers). Two years after the infamous Battle of Algiers, a French young civilian surveyor leaked his secret report on the conditions of camps, provoking a major media scandal in both French and international newspapers in 1959. The media not only denounced the outrageous conditions of the inhabitants of the militarily controlled settlements, but also urged the French authorities to prevent and improve these oppressive spaces. In the wake of this pressure—including that from the United Nations—the French colonial regime transformed certain camps into villages and conducted a sophisticated propaganda campaign. Nevertheless, the camps continued to proliferate, in particular with the enforcement of the military Plan Challe that systematically extended the forbidden zones, fortifying Algeria's borders with Tunisia and Morocco. Based on military archival records, this paper investigates the raison d'être of the camps, their judicial characteristics, spatial configurations, modes of construction, and socio-economic impacts on the Algerian population. It aims at interrogating the position of the French colonial (military and civilian) authorities in the aftermath of the Vichy regime (1940–1944) and the First Indochina War (1946–1954).

Samia Henni (Cornell University, USA)

Samia Henni is Assistant Professor of History of Architecture and Urban Development at the Department of Architecture, Cornell University. She is the author of *Architecture of Counterrevolution: The French Army in Northern Algeria* (Zurich: gta Verlag, 2017) and the curator of *Discreet Violence: Architecture and the French War in Algeria* (2017-2018, Zurich, Rotterdam, Berlin, Johannesburg, Paris).

Guiné Melhor': the psychological action and the spatialization of population control in rural areas. The strategic camps in Guiné-Bissau between 1968-1973

In the last decade of Guinea-Bissau colonization, the Portuguese government accelerated the process of territory occupation. While colonial administration announced to promote and improve living conditions of the Guinean population –constructing for example social housing with basic equipment and facilities, inspired by the local models or by an interpretation of them–, nevertheless the population of Guinea-Bissau experienced a violent intrusion in their private and public life by the colonial authorities. The effective territory occupation and the clash with the rural population started during the War of Independence and it reached its maximum during the government of General-Governor António de Spínola (1968-1972), under the so-called “Guiné Melhor” (“Better Guinea”) plan. The “Guiné Melhor” plan has not only been a psychological-propaganda campaign aimed to resolve the colonial issue, already lost on the battlefield (Moema Parente Augel, 2007), but it revealed a clear military occupation strategy to achieve through the construction and the development of “strategic camps that imprison” the local population (Ledda, 1970). The aim of this paper is to examine the construction of those strategic camps, which were designed and/or built in the occupied territory, as well as to explore the housing typologies and question the social, spatial and economic impact on the life of the rural Guinean population. By analysing aerial photographs found in the Historical Military Archive in Lisbon it was possible to identify the broad diversity in implantation typologies of the strategic camps. These diverse implantations set the bases for a discussion on the reasons and the purposes that lead to a multitude of occupations accomplished by spatial control of the rural population. In addition, the analysis of other military records revealed that the battlefield action in Guinea-Bissau were not only limited to ‘fight the war’ but were also aimed to reshape the private and public life through the spatial transformation of the rural settlements. The housing typologies introduced and the new spatial organization resulted in detrimental effects on the living of the rural population and interfered on social inter-relationship. In the end, this article aims to frame the controversial messages of the integration policy acclaimed in the “Guiné Melhor” plan by exploring and analysing the strategies of spatialization of people in action between 1968-1973.

Francesca Vita (FAUP, PT)

Francesca Vita (Bologna, 1988) is a researcher and a university teacher. In 2015 she spent one year in Guinea-Bissau collaborating with Ana Vaz Milheiro. In 2017 she started a PhD in architecture at FAUP (Porto) aiming to elucidate how Portuguese colonization in Guinea-Bissau has influenced contemporary urban houses. Since 2016 she is lecturing the course on Culture of Living at ESAD. Lately, she collaborated with DOM Publisher (Berlin) on postcolonial heritage architecture in Guinea-Bissau.

POSTER SESSIONS

Daguerian Excursions in Jamaica: Public Space and emancipation in the images of Adolphe Duperly

The following essay analyzes the representation of public space in Jamaica following slave emancipation in the work of Adolphe Duperly, specifically in the images contained in the album of Daguerian Excursions made around 1844. The album was made at a time when the photographic technique was still being perfected and outdoors photography could not picture movement. As a consequence, this album contains a series of hybrid images which include the architectural traits of Jamaican cities, rightly captured through photography, and the imagined inhabitants of public space, added later by the lithographers in France when the photographs were translated into print, for the publication of the album. The paper reviews the context in which the images were produced and the local implications behind these early representation of public space, questioning the phantasmagoric nature of such images where architecture acts as an index of truth while human bodies enact a colonial fantasy of life in the Caribbean.

Maria Fernanda Dominguez Londoño (Independent Scholar, USA)

Maria Fernanda completed her Masters in Art History at the Institute of Fine Arts-NYU and has a BA in Art from Universidad de los Andes, Bogota. She researches and writes on photography, archives, media and art. She formerly worked with Cultural Heritage in her native city Bucaramanga, Colombia and is a research fellow at Museo Nacional de Colombia.

The rise and fall of the colonial public railway on São Tomé and Príncipe

My work focuses on a group of railway buildings at the São Sebastião station yard in São Tomé town, on São Tomé and Príncipe (STP), a Portuguese-speaking island nation off the western equatorial coast of Central Africa. Early 20th century, when STP was a Portuguese colony, international pressure on Portugal aimed at ending slave labor at plantations had made building a state railway on STP a must to facilitate optimization of cocoa production. In 1908 construction began, leading to a superb set of railway buildings erected at station hub Gare Marítima de S. Sebastião (GMS). Many of these buildings are still standing, semi-derelict, or in a few cases well recovered. The work considers the construction phases of GMS's individual structures, with functions and architectural influences assessed. The buildings' architecture is explained in the context of the social, political and economic conditions, with a view to understand how the railway came about. The agricultural estates (roças), providing cocoa in such great quantities that a state rail infrastructure was needed to service them, are investigated. The first chapter outlines STP's historical context, from its 15th century discovery to its heyday as a plantation powerhouse around 1900. The second chapter describes the functioning of roças, linked to the socio-political context of STP's plantation economy, triggering the decision to build the state railway. In the next chapter focus is on planning and construction of the railway. The planning phase made the Portuguese engineers discover an extremely insalubrious urban environment at São Tomé town, bringing about concerted attempts to redesign and clean up the civic environment. Chapter 4 charts the various master plans designed for the GMS yard. The realized plan is discussed in-depth, with station buildings explored in terms of function and formal architectural quality. Chapter 5 describes the yard in its current state. The surviving historic buildings are examined in detail, engaging with newer structures. The last chapter assesses the state of built heritage protection on STP vis-à-vis the historic buildings at the station yard. The main factors marking the historic significance of the station yard and the substantial architectural merits of surviving structures are described. An attempt is made to provide specific recommendations as to how conservation of individual buildings at the yard may lead to intelligent reuse. The work ends with a conclusion.

Cees Lafeber (Utrecht University, NL)

I am trained as an architectural historian as well as a lawyer. Currently I run a specialised tour operator / travel agency. At the same time I provide consultancy services in the field of maintaining cultural heritage, developing a strategies for conservation and local development. Prior to 2006 I spent my career working as an international banker, managing relationships with banks, broker/dealers, asset managers, other financial institutions and companies.

Traditional colours and coatings in the colonial cities of Minas Gerais

The thematic of heritage conservation in Brazil became relevant at the beginning of the 20th century, and in that context, the "rediscovery" of the old colonial villages of Minas Gerais was especially important. These villages were founded in the early 18th century, a period of both Brazil`s and Portugal`s history known as the "gold cycle". Before the first half of the 20th century, following decades of patrimonial policies where colonial art was protagonist, five colonial cities of Minas Gerais had already been classified as heritage. However, since then, the conservation of built heritage in Brazil has faced technical, economic and political problems, which generate constant risks of de-characterization and losses in the colonial landscape. It is well known that materials, coating techniques and colours - the visual appearance - are among the most important factors of a site's architectural identity, as well as its urban coherence and landscape set. These are also the most perishable and ephemeral elements of constructions because they directly face the erosion and wear caused by weather. This work presents a brief literature review on the traditional building techniques of Minas Gerais' historical XVIII century towns, with emphasis on the study of colour and coating materials. The pertinence of this proposal also relates to the lack of systematized information on the construction techniques in colonial Brazil and the scarcity of information about colours and coating materials in Minas Gerais. The outcome of this work could be the establishment of invariables in traditional colours and coatings that could help ruling the renovation and preservation of the historical centres, nowadays in danger due to the dramatic changes caused by touristic flow.

Bárbara Moura Dias e Silva (University of Lisbon, PT)

Bárbara Silva is an architect (2012) and has a Master's Degree at Federal University of Juiz de Fora - UFJF (2016). Now is a PHD student at Architecture Faculty at University of Lisbon.

João Pernão (CIAUD - Research Centre for Architecture, Urban Planning and Design, University of Lisbon, PT)

João has an Msc and PhD in Architecture, is a qualified Architect and is a Professor at Faculty of Architecture, University of Lisbon and member of CIAUD - Research Centre for Architecture, Urban Planning and Design. He has been focused on Architectural Rehabilitation and Colour in Architecture from 2003, with large experience in developing colour studies for architecture projects.

Atlas "the world from the End": How to map the "sertão"?

The world as we know it is based on geopolitical violence that produces the Other by classifying, marking and exercising control over their bodies, colonizing their ways of knowing, feeling, thinking and being. This work intends to put in dispute the field of projective and cartographic making through a redirection of looks and narratives, as a way to think of other ways of inhabiting and constructing city, many of these already existent, however invisibles and historically disregarded in maps, plans and projects. The ends of the world, a term that permeates the imaginary of some regions of Brazil, refers to places far away, unknown, wild, backward, such as the "sertões", as well as all places of some marginalized, are populated with stereotypes but never with watchful eyes. It is in pursuit of this attention and establishing a relationship with this dwelling between the interstices, I approach the border idea developed by the chicana writer Glória Anzaldúa as a way of decolonizing theories and practices. Navigating the boundary space between worlds, identities and forms of knowledge, create a close look and listening to a fictional trajectory from Lisieux, district of Santa Quitéria, in the northwestern sertão of Ceará, Brazil. Space between deserts, roads and villages, simultaneously rural and urban. To think of these other places is to disturb the order of the silences. The writer Conceição Evaristo, for example, narrates from her experiences as a black woman, born in the periphery, calling them to write(experiences), tensing and breaking with this predetermined place of an invisible and veiled presence of certain bodies racialized, dissidents, blacks, sertanejos, immigrants in the city. Literary fiction appears as a way to combat and confront fictions and official discourses, such as those of the state and large corporations. So how to map and narrate the End? How do you inhabit your understanding as a place in the world without reproducing pre-established Occidental patterns and without trying to fit into what is already known as classification systems? It is in the attempt to find and open paths that I give birth to the development of work as Atlas, based on the nonlinear method of whirl, where the incompleteness occurred by the action of what arrives and disorders things of place, opens to new meanings and possibilities of narratives and performances, reworking the memories of our colonial archives, as opposed to the official documents and writings.

Natália de Sousa Moura (Universidade Federal de Minas Gerais, BR)

Is an architect, born and raised in northeastern Brazil in 1992, graduated in Architecture and Urbanism from the Federal University of Ceará. Formed by the Course of Initiation in Contemporary Dance, realized by PRODANÇA in 2017. And is currently a master student in the postgraduate program at the School of Architecture at UFMG. It has experience in the area of Architecture and Urbanism with emphasis in the following subjects: Architecture, Arts and Human Sciences; Memory and popular culture.

The cities of Western Sahara: their defining characteristics and evolution to the present

Spanish urban plans in Western Sahara during the period when this territory was first a protectorate, then a colony and finally a province (1884-1976) require taking into account that in this space there were no previous cities or something that could be considered an urban settlement. Only at the end of the 19th century, the cheij Ma el Ainin built in Smara his mosque-fortress project (from where he wanted to fight the European invasion of the region).

Thus, the first consideration is that the consolidated urban centres (El Aaiún / Layoune, Villa Cisneros / Dajla, Smara, Tifariti and Cap Boujdour / Cabo Bojador, which should be joined by Sidi Ifni and Cabo Juby) were created from scratch, emerging as European enclaves in the Sahara desert. They are, then, settlements with different characters to other cities of the Saharan region where influences of different cultures are superimposed: the Berber, the Arab and the European (and their subsequent postcolonial rearrangement). This paper aims to draw the different urbanization plans and identity signs of the diversity of architectures made during the colonial period, deepening into some defining characteristics of their evolution up to the present. Attention will be paid to the processes and settlement mechanisms of the nomadic population, and to the changes made in the midst of an unfinished decolonization. It will show also some urban processes undertaken by architects such as Ramón Estalella, Diego Méndez, Juan Capote Aquilino and Bellosillo brothers.

José Antonio Rodríguez-Esteban (Universidad Autónoma de Madrid, ES)

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Beyond a 'colonial apartheid', French urbanism in Morocco: from social separation to spatial segregation

The french protectorate undertook extensive operations of creation of new cities in Morocco. Willing to avoid previous mistakes in Algeria and to protect local culture from a “civilisational shock” general resident of colonial administration Hubert Lyautey opted for a separation between local population and European one and different approaches were adopted. Starting by isolating the traditional urban fabric medinas and creating new urban fabrics for local community called “indigenous neighborhood” by the urbanist Henri Prost and later Michel Ecohard, head of the town planning of the french Protectorate launched a large-scale housing projects for low income population.

After independence, inhabitant's appropriation evolved into a new order of spatial and socio-economic segregation that is different from traditional urban mixity in the medina. On the one hand, low income populations as well as indigenous occupying the medina and mass housing neighbourhood and on the other hand the middle and upper class population investing the new cities that became later cores of extended metropolises. This context shaped many dynamic spatialisation revealed by duality between the new city versus indigenous neighborhood and medina that are recognized as a bipolarized cities.

This article aims, through the case of the city of Casablanca, to examine the experience of colonial urban segregation policies and how it continues to shape the current urban context of moroccan cities: landscapes, habitat typology, and urban policies.

Najoua Beqqal (National school of architecture of Rabat, MA)

Najoua Beqqal is architect and currently pursuing a doctorate research at the National School of Architecture of Rabat, Morocco, in the field of History, theory and doctrine of architecture, under the supervision of Professor Chaoui Omrane Mohammed, about the reconstruction of the city of Agadir post-earthquake. She is also working at the Ministry of National Planning, Urban Planning, Housing and Urban Policy.

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Creating New Urban Identities: Politics of Planning in 'Third World' during the Cold War

The term 'Third World' was first used in 1952 by the French economist -Alfred Sauvy- in order to stress the division between the liberal 'First' world, the communist 'Second', and the rest of the non-aligned 'Third' world. During the 1970s and 1980s, confrontation between the East and the West, polarized the dissemination of the architecture and planning concepts. The export of 'Modernism' and its adaptations to the conditions of 'Third World' from Socialist and Capitalist countries introduced the new paradigms of reconstruction and resettlement policies that creates new urban identities in these countries. Rendering the importance of the complex relationship between interrelated politics in the geopolitical matrix of world war responses to a series of problematic questions on actual architectural concepts and meta-political strategies that frames social life in an oppressive frame. In cold war politics, urban planning was considered to be a powerful instrument, and that the export of architecture and planning functioned as a political apparatus by non- government aid organizations, philanthropic foundations, corporations and individual professionals. Through archival materials including historical documents, drawings, photographs, maps, planning transfers and reconstruction strategies, this paper aims to show how we can re-conceptualize architecture and urban planning as a political apparatus of transnational transfer during the Post-war reconstruction projects to create a new urban identity.

Asma Mehan (Politecnico di Torino, IT)

Asma Mehan received her Ph.D. in 'Architecture, History and Project' from Politecnico di Torino (Torino, Italy) in 2017. She worked as visiting research fellow at EPFL (École Polytechnique Fédérale de Lausanne) in Lausanne (Switzerland) and Alfred Deakin Institute (ADI) in Deakin University, Melbourne (Australia). Asma's main research lies in the area of politics of architecture and Transnational Urbanism.

The Cathedral of Our Lady of the Conception in Lourenço Marques: a national-imperialist affirmation of the Estado Novo in the colony of Mozambique

In the year 1933 the engineer Marcial de Freitas e Costa started the sketch of what would become the Lourenço Marques Cathedral. In that same year the Constitution is published, the Colonial Act is annexed to it and it is consolidated what is called of Estado Novo. The preliminary draft is delivered in 1936 to the Lourenço Marques Town Hall and approved. When in the metropolis (Lisbon) the Commemorations of the Double Centenary of the Nation are planned, from 1938, the consecration of the Cathedral is included revealing its importance in the political-religious context of the Estado Novo: a nation with secular and historical right to evangelize and civilize parts of the Globe. With the outbreak of World War II the consecration of the Cathedral was successively postponed. In August 1944, a huge propaganda machine accompanies Cardinal Cerejeira, who follows as legacy a latere, to record the whole historical moment, which the Estado Novo wants to amplify as much as possible: the colonies are theirs, Mozambique is theirs and the Cathedral is a Padrão that proves it against the rest of the World.

Ana Furtado (without affiliation at the moment, PT)

Degree in History, History of Art by the Faculdade de Letras de Lisboa and Master of Arts, Heritage and Restoration Theory by the same institution, under the direction of Professora Doutora Maria João Baptista Neto and Professora Arq. Ana Tostões. Participation in the 1st International Congress of Arte, Património e Museus (Vox Musei – FBAUL) with the communication in co-authorship: Sociedade Portuguesa e Arte Contemporânea: análise sociocultural do CAMJAP.

Housing of Luanda in the period of the modern movement. Transformation into a new way of life

Angola's capital city Luanda, located in the north coast, is considered the most developed city of the country. The occupation by the Portuguese colonialism dates from the 16th to the 20th centuries. There are records of its growth in the beginning of the twentieth century, however, the city's greatest advance is recorded between the years 1950 and 1975, the reason being the emergence of a new urbanism model. Some of these professionals were of an urbanism and an architecture adapted to the topics in Angola. In the context of these changes were Portugal's new intentions for Angola, which included the abolition of deportation and the replacement of those deported by a Portuguese population who wanted to work in a land that had been offered to them. At the time, in the province of Angola, a new way of life was created with the adaptation of the best things Europe and America had to offer. They brought with them new architectural structures, new habits and also; at the time extremely popular open air theaters to Luanda. In this scenario the achievements promoted by the Colonial Urbanization Office (GUC) and the architects of the Luanda City Hall (CML) stood out above all others. At this point, South Africa stood out as one of the pioneers in this type of architecture. The Portuguese only found themselves interested in this after the results in South Africa, which led them to the awareness that to build on the African continent it was essential to know the territory and live in it, because only after knowing the problems, would it be possible to solve them and continue the development. With this knowledge, professionals trained in French and English institutions were sent to introduce a modern architecture, contrary to the Salazar regime. As the regime always managed to impose itself, there were differences in the architecture produced for public buildings and the type of housing that would serve blacks and whites, as well as the imposition of rules on professionals who were not always able to comply with the Charter of Athens. Those impositions are responsible for the legacy that is still present in Luanda until this day, and which place it far above other parts of Angola. It was these public-private partnerships and cooperatives that made the most progress in the housing construction. The houses which were produced in at first specifically made for Luanda, were after also built in Angola, Mozambique, Portugal and even in Brazil.

Maria Alice Mendes Correia (IPGUL -Urban Planning and Management Institute of Luanda, AO)
Maria Alice Vaz de Almeida Mendes Correia was born in Angola in the village of Cacuso in the province of Malanje. She graduated from Agostinho Neto University in Luanda in the year 1996 with a course in Architecture, finished her Masters in 2012, and graduated with a PhD in 2018, from the University of São Paulo. She works at the Urban Planning and Management Institute of Luanda, where she is responsible for the area of Studies and Scientific Research.

The Alvalade neighbourhood school centers. From the formal design of the New State Regime to the Principles of Implementation of the Green Structure (1945-1960)

The Alvalade neighborhood, planned during the consolidation of the New State Regime (Estado Novo) and under the Duarte Pacheco city expansion policy, is the result of studies of the Urbanization Plan for the South Zone of Alferes Malheiro Avenue, authored by the architect Faria da Costa (1906-1971), approved by the Government in October 1945, and the 1948 Lisbon Urban Development Plan (PGUL), under the responsibility of urban planner Etiénne de Gröer (1881-1952), which incorporates it later.

The structure of the neighborhood and its organization into eight housing cells results from the intersection between the pathways that define it and cross it and from the application of the "neighborhood concept", where school equipment, defines the size of the cell. The application of this concept, around the school equipment attributes to it a prominent position as equipment of the Neighborhood, where the presence of vegetation can be fomented.

The neighborhood construction (1945-1970) coincided with the stimulating period of Portuguese architecture marked by the transition between the architecture of Estado Novo and the architecture influenced by the Modern Movement.

This transition is observed between the Cells 1 and 2 schools centers (Estado Novo) and the Cells 6 and 7 school centers (Modern Movement), particularly at the level of its aesthetic party, as well as at the level of the organization of recreational spaces and frameworks. Parallel to the changes that took place within the architecture, begins the activity of the first landscape architects in the Lisbon City Hall, in 1950 decade, recently graduated in the Agronomy Superior Institute (ISA) for the free course taught in 1942 by Francisco Caldeira Cabral (1908-1992), importing to Portugal the ecological and the preservation landscape values.

The proposed communication explores the design relationship established between the architectural projects and landscaping projects for School Centers 1, 2, 6 and 7. This alteration within the architecture made possible the design of areas with differentiated organization, the which will also have fostered a new approach in the treatment of green spaces by landscape architects, while maintaining the same assumptions governing the practice of landscape architecture in Portugal, which will have led to the establishment of important patches of vegetation in the neighborhood, reflecting on the Green Framework of this.

Jorge Gabriel da Rosa Neves (ISCTE-IUL, PT)

Landscape Architect graduated from the Superior Institute of Agronomy (Instituto Superior de Agronomia, ISA) in 1993. PhD student program "Architecture of Contemporary Metropolitan Territories – DATMC" at ISCTE-IUL where research the interdisciplinary relationship between Architecture and Landscape Architecture established in the Alvalade Neighborhood between 1940 and 1970, within the scope of the Thesis Project "Neighborhood Alvalade. Space of Dialogue between Architectures".

Transformation of Post-war /Post-colonial Housing in Sai Gon (Ho Chi Minh City): A Case Study of Nguyen Thien Thuat Apartment Blocks

Ho Chi Minh City, also known as Saigon, is the largest city in Vietnam. While the city is characterized by fast urban transformation, its colonial and war vestiges are still influential as the result of almost 100 years of French colonization and several decades of post-colonial development with American support. Medium-size apartment blocks, locally called as Chung Cu, were initially developed as an immediate response to the population boom and housing need during the post-colonial period from the late 1950s to early 1970s. Chung cu has changed significantly since the end of Vietnam War (1975) with North-South reunification and the socialist influences from Northern Vietnam. Even though Doi Moi (economic reform) seems not show a significant impact on Chung Cu as they did to their counterpart in Northern Vietnam the reopening of Saigon to global market since 1986 does bring a certain changes to this housing typology. While Chung Cu represents the global modern movement in public housing architecture, such as those designed by Le Corbusier during the post-colonial period, spatial and formal changes in Chung Cu reflect the social, economic and cultural resilience and resistance of the local residents whose post-war experiences are under-presented in post-colonial literature. This paper looks at the architectural transformation of Nguyen Thien Thuat housing blocks in central Saigon as a case study. This includes firsthand observation and interpretation of architectural changes to the exterior/interior of the housing blocks, and how these changes have driven by the spatial practices and daily life of local communities. This examination will be integrated into a review of urban history of Saigon as well as relevant urban and post-colonial theories. Implication from the review hopefully will add to current literature in post-colonialism housing.

Loc Tran (Swinburne University of Technology, AU)

Loc Tran is currently doing his PhD research at the School of Design, Swinburne University of Technology, Melbourne, Australia. His PhD research focuses on spatial practices in lane-ways in Ho Chi Minh City, Vietnam. In 2016 Loc was awarded the best Honour student by Swinburne University of Technology for his thesis project on post-war apartment blocks in Ho Chi Minh City.

Dinh Quoc Phuong (Swinburne University of Technology, AU)

Dinh Quoc Phuong (Ph.D) holds a PhD in Architecture and Planning from the University of Melbourne, Australia. He is lecturer at the Swinburne University of Technology. Phuong's research interests include Vietnamese architecture and urbanism; public housing; French architecture in Vietnam. His research has been published internationally including IASTE Working Paper Series: Traditional Dwellings and Settlements (UC Berkeley, 2016). He co-edited the book Unbounded (CSP: UK, 2015).

Kirsten Day (Swinburne University of Technology, AU)

Kirsten Day (Ph.D) is the Course Director of Interior Architecture and lecturer Swinburne University of Technology. Her research emerges from 20 years working as an architect, in-situ examination and an abiding interest in Asia generally and especially Chinese culture. This research includes: cultural identity represented in architecture; architectural practice; future housing. Her recent publications include two edited books and book chapters on the topic of future housing.

The Sphinx and the Desert. A hybrid Le Corbusier

Much to his regret, Le Corbusier never built in the desert. He did, though, make resolution of becoming desert-architect. "I will limit all my work to that which causes me to pass from barrenness (the desert, the limitless land of hunger and thirst) to splendour; (...) from desert to the oasis." It was the end of the summer of 1931, and he had just arrived in Paris from Algeria, still with sand in his boots and the burning sun impressed in his retina. Back in the metropolis, the experience of the desert posed an enigmatic question, a riddle that interpreted as an Algerian Sphinx, or la femme à le licorne. Though never building his foundations on sand, the North African country played an important role of transfixing landscape. The paper proposes revisiting the two journeys Le Corbusier did in 1931 and 1933 to the M'zab, in the third desert to the south of Algeria. Proposed by the architect as a "learning from" experience, the travels put forward an intercultural form of practicing architecture. In the oasis of M'zab, Le Corbusier envisioned the possibility of understanding urban form beyond the modern metropolis. The five cities that compose the valley of the M'zab were to be looked as a project. Internalising this lesson of the desert cities, Le Corbusier applied it cross-bred with the modern technology of the airplane that took him there; enabling a scaling out the logic of the pentapole city into his project for a Meridien Paris-El Golea-Gao, a project that follows the Parisian meridian interconnecting sequential urban interventions. Thought hardly Le Corbusier's project can be argued as post-colonial—in fact, it was very much in colonial in its mindset—, on discussing it through Homi Bhabha's notion of hybridity, the paper intends unfolding the limits and perils contemporary post-colonial fascination poses. While for Bhabha hybridity is the first and necessary condition for an inter-national culture, the paper argues the risk of this internationalisation moving into internalisation of the other.

Álvaro Velasco Pérez (Architectural Association School of Architecture, London, UK)

Alvaro Velasco is PhD candidate at the Architectural Association School of Architecture where he previously studied a masters on History and Critical Thinking on Architecture. In 2012, he obtained his degree on Architecture by the University of Navarre, Spain. He has collaborated in teaching positions with First Year Design Studio at the AA, UHerts, AA Summer School, Leeds Beckett University and University of Navarra, as well as participated in crits throughout the schools.

Rifts in Borders: Conceptualizations of the Border in Imperial and Post-colonial Spaces

Informed by theorisations of border making and border permeability, this study sketches ways to understand conceptualisations of the border within two imperial paradigms; namely, the Ottoman Empire and the modern post-imperial worlds. The paper investigates the poetics and politics of borders in Raja Shehadeh's A Rift in Time: Travels with my Ottoman Uncle (2010) and Mohsin Hamid's more recent novel, Exit West (2017). With a nostalgic political impulse, Shehadeh, a Palestinian writer, recounts the travels of his Ottoman uncle through the Great Rift Valley, along the Lebanese mountains and the Palestinian Galilee, highlighting the openness of borders under the Ottoman Empire and the greater mobility they seemed to have enjoyed. That mobility is now challenged by the highly bordered space of colonial Palestine, marked by checkpoints and barbed wires. Within the framework of comparative imperialisms, the study examines the borderless imperial paradigm of the Ottomans as reimagined by Shehadeh in relation to the border legacy of the Western colonialism. The Pakistani novelist, Mohsin Hamid, offers an exploration of the migration experience from the post-imperial city of Lahore, moving west towards the increasingly ghettoised space of the metropolitan cities of London and California. Mixing real and surreal elements to reconfigure the experience of border-crossing, the novel sheds light on the limits imposed on mobility, featuring borders as sites of opportunities, but more often than not of separation and global displacement.

Samar H. Aljahdali (King Abdulaziz University, Jeddah, SA)

Samar H. Aljahdali received her PhD in English from Exeter University (2014). Currently, she is Assistant Professor in the Department of European Languages and Literatures at King Abdulaziz University (Jeddah). She is interested in studying the various forms of colonial dominance and their repercussions in the writing of fictional history.

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