



Architectures of Colonialism Constructed Histories, Conflicting Memories

International Online Conference
16 to 19 June 2021
BTU Cottbus-Senftenberg



Brandenburg
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"Cultural and Technological Significance of Historic Buildings"

“Architecture”, as the architect Léopold Lambert recently stated, “is, above all else, a materialisation of power relations and the enforcement of their potential violence.” This applies all the more to the architectures of colonialism, which were used to dominate and segregate people, exploit labour, and restructure land. As architectural history was for a long time written by the “colonisers” – that is the Global North –, these acts of domination have been marred by focusing on canonised buildings, architects, and specific archives, ignoring the experiences and agency of the “colonised”. But monuments provoke, and their values for society can be called into question, as the emotionally charged debates in the Black Lives Matter movement have recently demonstrated so vividly. Dealing with cultural heritage and its cultural significance necessitates a continuous process of negotiation and re-evaluation. Hence, those writing the architectural history of colonialism and colonisation should be concerned with decolonising perspectives, working on methodologies and narratives, and acknowledging actors, memories, and places that have been overlooked so far.

The conference, which assembles scholars interested in architectural, building, and construction history, archaeology, architectural conservation, and heritage studies, addresses, amongst others, the following questions: Which actors, institutions, and knowledge networks were involved in the design and building practices of colonial power, and what role did local actors play? How can we rewrite architectural history to take into account the complex topologies of knowledge circulation in a globalised world shaped by colonialism? Whose heritage are colonial sites? What different memories are attached to them, and how have they changed over time? How have the architectures of colonialism been appropriated and reused, endowed with new stories and memories? How can this entanglement of conflicting memories be dealt with? How can we reassess historical archives and material evidence to analyse the traces and material remains of marginalised subjects and made them visible? What and whose stories do these remains tell?

Programme

16 June 2021, Time zone CEST (UTC+02:00)

- 19:15 Welcome and Introduction
by Albrecht Wiesener and Christa Kamleithner

Keynote Lecture

- 19:30 Itohan Osayimwese (Brown University)
**From Postcolonial to Decolonial Architectural Histories:
A Method**
- 20:10 Discussion moderated by Christa Kamleithner

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Colonial Building Networks

Session moderated by Özge Sezer

- 10:00 Beatriz Serrazina (University of Coimbra)
**Colonial Enterprises and Urban Design in Africa: Transnational
Knowledge, Local Agency and the Diamond Company of Angola
(1917–1975)**
- 10:20 Meenakshi A (Jawaharlal Nehru University)
**Portland Cement in British India: Materials, Expertise and Colonial
Infrastructures, c. 1900–1940s**
- 10:40 Discussion
- 11:20 Monika Motylinska (IRS Erkner)
**Selling Tropical Architecture? German Networks of Planning for the
Tropics in the 1930s and post-1945**
- 11:40 Jens Wiedow (BTU Cottbus-Senftenberg)
**Architecture and the Construction of Colonial Narratives: The South-
West Africa Pavilion at the Van-Riebeeck Festival**
- 12:00 Discussion

Colonizing Space and Time

Session moderated by Christa Kamleithner

- 14:00 Kamyar Abdi, Faezeh Dadfar (Shahid Beheshti University, Macquarie
University)
**Architecture and Expression of Authority: The Achaemenid Persian
Empire in the Caucuses**

14:20 Nuno Grancho (DINÂMIA'CET-Iscte, University Institute of Lisbon)
Decolonizing the Architectural and Urban Histories of the Colonial City of Diu

14:40 Discussion

15:20 Matthew Wells (ETH Zurich)
Networks, Data, Colonialism: Spatialised Bureaucracies at the India Office, 1867

15:40 Zulfikar Hirji (York University)
Architects of Time: Coloniality, Clocktowers and Calendars on the East African Coast

16:00 Discussion

Postcolonial Nation Building
Session moderated by Özge Sezer

16:50 Mohona Reza (University of Edinburgh)
Modern Architectural Transition in Post-Colonial Bangladesh

17:10 Gregory Valdespino (University of Chicago)
Senegalese Suburbia: Building Homes and Bureaucratic Dreams in Postwar Senegal, 1945–1965

17:30 Discussion

Keynote Lecture

19:30 Antoinette Jackson (University of South Florida)
Plantation Spaces and Memory – Heritage Interpretation, Memorialization, and Tensions of Public Use at Antebellum Plantation Sites, USA

20:10 Discussion moderated by Alexandra Skedzuhn-Safir

18 June 2021, Time zone CEST (UTC+02:00)

Contested Monuments
Session moderated by Alexandra Skedzuhn-Safir

10:00 Elizabeth Rankin, Rolf Michael Schneider (University of Auckland, Ludwig Maximilians University Munich)
Afrikanerdom, Apartheid, Post-Apartheid: The Voortrekker Monument, Pretoria

10:20 Georgi Verbeeck (Maastricht University / University of Leuven)
A Belgian “Museum within a Museum”: From Royal Museum for Central Africa to AfricaMuseum

10:40 Discussion

Post/Colonial Place-Making
Session moderated by Albrecht Wiesener

11:20 Shraddha Bhatawadekar (BTU Cottbus-Senftenberg)
Processes and Politics of Representation: The Image of Railway Architecture in 19th-Century Bombay

11:40 Yichi Zhang (University of Oslo)
Victoria Park in Tianjin: British Colonial Heritage Shaped by Interaction with an Evolving Chinese Society

12:00 Discussion

14:00 Tilman Frasc (Manchester Metropolitan University)
Alternate Currents: St James Power Station, Singapore

14:20 Ying Zhou (University of Hong Kong)
Confounding Decolonizing “Etiquettes” and Reusing Colonial-Era Historic Buildings for Contemporary Art in the Global East: Cases from Hong Kong and Shanghai

14:40 Discussion

Whose Heritage?
Session moderated by Alexandra Skedzuhn-Safir

15:20 Joaquim Rodrigues dos Santos (University of Lisbon)
The Basilica of Bom Jesus in Goa (India) as a Paradigm of Transcultural Heritage: Values, Meanings and Conflicts

15:40 Livia Hurley (University College Dublin)
Legacy Memory Identity: Shifts in the Decolonisation of Ireland's Architectural Heritage

16:00 Discussion

16:50 Mark Dike DeLancey (DePaul University)
Colonial-Era Architecture of the Colonized in Early 20th-Century Cameroon

17:10 Jorge Correia (Lab2PT, University of Minho)
Heritage and (Post)Colonialism, Context and Claim: Reading Built Stratigraphy in the Maghreb

- 17:30 Nora Lafi (Leibniz-Zentrum Moderner Orient, Berlin)
Whose Heritage? The Persisting Ambiguities of the Heritagization of Colonial Architecture in the Middle East and North Africa
- 17:50 Discussion

19 June 2021, Time zone CEST (UTC+02:00)

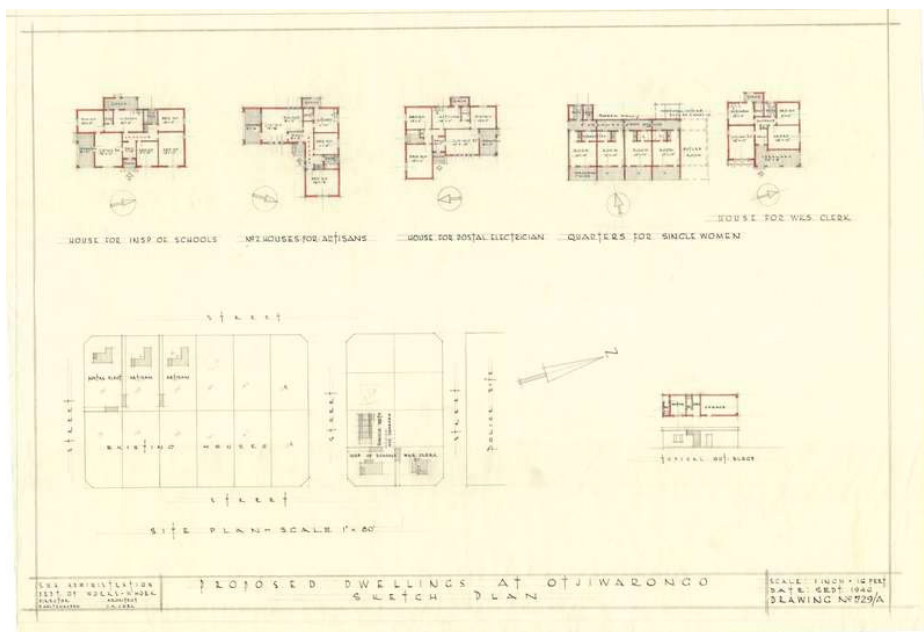
Decolonising Perspectives

Session moderated by Vera Egbers

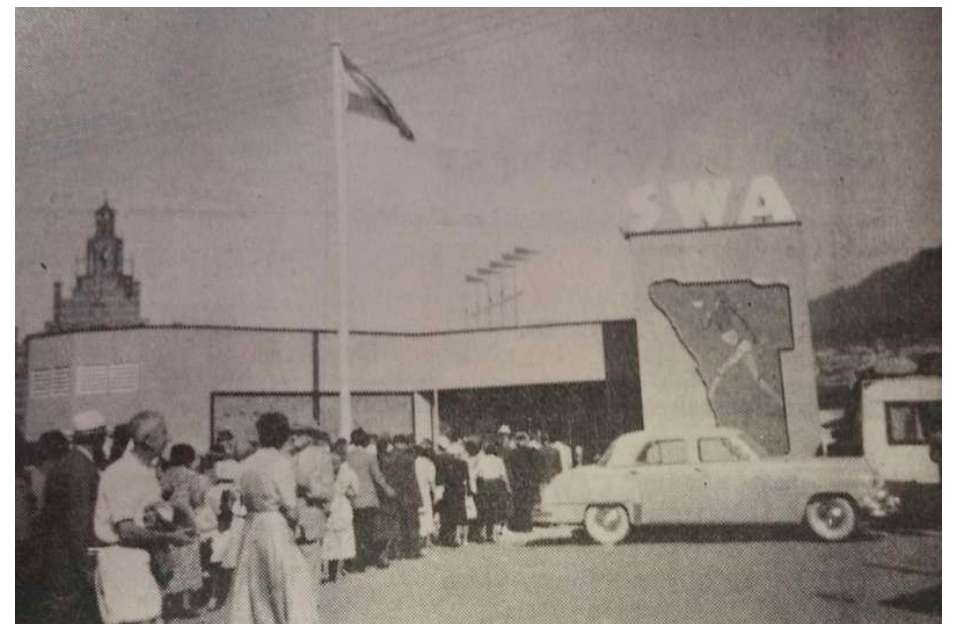
- 10:00 Amy Miranda (Aarhus University)
Freeing Rome's Captive Provinces: A Reconsideration of Imperial Architecture
- 10:20 Alice Santiago Faria, Antonieta Reis Leite, Mafalda Pacheco (CHAM-FCSH/NOVA, University of Coimbra)
Inquiring into (Portuguese) Colonial Heritage or how to be a Critical (Colonial) Heritage Researcher
- 10:40 Discussion
- 11:20 Lisandra Franco de Mendonça (Lab2PT, University of Minho)
Boxed Empire: Framing Memories, Architecture and Urban Space in Maputo, 1974–1976
- 11:40 Karin Reisinger (Academy of Fine Arts Vienna)
The Prolonged Coloniality of Mining Towns: Non-Binary Ways of Doing Material Positionality as a Researcher
- 12:00 Discussion

Keynote Lecture

- 12:40 Reinhard Bernbeck (FU Berlin)
De-Subjectivizing Colonial Prisoners of War: The Wünsdorf Camp near Berlin, 1915–1918
- 13:20 Discussion moderated by Vera Egbers and Özge Sezer



A typical housing scheme of the South-West Africa Public Works Department. Source: Namibian Ministry of Work and Transport Drawing Archive, Dwg. No. 729/A



The South-West Africa Pavilion on the opening day of the Van Riebeeck Festival 1952 in Cape Town. Source: Die Suidwester, March 26, 1952, p. 1



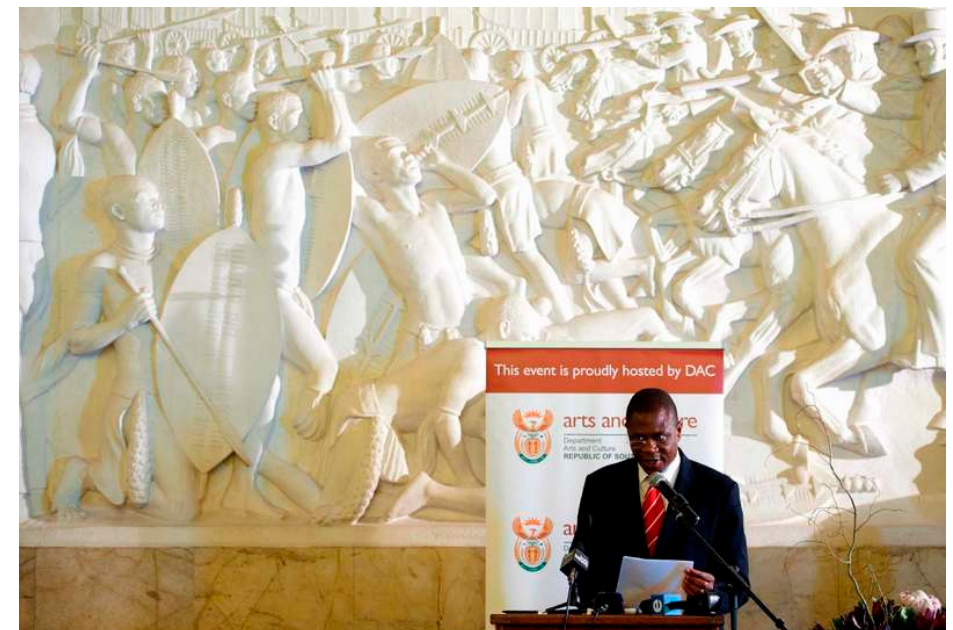
Photo postcard of Mombasa depicting the Old Law Courts building with its clock tower. Coutinho and Sons, Main Road of Mombasa, c. 1905. Source: oldeastafricapostcards.com



Photo postcard of Sultan Khalifa II bin Harub (d. 1960) at his office in Zanzibar which is decorated with a wall-mounted clock. A.C Gomes and Sons, H.H. The Sultan at his office, c. 1930. Source: courtesy of the Al-Hinawy Family Trust



Crowds at the Voortrekker Monument for inauguration, Pretoria, 1949. Source: The Illustrated London News, December 31, 1949; courtesy of UCT Thompson, Newspaper clippings, 1938–50



South African Minister of Arts and Culture, Paul Mashatile, proclaiming the Voortrekker Monument a national heritage site, March 16, 2012. Source: courtesy of 2012Media24; foto24 Brendan Croft



Victoria Terminus, today's Chhatrapati Shivaji Maharaj Terminus in Mumbai, 1860s–70s. Source: Metropolitan Museum of Art, Gift of Matthew Dontzin, 1985



Chhatrapati Shivaji Terminus, formerly Victoria Terminus in Mumbai, 2019. Source: Sailko, Wikimedia Commons, CC BY 3.0



Demolition of the Mouzinho de Albuquerque Memorial 1975 in Lourenço Marques, today's Maputo. Source: © Centre for Documentation and Photographic Training, Maputo, Collection Ricardo Rangel



Statues on the grounds of the National Museum of Art, Maputo, 1981 (removed from urban space 1974–75). Source: © Centre for Documentation and Photographic Training, Maputo, Collection Ricardo Rangel



Prisoners of war in front of the mosque in the “Half Moon Camp”, Wünsdorf near Berlin, c. 1916. Source: Frobenius-Institut, Frankfurt



Archaeological excavations on the site of the “Half Moon Camp”, Wünsdorf near Berlin, 2015. © Jokeair Luftaufnahmen

16 June 2021

19:30

Itohan Osayimwese (Brown University)

From Postcolonial to Decolonial Architectural Histories: A Method

This lecture aims to articulate a theoretical and methodological framework for decolonial architectural historiography. I reconstruct the evolution of scholarship in architectural history that has probed relationships between power, identity, and space-making, arguing that the roots of this postcolonial approach lie with non-Euro-American immigrant women scholars in US institutions in the 1980s. Through analysis of recent case studies, I link decolonial architectural history's engagement with the political, interest in transforming current material conditions, and embrace of the professional as personal, to the existing field of postcolonial architectural historiography.

17 June 2021

10:00

Beatriz Serrazina (University of Coimbra)

Colonial Enterprises and Urban Design in Africa: Transnational Knowledge, Local Agency and the Diamond Company of Angola (1917–1975)

During the “effective” occupation of Africa in the 20th century, European colonial powers relied on private companies as key tools of conquest. With an extensive “infrastructural power” (Mann, 1984), private companies controlled many aspects of everyday life, particularly through the construction of model company towns, workers’ villages, and representation buildings. The remote location of these settlements, often at borders, required the use of new techniques and urban solutions. Companies thus organized joint missions, with international experts who constantly travelled across colonial boundaries, resulting in a strong network of shared expertise and local knowledge that would have a great impact on the modernization of the landscape. As these enterprises became “bastions of modernity” in Africa (Cooper, 2004), they would frequently have a strong influence amidst other colonial agents.

This paper will address how private companies used urban planning and architectural design as central pieces in consolidating their power. The Diamond Company of Angola (Diamang), operating on the north-eastern border of the former colony of the Portuguese Empire, will be used as the main case study. Firstly, the prevailing mid-century “Tropical Modern” genealogies, which ignore wider modernizing processes that were already happening in the South since the 1920s (Chang and King, 2011), will be questioned. The role of locally trained drawers and builders will be then assessed as an important piece of the planning process and a crucial part in bridging the gap between colonialism and post-colonial memories and heritage discourses. Finally, this task further allows us to question how to read “against the grain” (Stoler, 2009) of the records produced by the companies, which more often than not left most of local agency in silence.

17 June 2021

10:20

Meenakshi A (Jawaharlal Nehru University)

Portland Cement in British India: Materials, Expertise and Colonial Infrastructures, c. 1900–1940s

Cement and concrete are often portrayed as inventions that occurred and were perfected by architects in 19th-century Europe. The works that do attempt to trace the history of the material across continents tend to describe the growth of building technology in terms of a unidirectional “transfer” or “diffusion” which occurred through the “diaspora” of British engineering. Discussion of any distinctive presence of cement and concrete in other parts of the globe is often confined to the 1950s and afterwards as part of nation-building processes in the post-colonial context, or as manifested in the ideological projects of socialist states.

In the South Asian context, cement has been frequently studied as a commodity, with a disproportionate focus on the period after decolonization. Histories of cement in this region written by architectural and construction historians tend to focus on individual architects or particular buildings of prominence. For instance, Corbusier’s Chandigarh or Kahn’s work in Dhaka have been explored with an eye on architectural style, rather than on the material and technological aspects of this work. Beyond accounting for visual or aesthetic change, examining the transformations in building materials and technologies is important because, as systems of rules, new materials in modern engineering have shaped the formation of social spaces and the evolution of technical expertise.

This paper explores the emergence and development of Portland Cement as a construction material and technology in early 20th-century colonial India. The first part of the paper contextualizes the popularization of the material within the process of singularizing cement as a novel and distinctly “modern” material reliant on standardized and scientized modes of production and testing. Subsequently, a particular site of dam construction in the 1920s is considered to explore the limits of the expertise so painstakingly manufactured by colonial engineers. The final section of this paper engages with representations and imaginations of cement-concrete technologies in the 1940s, where industrial and colonial state concerns with developmentalist schemes shaped and were in turn shaped by the corporeality of materials and infrastructures.

17 June 2021

11:20

Monika Motylinska (IRS Erkner)

Selling Tropical Architecture? German Networks of Planning for the Tropics in the 1930s and post-1945

In 1934, an exhibition called “Tropenschau” was added to the programme of the annual Leipzig Spring Fair. What might have appeared like a mere attempt of Nazi propaganda to reclaim, at least on the level of discourse, the German colonies lost in the aftermath of the First World War, was in fact an overview of technical solutions for building in the tropics and architectural models proposed by companies interested in conquering new markets, for instance in French, Italian or British colonies. Involved in the event was a network of architects and engineers with expertise from Egypt and Portuguese East Africa. The exhibition attracted considerable international attention. Simultaneously, associations such as the Society of German Engineers promoted the discipline of “Tropentechnik”, which also included architecture and urban planning (cf. van Laak 2004). And yet this particular episode seems to have faded into oblivion with the end of the Nazi era.

Georg Lippsmeier and his co-authors in their widely cited publication *Tropenbau = Building in the Tropics* (1969, second edition 1980) never explicitly refer to authors such as Karl Krüger or Friedrich Vick. This rupture has triggered my investigation. In my paper I uncover this supposedly forgotten network of (German) planning for the tropics. However, my aim is not biographical, as in the second part I will critically analyse the proposed designs and technological solutions, situating them in the broader context of international discourses on urban planning and tropical architecture, in order to understand colonial power relations and the economic rationales of the actors. Finally, I will trace hidden links between planning from the 1930s and the post-1945 discourse on tropical architecture. Thus, I intend to complicate the history of the inherently colonial concept of “Tropenbau”, and simultaneously to broaden knowledge about German networks involved in planning for the colonies (Osayimwese 2017).

17 June 2021

11:40

Jens Wiedow (BTU Cottbus-Senftenberg)

Architecture and the Construction of Colonial Narratives: The South-West Africa Pavilion at the Van-Riebeeck Festival

The 1952 Van-Riebeeck Festival celebrated the 300-year anniversary of the landing of Jan van Riebeeck, a Dutch colonial administrator, at the Cape of Good Hope in South Africa. Dedicated to industry's outstanding contribution to the development of the South African Union, the fair invited provincial regions, industrial manufacturers and international states to exhibit modern showpieces of industrial achievement. Promising to be the greatest industrial show ever undertaken on Africa soil, exceeding the grandeur of the Empire Exhibition of 1936 in Johannesburg, an extensive festival infrastructure was built on 27 acres of reclaimed land at the Cape Town foreshore. South-West Africa, a mandate territory to the Union, was represented in its own pavilion positioned alongside those of the Cape, Natal and Free-State provinces. On display were carefully curated exhibits of African crafts, the development of education and the products of local industry, while a Bavarian-style beer-garden provided refreshments and a “Native” section presented an independent exhibit of “primitive” cultures in SWA. By reading the South-West Africa pavilion as an archive, constructed narratives contrasting the industrial achievements of colonial “civilization” with “primitive” indigenous cultures, the monumentalization of settler history and the reproduction of segregated spatial practices in the design of the SWA Pavilion and its exhibitions are examined, with the aim of uncovering the entangled roles of architecture and race in late colonial architecture.

17 June 2021

14:00

Kamyar Abdi (Shahid Beheshti University),
Faezeh Dadfar (Macquarie University)

Architecture and Expression of Authority: The Achaemenid Persian Empire in the Caucasus

Columned halls are considered one of the most important symbols of imperial ideology in the Achaemenid Persian Empire (ca. 550–330 BCE). Achaemenids adopted this particular architectural feature from earlier architectural traditions of the region and developed them into a much larger, imperial, scale. While massive columned halls in imperial Achaemenid capitals (e.g., Pasargadae, Susa, and Persepolis) were part of royal residences, smaller versions of these architectural features in provinces of the empire served as both the seats of the local governors, as well as expressions of the imperial authority. Archaeological research in the Caucasus has revealed a fairly sizeable number of architectural complexes with columned halls in this region. This is not surprising given that columned halls were an integral part of the architecture of power in the Caucasus before the rise of the Achaemenids. In fact, some of the older columned halls in the region were restored and reused by the Achaemenids when they annexed the Caucasus to their newly established Empire, while new ones were built throughout the region to express the imperial authority in a territory colonized by the Achaemenids.

We propose that the columned halls in the Caucasus were built in conjunction with a systematic program of restructuring the region with a new (Armenian) ethnic identity with close ties with the Persian overlords. This program of “Persianization” of the Caucasus seems to have paid off, for long after the fall of the Achaemenids, during the time of the later Iranian empires (the Arsacids and the Sasanids) (ca. 220 BCE–651 CE), the identity planted by the Achaemenids played a vital role in conflicts with the Roman and Byzantine empires over the control of this strategic region.

17 June 2021

14:20

Nuno Grancho (DINÂMIA'CET-Iscte, University Institute of Lisbon)

Decolonizing the Architectural and Urban Histories of the Colonial City of Diu

Since the 20th century, interventions have asked about the complicity with colonialism in the disciplinary histories of architecture and urbanism. Yet theoretically and methodologically, we still encounter unresolved issues. The “colonial” brings to the debate dismissive associations with an unequal or unbalanced power relationship between colonizer and colonized during the building and domination of empires. Colonial architectural and urban histories are seen as showcasing the imperial projects through design and building practices. Architects and urbanists are seen as agents for the colonial powers in local settings and interests through their focus on public buildings and the controlling gaze of the realm. An aesthetics of coloniality that correlates power and modernity dominates the disciplinary histories of architecture and urbanism and resists efforts to decolonize the disciplines.

By contrast, a reversal of the imperial gaze enquires about colonizing subjects and societies. Accordingly, by focusing on how colonial encounters and imperial entanglements affected architecture and urban developments, this paper replies to the provocation of postcolonial studies to “provincialize Europe” by foregrounding a genealogy of political modernity that emerges from broader geographies of politics, rather than one that develops “first in Europe then elsewhere”.

This paper endeavours to change optics with a decolonizing thought experiment about Diu, a former Portuguese colonial city in western India, drawing upon theories of subaltern studies and postcolonialism to explore perspectives on colonial architecture and urbanism since the late 18th century, negotiated from below and framed by the colonialists’ pursuit of power. I argue for an active rejection of discourses based in hegemonic dichotomies and offer an intellectual decolonization: a realm neither so narrow as to reject interpretations that do not pertain specifically to Portuguese colonialism nor so wide as to include every type of critical perspective under its shelter. This will be achieved through comprehensive local urban history, recognizing the effects of religious, racial and ethnic difference, and the space and site coverage standards applied to the built environment. Such a genealogy of the rules can deconstruct the influences at work in the colonial city of Diu, which include the following: the placement of the home in its surroundings; the impact of race and ethnicity; the religious “utilitarianism” that helped to develop local powers; the ways devised to achieve indigenous local trade; the imperial military imperatives behind power; and the approaches to land occupancy.

17 June 2021

15:20

Matthew Wells (ETH Zurich)

Networks, Data, Colonialism: Spatialised Bureaucracies at the India Office, 1867

“The electric telegraph has saved India”, declared Robert Montgomery, the judicial commissioner of the Punjab, following the conclusion of the First Indian War of Independence in 1857. What Montgomery meant of course was that the telegraph had saved India *for* rather than *from* the British. In the aftermath of the rebellion the British Government took over direct control of the country. New telegraph lines and stations were constructed both within India and across the globe. Communication between the main urban centres of Asia and Europe, which had previously taken a week, now took only a matter of hours. Colonial control could now be synchronised in a manner that had hitherto been unimaginable.

In London a new government department, the India Office, was formed. The primary setting for this administration was a grand Italianate building overlooking St. James’ Park in Westminster, designed by George Gilbert Scott and Matthew Digby Wyatt and built between 1862 and 1867. Several generations of architectural historians have discussed the design of this complex of government offices as representing a key moment in cultural debates around the suitability of the Neoclassical and Gothic Revival styles for “British buildings”. Rather than fall into these stylistic tropes, my paper will re-examine the India Office as a spatial bureaucracy. The building’s primary function was the organisation and distribution of vast amounts of information related to colonial governance. The mechanics of moving the varied types of communication and paperwork necessary for this task was the main concern for the architects and colonial administrators. Through primary sources that include diagrams, the memoirs of clerks, and internal memoranda, I will analyse the design of networks and new technologies (electricity, speaking tubes) in the building. These show how the programme of the building was conceived as a server-like machine capable of circulating data between individuals, throughout the complex, and across the world.

17 June 2021

15:40

Zulfikar Hirji (York University)

Architects of Time: Coloniality, Clocktowers and Calendars on the East African Coast

Located at the intersections of anthropology, history, and materiality studies, this paper explores how architectural structures such as clock towers, and objects such as commercially printed diaries – materialities associated with the British industrial age and expressions of Britain’s imperial and colonial ambitions – transformed conceptions of time and impacted knowledge systems amongst Arabic and Swahili-speaking Muslim communities of coastal East Africa in the 19th and 20th centuries. The paper argues that not only were clock towers and diaries symbolic markers of British imperialism, colonial expansionism, power and privilege, which also connoted notions of civilization, industry, discipline, rationality, progress, and modernity – these chronometric and chronological technologies and materialities ruptured, altered and regulated the rhythms of black and brown colonised bodies, their social and cultural lives, and the body politic, while also acting as sites of resistance.

Drawing upon materials from the archives of the late Sheikh Mbarak al-Hinawy (d. 1959), an historian, translator and civil servant, who from 1941 to 1959 was “Liwali for the Coast” (chief governor) at Mombasa, the capital of the Sultanate of Zanzibar’s ten-mile coast that was part of the British Protectorate of Kenya, the paper proposes a methodological approach that engages with an archive’s inscribed content alongside the physical properties, presentational forms, styles, aesthetics and design of its objects. Interpreted in this manner, archival objects such as calendars, diaries, files, fastenings and stationery may be put into meaningful conversations with structures, infrastructures and other features of the built environment. This approach is particularly relevant for colonial contexts in which the “materialisation of power relations” was carried out through diverse modalities and at varying scales. Utilizing such an approach allows us to think about colonial-era archival objects and buildings as “colonial assemblages”, develop more nuanced and critical understandings of coloniality’s traces, and make visible the ruptures that it produced.

17 June 2021

16:50

Mohona Reza (University of Edinburgh)

Modern Architectural Transition in Post-Colonial Bangladesh

The paper will argue that modern architectural endeavours in Bangladesh played an important role in an attempt to seek national identity during the postcolonial cold war period between 1947 and 1971, when the country was known as East Pakistan and was unified with West Pakistan. From the colonial anxiety to the development phase of rebuilding one nation with the two halves of Pakistan, this project will unravel the connections between geopolitical tensions, socio-economical concerns and culture–religion perplexities through an investigation of a series of governmental and institutional buildings located in Bangladesh. The analysis will explore the gradual architectural transformation of colonial buildings in East Pakistan, entering into Modernism during the postcolonial era. This argument will attempt to lay out the architectural transitions in order to understand the making of the nation-state Bangladesh.

The architecture of Bangladesh during the colonial and postcolonial periods not only depicts a spatial transformation but also presents a narrative of awakening from outside supremacy. In an attempt to gain control in the eastern part of the country, the ruling Government of Pakistan sought to appease the subaltern populace by developing the province. These development schemes brought architectural opportunities for both foreign and local architects to explore Modernism within a postcolonial network. The research elicits evidence from the National Archive, the Liberation War Museum, the Ministry of Housing and the Public Works Department in Bangladesh, published literature and documents after independence (1971), interviews with architects, and site visits to demonstrate the infrastructures within a wider field of resources. The methodology covers other sub-disciplines in relation to architectural as well as colonial and postcolonial history, which also draws attention to social, cultural and religious theoretical observation.

Bangladesh entered into colonialism two times, one under the British, another as part of Pakistan. Therefore this research seeks to establish a coherent relationship between the narrative of architecture of two different periods.

17 June 2021

17:10

Gregory Valdespino (University of Chicago)

Senegalese Suburbia: Building Homes and Bureaucratic Dreams in Postwar Senegal, 1945–1965

This paper examines suburban home designs in Senegal from the early 1950s to the mid-1960s to argue that state bureaucrats, under both colonial and post-colonial regimes, tied state legitimacy to emerging international standards of middle-class domestic consumption. It examines how Senegalese and French actors used suburban housing complexes in post-war Dakar to assert the legitimacy of diverse political projects in the era of decolonization. French and Senegalese officials, architects, and urban planners did this by participating in post-war global debates about mass housing.

The paper begins by examining the way that French planners sought to use American suburban design practices to create rapid housing for a growing Senegalese bureaucratic class. It then examines how these projects were discussed at trans-imperial conferences on mass housing, with a particular focus on a conference held in 1954 in South Africa. French planners used these connections and comparisons to demonstrate that they were internationally legitimate stewards of Senegalese society. They did this by demonstrating their ability to make single-family homes that provided Senegal's African bureaucrats with the "modern" comforts increasingly becoming central to state legitimacy in the early Cold War. The paper concludes by examining how Senegalese politicians and planners working after independence used these same suburban homes to articulate the legitimacy of the independent Senegalese nation. However, they used these homes as proof of their ability to build homes for a white-collar bureaucratic class that harmonized Western and pan-African ideologies. Ultimately, this project demonstrates how French and Senegalese elites tried to use suburban homes and the global connections they fostered to shore up the legitimacy of their own political projects.

17 June 2021

19:30

Antoinette Jackson (University of South Florida)

Plantation Spaces and Memory – Heritage Interpretation, Memorialization, and Tensions of Public Use at Antebellum Plantation Sites, USA

Motivated by national movements and protests associated with Black Lives Matter, and the pushback and removal of Confederate iconography, this talk critically explores power, politics and activism around public knowledge of and use of plantation spaces today. I draw from my book *Speaking for the Enslaved – Heritage Interpretation at Antebellum Plantation Sites* and my extensive work in plantation sites in the Southeast region of the US from North Carolina to Florida, as well as my work with people and communities with colonial histories of enslaved labor in plantations spaces in the Caribbean. I enter this discussion as an academic in conversation with artists, politicians, organizations, institutions, and local communities focused on addressing public memory, heritage and memorialization, and revisiting what it means to inhabit plantation spaces today as sites of tourism and leisure and as sites of consciousness and social justice.

Public perceptions of antebellum and postbellum plantations are often influenced by depictions that posit the centrality of a master–slave dynamic without critique. When tourists visit public plantation sites, much is made of the “big house”, which has often been preserved and maintained at antebellum levels of European elegance. Its architecture, furnishings, and grandeur are the focal point of the plantation tour. Other material reminders, like slave-house structures are less obviously acknowledged. Scholars are active participants in creating and interpreting representations of postbellum plantations as public heritage sites that shape national memory. What tools and theoretical approaches can inform how we interpret, analyze, and represent characterizations of plantation life today? In this talk, I link the past to the present through academic scholarship and through recognition of public activism and concrete action being undertaken through governmental/legislative change, artistic re-imaginings, and historical justice as it pertains to plantation spaces and those who were enslaved and often buried on these grounds.

18 June 2021

10:00

Elizabeth Rankin (University of Auckland),

Rolf Michael Schneider (Ludwig Maximilians University Munich)

**Afrikanerdom, Apartheid, Post-Apartheid:
The Voortrekker Monument, Pretoria**

Few monuments speak more forcefully about colonialism than the colossal Voortrekker Monument in Pretoria. Conceived and built between 1931 and 1949, it memorialised the treks of 19th-century Dutch-speaking pioneers, who “civilised” Southern Africa’s hinterland, wresting it from its black inhabitants – the subject of the monument’s 92m marble frieze. The Afrikaners, the Voortrekkers’ descendants who erected it, came into power in the 1948 election of the National Party, which over its 45-year rule developed the politics of apartheid, escalating colonial oppression. Under the new ANC government, victorious in the first democratic elections of 1994, what would become of a monument that embodied abhorrent colonial values?

While the sheer scale of the Voortrekker Monument precluded its removal, there have been various attempts to appropriate it to new agendas. In 1996, Gauteng premier Tokyo Sexwale re-interpreted the monument as symbolising the rise of Umkhonto We Sizwe, the armed wing of the ANC, and the civilising role of that party. Nelson Mandela seemed to accept its assimilation into a new culture when he drew analogies between African and Afrikaner struggles while unveiling a statue of an Afrikaner hero there in 2002. But many protested against it. Minnette Vári used her own body in an evocative video questioning the monument’s values, a strategy similar to Sethembile Msezane’s performance at #RhodesMustFall in 2015. Yet others seemed to tolerate the monument as a symbol of what had to be overcome to achieve freedom, and the ANC government even declared it a national heritage site in 2012. The monument itself, run by a private company since 1993, has been developed as a successful tourist attraction and educational resource, with its persistent Afrikaner heritage less prominent. The most resolute response was the development of a counter-monument to the Struggle, Freedom Park, promoted as a presidential project under Thabo Mbeki. Positioned on an outcrop opposite the Voortrekker Monument, this counter-monument has set up a further complex dialogue between colonial and post-colonial politics.

18 June 2021

10:20

Georgi Verbeeck (Maastricht University / University of Leuven)

A Belgian “Museum within a Museum”: From Royal Museum for Central Africa to AfricaMuseum

The prestigious Royal Museum for Central Africa (RMCA) in Tervuren, an affluent suburb near Brussels, is probably the most controversial “site of memory” publicly demonstrating changing postcolonial memories in Belgium. Today, the RMCA, renamed “AfricaMuseum” in 2018, is essentially an ethnographic and natural history museum with a strong focus on Central Africa. The AfricaMuseum has deep roots in colonial history. It was first built to showcase Belgian monarch Leopold II's Congo Free State at the 1897 Brussels International Exposition. Leopold II wanted to publicise the “civilizing mission” and economic opportunities available in the colony to a wider (domestic and international) public. Leopold's materialized “mission” would to a large extent survive the decolonization of the Belgian Congo in 1960. The museum had essentially “remained frozen in time”, as it showed what a museum looked like in the mid-twentieth century. As one of the last vestiges of colonial heritage, the museum was in need of a radical redesign, a process that started in 2005 and would be concluded in 2018 with the reopening of a drastically refurbished building. The paper looks into both the accomplishments and shortcomings of the renovation process of the AfricaMuseum. For a proper understanding of the current mission of the museum, a wider contextualisation of current debates, in academia as well as in the wider public arena, on colonialism and postcolonialism in present-day Belgium is needed.

18 June 2021

11:20

Shraddha Bhatawadekar (BTU Cottbus-Senftenberg)

Processes and Politics of Representation: The Image of Railway Architecture in 19th-Century Bombay

The creation of railways and railway architecture in the 19th-century India was a complex process, influenced by a number of developments at local, national and international levels. This paper probes into the role of different actors and events in shaping railway architecture in colonial India. It focuses on a case study of Victoria Terminus (now Chhatrapati Shivaji Maharaj Terminus), a railway station located in Bombay (now Mumbai) to show the interplay of authority in decision-making in the station's construction. Built as the principal railway terminus and headquarters for the Great Indian Peninsula Railway Company, Victoria Terminus, and especially its grand neo-Gothic administrative headquarters, has come to represent the central building of the British Empire. This paper, however, demonstrates how the image-making through architecture was a heterogeneous process and a product of negotiations involving multiple actors. Using archival research, it investigates how the relations between the governing institutions at the national and the local levels, the interests of the railway company, and those of professionals such as the architect impacted how Victoria Terminus came to be designed and signified.

The paper also looks at the role of the local Indian elite and media in Bombay in influencing this process. It further situates the discussion within the larger architectural and railway discourse of the 19th century as well as the global processes of technology transfer and knowledge circulation that characterized this period. It further examines the effects of this architecture on the local population. This discussion also provides insights into how these hegemonic processes, from the start of construction, have continued to shape our understanding of heritage at the terminus even today.

18 June 2021

11:40

Yichi Zhang (University of Oslo)

Victoria Park in Tianjin: British Colonial Heritage Shaped by Interaction with an Evolving Chinese Society

After Britain used its military might to force China to open treaty ports in the second half of the 19th century, the British founded their settlements in these port cities. As territories administered by foreign consuls, the British newcomers developed the urbanism of these settlements based on their own tastes, traditions and social practices. Consequently, these urban areas, together with the settlements themselves, caused friction with the Chinese population. The existing scholarship often subsumes the urban development of settlements under the hegemony of imperialism. However, rather than remaining isolated from each other, the British settlements and Chinese towns in the treaty ports evolved under each other's influence. Rather than British arrivals dictating their own terms to the Chinese communities, the residents of Chinese towns and British settlements formed an interrelated and interactive relationship that influenced the urban construction of each entity.

This paper examines the evolution of Tianjin's Victoria Park, the centre of the largest British settlement in China, from the mid-19th century to the present. It contributes to the understanding of the colonial heritage of British settlements in China and beyond by investigating how residents of the British settlement and locals in Tianjin interacted to frame their urbanism. It reveals that initially Victoria Park was primarily a place of entertainment, and then evolved firstly into the very symbol of British pride in the settlement; then into a neglected pocket of parkland – representing the dark side of British settlers; and finally, into an important part of the precious heritage of the city. During this process, the British settlement was shaped by both tangible and intangible means to bestow spiritual significance on the physical constructions, and in turn, frame the urbanism of the settlement from imperial space into an invaluable heritage site of the city.

18 June 2021

14:00

Tilman Frasch (Manchester Metropolitan University)

Alternate Currents: St James Power Station, Singapore

The life and afterlife of historical buildings depend on various qualities inherent to them. These include architectural features from building materials to design and workmanship, the socio-political significance attributed to the buildings, and not least the functional and practical services they provide to people past and present. For the modern re-use of buildings both as preserved monuments and as conversions, feasibilities and functionalities will usually come into consideration as well. But it has to be noted that the order of criteria listed above appears to be hierarchical, giving preference to monuments that stand out for their material and symbolic importance over those that are considered merely "functional". A case in point are those "ugly duckling"-type of public buildings whose functioning is universally expected whilst their very existence, including their location, remains in the shadow of public perception. Water works and power stations are typical examples of such monuments, illustrated here in the case of Singapore's first municipal power station at Cape St James.

The construction of the power station was the result of a fraught relationship between Singapore's Municipal Board and the Singapore Electric Tramways Co., which had won the contract to provide electricity to the city and run its tramway system. After WW1, the municipality practically forced the company into liquidation, while swiftly setting up the municipality's own power station at St James to safeguard the city's continued supply with electricity. Inaugurated in 1927, the St James power station continued to generate electricity for almost exactly 50 years, until its operation was no longer commercially viable. Neglected for more than a decade, the huge building was converted first into a warehouse and then an entertainment hub, but again ran into trouble some years ago. The building is now destined to become the global headquarters for the Dyson company.

The paper will use the St James power station as an example to illustrate the case of a colonial monument that has been semi-invisible for most of its existence, and has therefore created little to no heritage value in its own right. This gives the building a peculiar place in a city that has for decades sacrificed its colonial architecture for the sake of modernity and now has to pay attention to those parts of its architectural legacy that are still there, even though their material or symbolic value appears to be of lesser importance.

18 June 2021

14:20

Ying Zhou (University of Hong Kong)

Confounding Decolonizing “Etiquettes” and Reusing Colonial-Era Historic Buildings for Contemporary Art in the Global East: Cases from Hong Kong and Shanghai

The recent spate of reckoning with colonial legacies, and the social inequities perpetuated by power structures and injustices, took a global turn in recent decades that has been magnified by the Black Lives Matter movements. Material manifestation of these legacies, from sculptures to architectural monuments, are toppled just as these power structures are contested. Yet, despite the global reach of this reckoning, developing political economies in the Global East have largely ignored these modes of interrogation. With rapid economic growth and an immense rise in living standards within less than a single generation, colonial legacies are not spurned but popularly regarded as the source of progress and prosperity. In Shanghai, colonial-era global linkages were appropriated to jump-start economic liberalization in the 1990s after decades of a closed planned economy. Historic buildings such as those on the Bund have come to symbolize both colonial-era prosperity and their revival through their contemporary reuse. In Hong Kong, where the end of colonialism in 1997 did not result in independence, colonial-era constructions are not only regarded for their rarity in a prevalently demolition-driven urbanism, but have come to be embraced, representing amongst other things the rule of law. This paper will unpack two specific architectural cases that reuse colonial-era buildings for contemporary visual art to show the drivers, actors, and processes that confound the prevalent decolonizing “etiquettes”. The former Central Police Station compound in Hong Kong, which has been converted into an arts and heritage hub known as Tai Kwun, and the redevelopment of the block around the former Royal Asiatic Society in Shanghai, which has been converted into the Rockbund Art Museum, are the two zoom-ins used to dissect and clarify the nuances embedded, notably in their contemporary reuse for contemporary art, as hubs of the recirculation of global flows.

18 June 2021

15:20

Joaquim Rodrigues dos Santos (University of Lisbon)

The Basilica of Bom Jesus in Goa (India) as a Paradigm of Transcultural Heritage: Values, Meanings and Conflicts

The Basilica of Bom Jesus is a major symbol of Goa (India): it holds the tomb of Saint Francis Xavier, the “Apostle of the East”, and gives a glimpse of the former “Golden Goa” and “Rome of the East”, when Goa was one of the most cosmopolitan cities in the world. The basilica was built by Jesuits between 1594 and 1624, and in 1659 it received the saint’s body. In 1759 the Society of Jesus was expelled from all the Portuguese territories, and the Jesuit building was assigned to other institutions. While the basilica was being built, the city of Goa began a process of decay, and in 1843 the capital changed to Panaji; the former capital was already in ruins, with only a few churches, such as the Jesuit basilica, still standing.

This basilica is a paradigmatic case of transcultural heritage, incorporating multiple challenges since its first moments of existence. In the first half of the 1950s, facing the independence of India and its claims over Portuguese India, Baltazar Castro, a well-known restorer, was sent to Goa by the Portuguese nationalist dictatorship. As happened in Portugal, the regime intended to use heritage as an ideological propaganda instrument, and among other works, the Basilica of Bom Jesus was restored, causing a radical change in its image and, at the same time, provoking problems for its conservation.

This paper discusses several issues concerning the Basilica of Bom Jesus: not only the construction of an Indo-Portuguese architectural masterpiece, but also the harsh contemporary debate between those who consider the basilica a colonial symbol, those who reclaim it as a Goan symbol, the heritage lovers who demand the return of the basilica’s pre-restoration shape, those who depend on the (hazardous) touristic commodification, and Goan Catholics who merely wish their temple free of ideological meanings. Issues concerning transculturality and heritage authenticity among different cultures will be also addressed.

18 June 2021

15:40

Livia Hurley (University College Dublin)

Legacy Memory Identity: Shifts in the Decolonisation of Ireland's Architectural Heritage

Since the foundation of the Free State in 1922, Ireland has struggled to interpret its post-colonial building stock: a heritage which to many reflects past economic, social and political domination by an external power, namely temporal British rule. As the country laid the foundations for its new independence, the wanton destruction of contested historical fabric – perceived as a symbol of colonial oppression – was tolerated by a complicit public until the gradual erosion of relevant architecture across the Republic was challenged by agencies such as the Irish Georgian Society (founded in the 1960s). While the tide began to turn, it would nonetheless take decades for the conservation movement to gain real momentum and for the architecture of the imperialist period to be understood as part of Ireland's cultural palimpsest. Drawing on examples from the Irish urban realm, this paper looks through the lens of the first 20 years of this century to examine the ongoing shifts in attitudes to heritage in Ireland and to ask if the revalorisation of historical architecture can continue to heal the scars of a colonial past. As a sense of identity is constructed – underpinned by collective memory and symbolism attached to particular spaces – the paper questions if the passing of time ultimately produces a nostalgic view, rather than an enduring resentment. And has the critical need for sustainable, adaptive re-use of historical fabric superseded the desire to demolish or to deliberately neglect? Beyond the detail of policies and polemics, it is evident that common ground can eventually be found in the reconciliation of different interests and disciplines in the challenge of decolonisation.

18 June 2021

16:50

Mark Dike DeLancey (DePaul University)

Colonial-Era Architecture of the Colonized in Early 20th-Century Cameroon

Architectural history in Africa during the colonial period has focused largely on works created by European colonizers, and only rarely on how Africans adapted or responded to these new forms. Increasing interest in recent years in colonial, and more recently post-colonial, architecture in Africa has led to the impression that 20th-century architecture on that continent is for the most part a European story. The Palace of King Njoya, constructed 1917–1922, provides an example of how enterprising rulers in the Cameroon Grassfields sought to engage with modernity through emulation of colonial models, while also introducing strategic variations to this architecture. According to myth, this palace was created to imitate the German governor's palace after King Njoya visited it in 1907. Yet focusing on the emulation of European architecture has blinded architectural historians to the full range of references in this extraordinary work, which combines the colonial with local Bamum forms and others adopted from the Islamic polities to the north. The air of inauthenticity disqualified this work for serious scholarly consideration; only that which preceded the colonial, or which seemingly denied the colonial, was worthy of attention.

I wish to consider this palace explicitly as a politically astute and carefully considered response by King Njoya to the colonial situation. Drawing upon precolonial practices of royal innovation and competition, King Njoya's palace inspired other rulers to create a host of similar palaces, leading to the conclusion that rulers were looking to each other as much as, or even more than, the colonial centre. Ultimately, this paper aims to decentre the colonizer from the history of architectural construction and creativity in the Cameroon Grassfields during the colonial era.

18 June 2021

17:10

Jorge Correia (Lab2PT, University of Minho)

Heritage and (Post)Colonialism, Context and Claim: Reading Built Stratigraphy in the Maghreb

Western Maghreb gathers a historical palimpsest of regimes where European colonialism has played a significant role in the shaping of cities. First, the Portuguese and Spaniards, as early as the 15th century, and more recently the Spaniards and the French controlling protectorates in Morocco, pushed for configurations where heritage has been an instrument of claim. This paper aims to contextualize the colonial stratigraphy and its bias legacy to contemporaneity.

On the one hand, 20th-century de facto colonial powers never touched historical centres but rather built their modern *villes nouvelles* on adjacent grounds. Such policy had an important and non-deliberate side effect by freezing the traditional old quarters and by blocking preservationist efforts addressing insalubrity issues. Furthermore, colonialism neglected traditional ways of inhabiting, thus leaving no fertile terrain for post-independence urban renewals and expansions that instead have been copying Western models of mass housing. On the other hand, the Spanish enclave of Ceuta portrays a different path. For centuries an important Muslim commercial stronghold, the city was conquered by the Portuguese in 1415 and has stayed in European hands ever since. The arrival of a new power and creed brought the desire to establish a new Christian image for the city. These early modern decisions still resonate in the city centre's current urban morphology and were further developed by Spain after 1640. Indeed, an intentional legitimization of Iberian heritage, favouring a neo-Baroque skyline to the city rather than assuming continuity with the Islamic one, clearly shows how policies of Europeanization have challenged conceptions of identity and memory ownership in a disputed border territory.

Post-colonial analysis reveals not only the contexts of segregation and the resilience of colonialism in the production of residential spaces, but also how an institutional policy of heritage manipulation has masked a past in Ceuta that only recently has been reclaimed.

18 June 2021

17:30

Nora Lafi (Leibniz-Zentrum Moderner Orient, Berlin)

Whose Heritage? The Persisting Ambiguities of the Heritagization of Colonial Architecture in the Middle East and North Africa

Historiography has, in the last couple of decades, tackled in a critical and complex way the question of the inclusion of colonial artefacts and sites in processes of heritage recognition and protection. Such reflections, in the wake of collective research endeavours aiming at discussing the colonial history of heritage as a notion, a practice and an institutionalization process in general, have illustrated the difficult relationship between heritage conservation policies and conflicting memories in the case of situations involving a post-colonial dimension. In cities of North Africa and the Middle East, intense debates have emerged on heritagization choices and strategies. They often involve reflections on the category of heritage itself, on identity and on memory. The object of this paper is to examine such debates and situations to offer a deciphering of the complexity of what is at stake and a critical reading of ideological, political and social ambiguities. Discussing examples in formerly Ottoman cities colonized by France in the 19th and 20th centuries, the paper will analyse various phases and types of heritagization and/or rejection, in order to reflect on the entanglement of memories, but also on how colonial heritage considerations invite revised approaches to heritage in general.

19 June 2021

10:00

Amy Miranda (Aarhus University)

Freeing Rome's Captive Provinces: A Reconsideration of Imperial Architecture

In ancient Roman studies, the city of Rome has been conceptualized as the centre of a vast empire, while other cities have been seen as peripheral and inferior with respect to the capital. The corresponding colonialist approach to provincial art comes directly out of a non-critical acceptance of the ancient rhetoric of the Roman Empire, which first established this asymmetry. Such Romano-centric views in provincial studies are in need of a new perspective to free the provinces from the limits of this closed model. In this paper, I consider the so-called captives façade in Corinth, Greece (in the ancient province Achaëa), and its bound personifications of the provinces – a motif deployed across the empire. To decolonize such a charged space, I deploy a framework that I call “relational spaces”, which draws upon the work of Henri Lefebvre, Edward Soja, and Dennis Cosgrove. These spatial theories have reaffirmed and expanded the possibilities of spatial experience in architectural studies, giving voice to underrepresented places and communities. When understood as more than an empirical physical entity, space provides a productive framework for investigating the variegated weave of Roman culture on display across the empire, particularly its architecture. An interrogation of the cityscape of Corinth during the Antonine principate – particularly the captives' façade – allows me to stress the significant role of the body in creating and shaping manifold spaces, not solely the space of those in power. Ephemeral elements such as sunlight, conceptual elements such as history, or psychological elements such as knowledge, build spaces that have a greater impact upon shaping reception of and associations with works of architecture, and consequently the shaping of multiple spatialities. By approaching Corinth and the empire as a network of spatialities, the paper investigates which qualities – physical, ephemeral, conceptual, or psychological – have the potential to shape and decolonize spaces.

19 June 2021

10:20

Alice Santiago Faria (CHAM-FCSH/NOVA), Antonieta Reis Leite (University of Coimbra), Mafalda Pacheco (CHAM-FCSH/NOVA)

Inquiring into (Portuguese) Colonial Heritage or how to be a Critical (Colonial) Heritage Researcher

Colonial built environment represents the materialization of power relations and, ultimately architecture produced under colonial rule sets the stage for a complex and, at most times, violent interconnected history where alterity is contrived. This paper seeks to contribute to critical (colonial) heritage studies by conceptualizing contemporary appropriations of colonial heritage and theorizing about how colonial heritage is perceived and/or contested by colonized and colonizers historically and in post-colonial times.

Based on actors, places and spaces built across the old geography of the Portuguese Empire, their history, and the history of the uses they accommodate across time, our analyses will characterize and bring to the discussion several examples from territorial scale to urban fabrics and buildings. By studying and identifying the differences and similarities in how colonial architecture is perceived and appropriated across times and places, such as the Azores archipelago (Portugal), Goa (India), São Tomé (São Tomé and the Príncipe Republic) and Mozambique Island (Mozambique), we propose a re-writing of colonial architectural history that does not completely change the focus from a primarily imperial point of view to one primarily local, but rather embraces entanglements, interconnecting scales of approach.

Who decides what heritage is in the former colonial territories? How is this heritage perceived nowadays by local and outside eyes? How can research on colonial architectural history contribute to improving local development? Can built heritage be a tool for discussion promoting dialogue between colonial and post-colonial eras? Can colonial heritage ever be decolonized? Ultimately, we wish to come up with answers to these questions, recognizing that community participative processes are a key mechanism for decolonizing collective memory.

19 June 2021

11:20

Lisandra Franco de Mendonça (Lab2PT, University of Minho)

Boxed Empire: Framing Memories, Architecture and Urban Space in Maputo, 1974–1976

Between September 1974 and June 1975, the Transitional Government of Mozambique (1974–1975) removed dozens of Portuguese memorials from public places across the territory. In Lourenço Marques (presently Maputo), a considerable part of that repository was deposited in the grounds of the National Museum of Art and later transferred to a warehouse of the Ministry of Education and Culture (the whereabouts of many pieces are unknown). Contemporaneously, thousands of colonists packed the sidewalks of the cidade de cimento (city built to European standards in the colonial period) with big wooden crates holding their possessions. For months, the sound of hammers nailing crates echoed in the city. The nationalization of vacant houses and buildings purposefully built for rental yield in early 1976 accelerated the substitution of city dwellers, many of whom only then came into contact with dwellings fully connected to modern utilities.

Analysis of the photographic collections of the Centre for Documentation and Photographic Training and the Historical Archive of Mozambique (both in Maputo) against the news in local periodicals, together with recollections from city dwellers, allows a glimpse into the immediate re-semantization of public space and the visualization of the transference of power around independence (25 June 1975). This ongoing research maps qualitative and quantitative data by combining archival research with memories (and architectural and photographic surveys) in Maputo, within a broader project that investigates different understandings and practices of heritage in the Global South and formal and aesthetic reconfigurations of modern heritage affected by decolonization processes, which were pivotal to nation-building and still contribute to (trans)national identity and memory. This paper examines not only the few photographic surveys of Maputo's cidade de cimento urban space and life around independence boxed at the above-mentioned archives, but also the cultural complexities of post-colonial “dissonant” urban heritage documentation and interpretation.

19 June 2021

11:40

Karin Reisinger (Academy of Fine Arts Vienna)

The Prolonged Coloniality of Mining Towns: Non-Binary Ways of Doing Material Positionality as a Researcher

The colonization of Northern Sweden is frequently narrated in male, heroic histories along with specific architectures and infrastructures. It is often forgotten or left out that the land had already been inhabited by the Sámi, whose access to their environments was limited and controlled, and in many cases they were prevented from exercising nomadic practices. Even today, the situation is conflictual, and simplified binary understandings of architecture are not helpful. Architectures have been part of the colonization, and colonial architectures have also become home to the displaced. In today's situation of prolonged coloniality, people are again losing their homes as a result of the advancement of resource extraction, the North of Sweden being one of the most mineral-rich zones in Europe, supplying the “centres” with minerals to build and communicate.

Malmberget in the arctic region has been built around mining pits to exploit iron ore, now slowly disappearing to make way for mining. Alongside “architectural knowledge” about the mining town, I want to present two strategies of my work: 1. The architectural knowledge is stored in archives of the capital city, more than 1,000 km away from the actual sites of colonization and destruction in the course of expanding extraction. In the project *Lifelike Appendix to the Archive*, I added “ontological fragments” to archive material of ArkDes Stockholm, specifically to the original drawings by the architect Folke Hederus. The appendix shows the current destruction of the town and is accessible, together with the original 1950s drawings. 2. This leads to the question of which and whose architectures, materials and practices we reproduce in discourse, canons and archives. In the search for an inclusive and non-binary understanding of architectures and spatial practices, I involve overheard stories in close collaboration with the local practitioners.

On both counts, creative critique is an ongoing tool used to unveil perspectives with decolonizing capacities for architecture which is materially involved in the extraction of minerals in many ways.

19 June 2021

12:40

Reinhard Bernbeck (FU Berlin)

De-Subjectivizing Colonial Prisoners of War: The Wünsdorf Camp near Berlin, 1915–1918

In this paper, I discuss the political abuse of colonial prisoners of war for imperialist goals in World War I. The explicit aim of the treatment of Muslim PoWs from French and British colonies, as well as from Tsarist Russia, was to turn prisoners into jihadists to fight against their colonial overlords. An examination of the means to do so reveals a whole program that I call “privileged abuse”. I discuss this program by referring to the camp’s architecture and photographs as a means of propaganda and anthropological “research” practices as contributing to a racist de-subjection of the prisoners. Finally, I will briefly trace the subsequent history of the camp’s location and some of its material remains.

Speakers

Kamyar Abdi is a professor of archaeology at Shahid Beheshti University, Tehran, Iran. Abdi earned his BA in Archaeology from Tehran University (1992), his MA in Near Eastern Languages and Civilizations from the University of Chicago (1996), and his PhD in Anthropological Archaeology from the University of Michigan (2002). After years of teaching in the US, he returned to Iran in 2017 to pursue his career as an active field archaeologist. He has directed many field projects in Iran and has worked in archaeological expeditions in the US, Turkey, and Guatemala. Abdi has published on a range of topics, including the archaeology of nomadic societies in Iran, the history and politics of Iranian archaeology, and pre-Islamic Iranian polities.

17 June 2021 14:00

Reinhard Bernbeck teaches Western Asian archaeology at the Freie Universität Berlin. He previously taught at Bryn Mawr College and Binghamton University before returning to Germany. He is co-editor of *Ideologies in Archaeology* (with Randall H. McGuire, 2011) and *Subjects and Narratives in Archaeology* (with Ruth van Dyke, 2015). He has conducted excavations in Iran, Turkmenistan, Turkey, Jordan and Germany. His interests include past political economies and the archaeology of the 20th century in Germany.

19 June 2021 12:40

Shraddha Bhatawadekar is affiliated with the DFG Research Training Group 1913 at the Brandenburg University of Technology, Cottbus-Senftenberg, Germany. In her PhD research, she is investigating how the cultural significance of railway heritage is shaped, with a focus on Chhatrapati Shivaji Maharaj Terminus, a World Heritage Site located in Mumbai. She has a Master's degree in Ancient Indian History, Culture and Archaeology and more than a decade of international work experience in the field of heritage conservation, management and education.

18 June 2021 11:20

Jorge Correia holds a degree and a PhD in Architecture by the School of Architecture, University of Porto, with a thesis on Portuguese settlements in North Africa. Recently, his habilitation was on orientalism and urban space. Currently, he is an Associate Professor at the School of Architecture, University of Minho. He is also the president of the European Architectural History Network, adviser for the Atlas of Cultural Landscape of Guimarães, a researcher for the TechNetEMPIRE project, and the director of the Landscape, Heritage and Territory Lab. His main research interests are the study of pre-1800 European colonial built environment, the cultural challenges of heritage, and traditional Islamic cities and their representation. He has been a Visiting Scholar Fellow and curator of the exhibition "Photographing the

Arab city in the 19th century” at the Canadian Centre for Architecture and a guest lecturer at several universities across Europe, Brazil and the Middle East.

18 June 2021 17:10

Faezeh Dadfar is an archaeology graduate from Tehran University and Tarbiyat Modarres University, two of the top universities in Iran. She is a future PhD candidate in Ancient History at Macquarie University in Sydney, Australia (starting October 2021). Dadfar has been a co-researcher in grant-winning research projects in the Iran National Museum, Bagh Negarestan Museum, and Reza Abbasi Museum. She has participated in archaeological expeditions at Susa, Deh-Luran Plain, Komishani, and Zagheh in Iran and Kotayk and Vayots Dzor in Armenia. Having studied archaeology for nearly a decade, her studies are mainly focused on the dynamics and shared patterns of power in economic and political centres in ancient Iran and its neighbouring regions.

17 June 2021 14:00

Mark Dike DeLancey is Professor and Chair of History of Art and Architecture at DePaul University. He received his BA in combined studio art/art history from Oberlin College in 1996, and his PhD in History of Art and Architecture from Harvard University in 2004. His research is focused on palace architecture in Cameroon, and more recently on calligraphy, contemporary art, and manuscripts in Mauritania. He is the author of *Conquest and Construction: Palace Architecture in Northern Cameroon* (Brill, 2016), co-author of the last three editions of *Historical Dictionary of the Republic of Cameroon* (Rowman & Littlefield, 2019, 2010, 2000) and has published articles in the *Journal of the Society of Architectural Historians*, *Cahiers d'études africaines*, *The Oxford Research Encyclopedia of African History*, and *Islamic Africa*.

18 June 2021 16:50

Alice Santiago Faria is a researcher (CEEC Individual 2017), coordinator of “Art and the Portuguese Overseas Expansion” group (2016–), and principal researcher of the TechNetEMPIRE project funded by FCT, at CHAM-FCSH/NOVA. Member of DecolDEV – Decolonising Development: Research, Teaching and Practice (COST Action CA19129). Graduated in Architecture (University of Coimbra, 1997), PhD in Art History (Université de Paris I, 2011). She was postdoctoral research fellow at CHAM-FCSH/NOVA, CIUCHT-UL and UNL (2012–2017), and visiting fellow at CSISP, Goldsmith (University of London, 2012).

19 June 2021 10:20

Tilman Frasch is Reader in Asian History at Manchester Metropolitan University. He studied South Asian History, European History and Indian Languages at Heidelberg University, from which he received a doctorate with a thesis on the city and state of Bagan (Myanmar) in 1995. His research areas include pre-modern South and Southeast Asian history, Buddhist studies, urban history, and history of technology with a focus on the history of Myanmar. His publications in the field of the history of (colonial) urban history and technology include: “Kolonisierte Metropolen. Zur Sozio-Topographie urbanen Wandels unter kolonialen Vorzeichen”, themed issue of *Periplus. Jahrbuch für Außereuropäische Geschichte* 6, 1996, 131 pp. (ed. together with Andreas Eckert); “‘Empowering the City’: Indische Städte und Elektrizität, ca. 1880–1920”, in Ravi Ahuja/Christiane Brosius (eds.), *Megastädte in Indien*, Heidelberg: Draupadi, 2005, p. 35–46; and “Tracks in the City: Electricity and Mobility in Singapore and Rangoon, c. 1900–1930s”, *Modern Asian Studies* 46 (1) 2012, p. 97–118.

18 June 2021 14:00

Nuno Grancho is an architect, urban planner and architectural historian and theorist who works at the intersection of architecture, planning, material culture and colonial practices and their relationships with the transatlantic world and (post)colonial Asia, from the early 16th century up to the present day. Grancho holds a PhD in Architecture and Urbanism at the University of Coimbra. In 2014, he was a Visiting Researcher at the School of Oriental and African Studies (SOAS), University of London. Since 2017, Grancho has been a Research Fellow at DINÂMIA'CET – University Institute of Lisbon (ISCTE-IUL), Lisbon, Portugal. He is head researcher for the Research Project “Asia on the Move: Two-Way Processes, Data and Legacy of Architecture and Urbanism from Former Portuguese Colonial Territories in South Asia”, supported by the Foundation for Science and Technology (FCT), Lisbon, Portugal, and hosted by DINÂMIA'CET – University Institute of Lisbon (ISCTE-IUL).

17 June 2021 14:20

Zulfikar Hirji (DPhil, Oxford) is Associate Professor in the Department of Anthropology at York University, Toronto. His research explores knowledge production, representation and identity, material, visual and sensory cultures, and critical pedagogies, with a focus on Islam and Muslim societies in a range of historical and contemporary contexts. He has conducted archival, field-based, and community-engaged research in East Africa, the Middle East, South Asia, Europe, and North America. His published works include *Approaches to the Qur'an in sub-Saharan Africa* (2019), *Islam: An Illustrated Journey* (2018), *Between Empires: Sheikh-Sir Mbarak al-Hinawy (1896–1959)* (2012), and *Diversity and Pluralism in Muslim Contexts* (2010). He has also curated exhibitions including *Memories of Stone: Landscapes of*

Prayer, Death and Commemoration in Bosnia and Herzegovina (2017), *Cities of the Dead: The Ancestral Cemeteries of Kyrgyzstan—Photographs by Margaret Morton* (2015), and *Connect, Create, Cairo: Build a City with History and Technology* (2014).

17 June 2021 15:40

Livia Hurley is a graduate of the School of Architecture at TU Dublin and of Trinity College Dublin, currently completing a PhD on the Architecture and Urban History of Irish Breweries at the School of Art History and Cultural Policy, UCD. She is an architect and historian, and a Design Fellow at the School of Architecture in University College Dublin. Hurley also works as an architectural heritage consultant. Her practice encompasses research, writing, teaching and collaboration, and she has lectured and published widely on Irish architecture and the built environment. She is one of five editors and principal authors of *Architecture 1600–2000*, Volume IV of the Art and Architecture of Ireland project (Yale University Press, 2014). In 2017 she published the co-edited volume (with Edward McParland) *The Building Site in Eighteenth-Century Ireland* (Four Courts Press). She is the Chair of the Irish Georgian Society Conservation Awards Panel, a Peer Assessor for the Arts Council of Ireland, and a Trustee of Lambay Island, County Dublin.

18 June 2021 15:40

Antoinette Jackson is Professor and Chair of the Department of Anthropology at the University of South Florida (USF) in Tampa, Florida, and Director of the USF Heritage Research Lab. Her research focuses on identity and representation at public sites of history and heritage, and she has led numerous research projects in the US and in the Caribbean. She was recently awarded a USF funded research grant for her project entitled *African American Burial Grounds & Remembering Project – Living Communities Challenging Silenced Histories in Florida*. She is editor of the international journal *Present Pasts* and guest editor with Rachel Breunlin of a special issue entitled “Decolonizing Ways of Knowing: Heritage, Living Communities, and Indigenous Built Environments” for the international open access journal *Genealogy*. Her book *Speaking for the Enslaved – Heritage Interpretation at Antebellum Plantation Sites*, was published by Routledge in 2012. And her new book, *Heritage, Tourism, and Race – the Other Side of Leisure* was published by Routledge in 2020.

17 June 2021 19:30

Nora Lafi is a historian (PhD, 1999; Habilitation, 2011) who specializes in the study of the Ottoman empire and of the societies of the Middle East and North Africa. She works as a Senior Research Fellow at Leibniz-Zentrum Moderner Orient in Berlin. She chairs the international and collaborative re-

search project HISDEMAB of the Leibniz-Association on the theme of the historicity of democracy in the Arab and Muslim worlds. She is also Privatdozentin at the Freie Universität of Berlin (Graduate School Muslim Cultures and Societies). In 2020, she was Senior Fellow at the Max Weber Centre at Erfurt University (Religion and Urbanity Research Group). She co-chairs with U. Freitag the “Cities Compared: Governance, Consultative Mechanisms and Plurality” project within the EUME programme (Forum Transregionale Studien). Among her publications: *Esprit civique et organisation citadine dans l’empire ottoman* (Brill, 2019); *Urban Governance Under the Ottomans: Between Cosmopolitanism and Conflict* (ed. with U. Freitag; Routledge, 2014); *Une ville du Maghreb entre ancien régime et réformes ottomans* (L’Harmattan, 2002).

18 June 2021 17:30

Antonieta Reis Leite is a researcher (CEEC Individual 2018), co-coordinator of the research group CCARQ | Cities, Cultures, and Architecture at Centre for Social Sciences at the University of Coimbra. Invited Professor of history of architecture at the dARQ University of Coimbra. Member of DecolDEV – Decolonising Development: Research, Teaching and Practice (COST Action CA19129), researcher of TechNetEMPIRE project. Graduated in Architecture (Univ. Coimbra, 2000), DEA in Art History (University Pablo de Olavide - Spain, 2005), PhD in Architecture (2012). She was a postdoctoral research fellow at CES-UC e CHAM-FCSH/NOVA (2014–2020).

19 June 2021 10:20

Meenakshi is a research scholar working on modern South Asian history at Delhi’s Jawaharlal Nehru University. Her research interests include the intersections of material history, the history of science and technology and infrastructural history, and the evolution of the built and natural environments in the past two centuries. Her current project is on the history of cement and concrete in 19th- and 20th-century India. She holds a Master’s degree from the Centre for Historical Studies, Jawaharlal Nehru University, and an undergraduate degree from Ambedkar University, Delhi.

17 June 2021 10:20

Lisandra Franco de Mendonça is an architect and a postdoctoral researcher at the University of Minho. She obtained her double PhD degree in 2016 and 2020 in architecture and urbanism and restoration of architecture from the Universities of Coimbra and Sapienza of Rome, with a study on the 20th century architecture of Maputo, Mozambique. She completed a post-graduation (MSc) in Restoration of Monuments at the Post-Graduate School for the Study and Restoration of Monuments (Sapienza University of Rome), with a

dissertation on the conservation of modern architecture, and was awarded a degree in architecture from the University of Porto. 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 patrimonial transferences, translocal spatial production, and relations between European and African parallel modernities.

19 June 2021 11:20

Amy Miranda is an art historian of the ancient Mediterranean world with a particular focus on the art and architecture of the Roman provinces in the Imperial period. She received her PhD from Johns Hopkins University (Baltimore, Maryland, USA) in 2020. Amy is currently at the Centre for Urban Network Evolutions, Aarhus University, where she is the postdoctoral fellow on the project, "Archive Archaeology: Preserving And Sharing Palmyra's Cultural Heritage through Harald Ingholt's Digital Archives".

19 June 2021 10:00

Monika Motylinska is an architectural and urban historian, with an interest in cycles of architectural production in 19th and 20th century in the "Global South". Since January 2020 she has been a junior research group leader in the project "Conquering (with) Concrete: German Construction Companies as Global Players in Local Contexts" (funded by the Volkswagen Stiftung) at the Leibniz Institute for Research on Society and Space, Erkner. At the same time, she is investigating, together with Dr. Rachel Lee, the work of the Institute for Building in the Tropics as part of the "Centring Africa" research programme (Andrew W. Mellon Foundation/Canadian Centre for Architecture). Between 2016 and 2019, she was a postdoctoral research fellow at the IRS. In 2016, she defended her PhD thesis at the TU Berlin on the treatment of post-war heritage in Germany. Results of her research have been published in international journals and edited volumes.

17 June 2021 11:20

Itohan Osayimwese is Associate Professor of the History of Art & Architecture and affiliate faculty in Africana Studies, Urban Studies, and the Center for Latin American and Caribbean Studies at Brown University. Her research engages with theories of modernity, postcolonialism, and globalization to analyze built and designed environments in 19th- and 20th-century East and West Africa, the Caribbean, and Germany. Her book, *Colonialism and Modern Architecture in Germany* (Pittsburgh, 2017), received a 2016 Society of Architectural Historians/Mellon Foundation award. Her work has been published in the *Journal of Architecture*, *African Arts*, *Architectural Theory Re-*

view, and *Traditional Dwellings and Settlements Review*. Her current book projects explore migration and the acquisition of property as the realization of freedom for Afro-Caribbean people, and translation as a critical source in the historiography of African architecture. She serves on the board of directors of the Society of Architectural Historians, the European Architectural History Network, and *Thresholds*.

16 June 2021 19:30

Mafalda Pacheco is a researcher at CHAM-FCSH/NOVA and full-time researcher in the project TechNetEMPIRE. Member of DecolDEV – Decolonising Development: Research, Teaching and Practice (COST Action CA19129). Graduated (2004), Master (2009) and PhD in Architecture (2018) from the IST/ULisboa, with a PhD scholarship funded by FCT (2012– 2016). She collaborated in architectural studios (2002–2010) in Portugal, Spain and Croatia with a scholarship funded by IAESTE (2004). Currently visiting professor in the Conservation, Restoration and Rehabilitation course of the Master in Architecture at FA/ULisboa.

19 June 2021 10:20

Elizabeth Rankin is Professor Emerita of Art History at the University of Auckland, New Zealand. She was previously Professor and Dean of Arts at the University of the Witwatersrand, Johannesburg, where she initiated her extensive publications on South African art and architecture. In 2020 Rankin and Rolf Michael Schneider jointly published the two-volume book *From Memory to Marble: The Historical Frieze of the Voortrekker Monument*. Part I: The Frieze / Part II: The Scenes, African Minds and De Gruyter.

18 June 2021 10:00

Karin Reisinger is FWF Hertha Firnberg Fellow at the Academy of Fine Arts Vienna, Institute for Education in the Arts, following postdoctoral fellowships at ArkDes and KTH Stockholm School of Architecture, which allowed her to engage with the mining areas of Northern Sweden. Working at the intersection between architectures and cultural studies, feminisms and ecologies, recent book chapters include "Reflection about a Disappearing Mining Town in the Archive: Staying with its Non-Permanency" in *ArkDes Research Symposium*, and "Connective Oscillations: Architectures Between the Devil and the Deep Blue Sea" in *More* (both 2020). Karin co-organized the AHRA conference *Architecture & Feminisms: Ecologies, Economies, Technologies* and co-edited the subsequent volumes, *Architecture and Culture* 5 (3) and *field* 7 (1), both 2017.

19 June 2021 11:40

Mohona Reza is an architect and architectural historian, pursuing her PhD in Architectural History at the University of Edinburgh. She is passionate about teaching and collaborating with the university as a tutor. Her research focuses on public buildings in Bangladesh during the cold war context of East and West Pakistan between 1947 and 1971. She is interested in the colonial networks of different periods and postcolonial modern architecture, specifically relating to world politics and nation building. Mohona Reza received her Bachelor's degree in architecture from BRAC University (2014) and a MSc in Architectural History and Theory from the University of Edinburgh (2017). She is keen to associate herself with different activities relating to architecture, publishing and design.

17 June 2021 16:50

Joaquim Rodrigues dos Santos is a researcher and invited professor at the ARTIS – Institute of Art History, School of Arts and Humanities, University of Lisbon, Portugal. He was a post-doctoral researcher (2014–19) with a project on the safeguarding of Portuguese-influenced heritage in South Asia, within the University of Lisbon, Portugal, and the Goa University, India. He holds a PhD in Architecture (2012) from the University of Alcalá de Henares, Spain, with a thesis on the rehabilitation of medieval fortifications, graduated in Architecture (2004), and M.Arch. in Architecture, Territory and Memory (2002) from the University of Coimbra, Portugal, with a dissertation on the creation of a cultural image of the Portuguese castle, and holds a technical specialisation in Conservation and Restoration of Monuments and Historical Sites (2006) from the Federal University of Bahia, Brazil. His main research areas are heritage preservation (especially transcultural heritage) and the history of architecture and cities in Portugal and its former overseas territories.

18 June 2021 15:20

Rolf Michael Schneider is Professor Emeritus of Classical Archaeology at the Ludwig Maximilians University Munich; Honorary Professor at the University of Cape Town; and Honorary Fellow at the African Studies Centre, Leiden. He has held senior positions in Heidelberg, Cambridge and Berkeley. In 2020 Elizabeth Rankin and Schneider jointly published the two-volume book *From Memory to Marble: The Historical Frieze of the Voortrekker Monument*. Part I: The Frieze / Part II: The Scenes, African Minds and De Gruyter.

18 June 2021 10:00

Beatriz Serrazina is a PhD student at the Centre for Social Studies of University of Coimbra (CES/III-UC) in the *Patrimónios* programme. She holds an

MA in Architecture from FAUL (2016). Her research explores the role played by Diamang, a private mining company, in the production of space in Angola, covering its transnational connections and practices of colonization. Current research interests focus on architectural and planning history, colonial and post-colonial heritage, and circulation of knowledge. She is a research fellow in the project “ArchWar: Dominance and Mass Violence through Housing and Architecture During Colonial Wars: The Portuguese Case”, coordinated by Ana Vaz Milheiro. In 2016 she undertook a research trip to Angola, and in 2019 she co-organized the exhibition “Colonizing Africa: Reports on Colonial Public Works” in Lisbon. Publications include: “Crossed Cultures in Lunda, Angola: Diamang’s Urban Project and its Legacies”, *TDSR*, 31 (2) 2020; “Diamang’s Urban Project: Between the Peace of Versailles and the Colonial Act” (with Ana Vaz Milheiro) in Carlos Nunes Silva (ed.), *Routledge Handbook of Urban Planning in Africa*, 2020.

17 June 2021 10:00

Gregory Valdespino is a PhD Candidate in History at the University of Chicago. His research examines the interconnectedness of African and European histories with a particular focus on material culture, imperialism, domesticity, and welfare. His dissertation project is entitled “At Home in Empire: Dwelling, Domesticity, and Welfare in France and Senegal, 1914–1974”. His forthcoming published work includes the article, “In His Eyes I am Foreign to France: Migration and Repatriation Between France and Senegal, 1858–1911”, for the journal *French Colonial History* and a chapter, “Plagues, Housing, and Battles Over Segregation in Dakar, 1914”, for the edited volume *Epidemic Urbanism*. These works all examine the intersection of intimate lives and imperial policies in France and colonial West Africa. His work is supported by the Committee on African Studies at the University of Chicago and the George Lurcy Charitable and Educational Trust.

17 June 2021 17:10

Georgi Verbeeck is an Associate Professor of Modern History and Political Culture at Maastricht University and a part-time (Full) Professor of German History at the KU Leuven. He holds a BA in History (1981) and Philosophy (1982), an MA in History (1983), and a PhD in History (1991) from the University of Leuven. His research focuses on modern and contemporary German history, the history of historiography, and the politics of memory, political radicalism and totalitarianism. He is a former fellow at the Institute für Europäische Geschichte in Mainz and the Netherlands Institute for Advanced Studies (NIAS) in Wassenaar, and has served as guest lecturer and professor at the universities of Stellenbosch, Pretoria, and Sabah (Malaysia). He co-directed the internal research project (funded by the Netherlands Organisation

for Scientific Research NWO) “Totalitarianism and Competing Memories in Europe after 1989”.

18 June 2021 10:20

Matthew Wells teaches the history and theory of architecture at the gta Institute, ETH Zurich. He studied art history at the Courtauld Institute of Art and completed his doctorate at the Victoria & Albert Museum and the Royal College of Art. His writing focuses on representational techniques, environmental technologies, and professionalism in the built environment of the 19th and 20th centuries. He was awarded the Theodor-Fischer-Preis in 2019 and commended in the RIBA President’s Awards for Research in 2017. His first book, *Survey*, will be published by Park Books and Drawing Matter in Autumn 2021. A second book, *Modelling in the Metropolis: Architectural Models in Nineteenth-Century London*, based on his doctoral research, is in preparation.

17 June 2021 15:20

Jens Wiedow is a lecturer in the Department of Architecture and Spatial Planning at the Namibian University of Science and Technology, and a doctoral candidate at BTU Cottbus-Senftenberg, where he is working on a thesis examining the post-war architecture of the Public Works Department in South-West Africa. His interests lie in the intersection of colonialism and modernist architecture in Africa.

17 June 2021 11:40

Yichi Zhang is an ERC-funded postdoctoral fellow at the University of Oslo. Trained as a landscape architect, conservator and garden historian, he was a Postdoctoral Fellow (2019) at the Paul Mellon Centre for Studies in British Art (Yale University) and research fellow (2015) in Garden and Landscape Studies at Dumbarton Oaks, Trustees for Harvard University. His research interests include transnational architecture production, modern Chinese urban and garden history, the history of British settlements in China, and conservation of historical garden and heritage sites. His recent publications include: “Hebei New Area in Tianjin, 1902–1912: Implementing Japanese Commercial and Industrial Urban Planning Ideas in China”: *Planning Perspectives*, 2021; “From ‘Arcadia of the Literati’ to ‘Extravagant Enclosure’: The Tianjin Salt Merchant Gardens of the Qing Dynasty”, *Landscape Research* 45 (7) 2020, p. 789–801; and “From Enclosure to Necessity: The Functions of Public Parks in the International Settlement of Shanghai, 1842–1943,” *Garden History*, 46 (2) 2018, p. 170–183.

18 June 2021 11:40

Ying Zhou is an architect and assistant professor in the Department of Architecture at the University of Hong Kong (HKU). In her recent book, *Urban Loopholes: Creative Alliances of Spatial Production in Shanghai’s City Center* (Birkhäuser, 2017), she unpacked the mechanisms of urban spatial production that facilitated rapid reglobalization in the transition economy of the Chinese city, including marketization, gentrification with Chinese characteristics, heritageization, and creative city promotion, amongst others. Her current research looks at the rapidly evolving spaces for contemporary visual art in the cities of Shanghai, Hong Kong, and Singapore and the specificities of such developments between global aspirations and place-specific institutional frameworks, and historic and colonial legacies. She has published in *Critical Planning*, *Urban China*, *Monu*, *Frieze*, *LEAP*, among other journals, and her works have exhibited at the Shenzhen/HK Biennale, Rotterdam Biennale, Haus der Kunst in Munich, the Swiss Architecture Museum in Basel, amongst others. Born in Shanghai, Ying holds a BSE from Princeton, a M.Arch from the Graduate School of Design at Harvard, and a PhD from the ETH Zurich.

18 June 2021 14:20

Organizers

The conference is hosted by the DFG Research Training Group 1913 “Cultural and Technological Significance of Historic Buildings” at BTU Cottbus-Senftenberg, Germany, and organised by:

Vera Egbers is an archaeologist who recently completed her PhD at the Freie Universität Berlin, where she was a member of the Excellence Cluster TOPOI. While pursuing her studies in Berlin, Istanbul and Paris, she participated in excavations in Turkey, Turkmenistan, Iraqi-Kurdistan, and Germany. Fond of traveling and international exchange, she spent one semester of her PhD at the Department of Anthropology at Harvard University, followed by a long-term fellowship at the Research Center for Anatolian Studies (ANAMED) in Istanbul. In her thesis, Vera applied the theoretical concept of *Thirdspace*, developed by Henri Lefebvre and Edward Soja, to analyze the relationship of the Assyrian Empire and Urartu during the first half of the 1st mill. BCE in Northern Mesopotamia, with special focus on subalternity. Since January 2020, Vera is a post-doctoral researcher at the DFG Research Training Group 1913 at BTU Cottbus-Senftenberg, where she works with architect Dr. Özge Sezer on the meaning of 20th century (CE) rural Turkey in times of political and social change.

Christa Kamleithner is an architectural theorist and cultural historian, whose research focuses on the epistemological and cultural history of built spaces. She studied architecture and philosophy in Vienna, from 2006 to 2012 she was research associate and lecturer at the College of Architecture, Media and Design of the Berlin University of the Arts, from 2007 to 2013 she was assistant lecturer at the Center for Metropolitan Studies of TU Berlin, and during the summer semester 2011, she taught as a visiting professor at the Academy of Fine Arts in Nuremberg in the architecture and urban research master's program. In 2018, she was awarded her PhD (Dr. phil.) with a work on the genealogy of the “functional city” at the Humboldt University of Berlin. She was then a postdoctoral fellow at the Bauhaus University Weimar, and since July 2020, she has been a research associate and lecturer for art history at BTU Cottbus-Senftenberg. Her current project is dedicated to the history of the “user”.

Özge Sezer received her Bachelor degree in Architecture from Izmir Institute of Technology in 2007 and her Master degree in Architectural History from Istanbul Technical University in 2010. In December 2018, she completed doctoral studies and received her PhD from TU Berlin with a dissertation about modernist interventions in planning the rural settlements in early republican Turkey. She worked as an architect in preservation projects of historic buildings and archeological sites. Between 2017 and 2019, she was an adjunct lecturer in History and Theory of Art and Architecture at Berlin International University of Applied Sciences. She has participated in several internation-

al conferences and lectures, and contributed to publications in architectural history of rural modernism during her academic career. Since January 2020, she is a post-doctoral associate at the DFG Research Training Group 1913 at BTU Cottbus-Senftenberg, conducting a tandem project on a postcolonial reading of contested spaces in rural Turkey with Dr. Vera Egbers.

Alexandra Skedzuhn-Safir was trained as an art conservator in Florence, Italy, at the Istituto per l'arte e il restauro for works in stone and ceramics, and worked there for several years. Later she focused on the conservation of architectural surfaces, working among other sites at the Neues Museum in Berlin. She received her BA in the conservation of architectural surfaces at the University of Applied Sciences in Hildesheim (HAWK), her MA in World Heritage Studies, and her PhD (Dr. phil.) on the topography of prostitution in 19th century Florence at the BTU Cottbus-Senftenberg in Architectural Conservation. Her work has taken her to different countries in Europe, Australia and Asia, including Ladakh. Since 2012 she is a lecturer in Architectural Conservation at the BTU, and presently the acting professor at the Chair of Architectural Conservation. Her interest lies in trans-disciplinary approaches to heritage protection. Further areas of research include marginalisation in the heritage discourse, and heritage interpretation.

Albrecht Wiesener holds an M.A. in History and Philosophy (Freie Universität Berlin, 2000). He has worked as Research Associate and Executive Manager at the Centre for Contemporary History Potsdam (ZZF) from 2001 to 2011 and as Executive Director of the School of History at Freiburg Institute for Advanced Studies (FRIAS) from 2011 to 2013. Since 2014 he is Research Coordinator of DFG-funded Research Training Group 1913 "Cultural and Technical Significance of Historic Buildings" at BTU Cottbus-Senftenberg. His own research focuses on Comparative Urban History of 20th century Germany. He is currently concluding his dissertation on the political semantics and experiential history of urban development in Germany after 1945 using the example of Halle/Saale (GDR) at the Humboldt University of Berlin. He is co-editor of the publication *Vom Wert des Weiterbauens. Konstruktive Lösungen und kulturgeschichtliche Zusammenhänge* (Birkhäuser 2021).

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