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- Largo de S. Julião

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Coleção Francisco Capelo
Rua Augusta, 24

**The
Site**

**of
Discourse**

**Thinking
Architecture**

**Through
Publication**

**Internacional
Conference**

2015

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THE SITE OF DISCOURSE

Thinking architecture through publication

International Conference

Lisbon, 28-30 September 2015

IHA/FCSH-UNL | DINÂMIA'CET-IUL/ISCTE-IUL

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Thinking architecture through
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THE SITE OF DISCOURSE

Thinking architecture through publication

International Conference

Lisbon, 28-30 September 2015

Book of Abstracts

THE SITE OF DISCOURSE

Thinking architecture through publication

R&D Project

The project *The Site of Discourse* intends to identify, analyze, debate and reflect on the editorial culture of the Portuguese architectural periodicals over the 20th century.

The title of the project — *The Site of Discourse* — has a number of different meanings. First and foremost, it invokes an idea that belongs to architecture itself. The title suggests that this project is about the discourse as well as about the “place” on which such discourse is produced — the architectural reviews and journals. It also invokes a complex grid of configurations about “who” produces, “what” contents involves, and “how” such “site” is constructed.

In fact, this project is grounded on the argument that specialized periodicals of architecture are more than a mere sequence of printed objects. As a totality they embody various discursive and crossed lines, which formed, over time, an editorial culture supported by a network of exchanges between the editors, critics, and architects.

The Site of Discourse studies how the editorial culture frames the architectural discourse with a critical reflection based on three focus of analysis: the formal and visual support; the agents and their social web; the discursive contents in its several dimensions — disciplinary, ideological, professional, esthetical, technical, theoretical.

THE SITE OF DISCOURSE

Thinking architecture through publication

Lisbon, 28–30 September 2015

Currently, there's a widespread consensus that architectural magazines have played a fundamental role in consecrating identities and giving rise to new orders of thought on the practice and the representation of architecture. Editing and projecting have thus become so closely linked that it seems reasonable to claim that they share a common ground beyond the contingencies of constructive practice, resting upon a web of both conceptual and professional relationships.

Some authors have been taking periodical publications as important research sources; as well as entities able to reconfigure the theoretical, technical, disciplinary and discursive settings in which they are grounded and the identity of their protagonists.

The international congress The site of discourse will place the architectural magazine in the center of the debate, in order to understand the place that such "printed object" occupies in the definition of the contemporary architectural discourse — in its conceptual, theoretical, graphic, material dimensions. The aim is to reflect on the culture of architectural periodical press in a geographical and chronologically extended context, crossing perspectives from different disciplinary traditions.

CONFERENCE PROGRAM

Day 1, Monday, September 28, 2015

12h00	Registration/Information Desk
14h00	Welcome Address [Site 1]
14h30	<i>THE SITE OF DISCOURSE</i> [Site 1] Rute Figueiredo Paulo Tormenta Pinto
15h00	OPENING LECTURE [Site 1] Margarida Acciaiuoli de Brito
15h45	Coffee Break
16h00	LECTURE [Site 1] António Pizza
17h30	Cocktail

Site 1	Banco de Portugal - Money Museum
Site 2	Lisbon Cityhall (CML) - Archive Room
Site 3	MUDE - Museu do Design e da Moda

Day 2, Tuesday, September 29, 2015

- 08h45 SESSION 1
Architectural periodical press: reception and dissemination of practices and theories I
- SESSION 2
Discourse and Ideology I
- 10h15 SESSION 3
Autochthonous, tropical and modern: architectural periodicals looking beyond Europe
- SESSION 4
Case Studies: theory and practice I
- 11h15 Coffee Break
- 11h45 LECTURE [Site 1]
 Manuel Graça Dias
- 12h30 Lunch Break
- 14h00 LECTURE [Site 1]
 Jorge Figueira
- 14H45 SESSION 5
Case Studies: theory and practice II
- SESSION 6
Discourse and Discipline I
- 15h45 Coffee Break
- 16h00 LECTURE [Site 1]
 Mari Hvattum
- 19h30 Conference Dinner (optional)

Site 1	Banco de Portugal - Money Museum
Site 2	Lisbon Cityhall (CML) - Archive Room
Site 3	MUDE - Museu do Design e da Moda

SESSION 1 08h45
*Architectural periodical press:
Reception and dissemination of practices
and theories I* Site 1

ARCHITECTURAL SPANISH REVIEW IN THE 50S
Maria del Pilar Salazar Lozano (Spain)

**THE PORTUGUESE ARCHITECTURE IN THE "CENTRE" OF THE
INTERNATIONAL DISSEMINATION, 1960/80: INTEGRATION IN
THE CRITICAL REGIONALISM CONCEPT AND THE SPREADING
OF THE IDEA OF SCHOOL OF PORTO**
Cristina Emília Silva (Portugal)

**A DOUBLE AGENT OF MODERN ARCHITECTURE: VIRGIL BI-
ERBAUER AS ARCHITECT AND EDITOR**
Ágnes Anna Sebestyén (Hungary)

**DESIGNING TOGETHER: THE MAGAZINE ARQUITECTURA
AND THE SYNTHESIS OF THE ARTS IN PORTUGAL**
Susana Constantino (Portugal)

SESSION 3 10h15
*Autochthonous, tropical and modern: archi-
tectural periodicals looking beyond Europe* Site 1

**THE "TRANSITION" TRANSLATIONS: THE AUSTRALIAN
LITTLE-MAGAZINE AS AN AGENT OF APPROPRIATION**
Mark Sawyer (Australia)

**BRAZIL BUILDS AND ITS DIFFUSION IN EUROPEAN ARCHI-
TECTURAL PERIODICALS**
Maria Beatriz Cappello (Brazil)

**DISTANCE, STRANGENESS AND KINDNESS. TRACES OF AN
ANALYTICAL ISSUE IN MACAO PRESENCE IN PORTUGUESE
ARCHITECTURAL REVIEWS**
Rogério Vieira de Almeida (Portugal)

**THE PERMANENCE OF EPHEMERAL: THE BRAZILIAN PAVIL-
ION IN ANTWERP**
Camila Feltrin (Portugal)

SESSION 5 14h45
Case Studies: Theory and Practice II Site 1

GIO PONTI, DOMUS AND THE ITALIAN HOUSES
Giulia Perona (Italy)

**J-A OR THE ELEGANT INVITATION TO DISORDER: FROM
JOURNAL TO MAGAZINE**
Vitor Alves (Portugal)

**NOTÍCIAS DA ARQUITECTURA ESTRANGEIRA NA
CONSTRUÇÃO MODERNA (1900-1919): UM OLHAR SOBRE
A CONSTRUÇÃO ESCOLAR DA ÉPOCA**
Sofia Fernandes (Portugal)

SESSION 2 08h45
Discourse and Ideology I Site 2

**POSITIONING A SOCIALIST-HISTORICIST ARCHITECTURE.
THE ARGUMENT CONSTRUED IN THE ARCHIVES D'ARCHI-
TECTURE MODERNE'S EDITORIALS, 1975-1980**
Sebastiaan Loosen (Belgium)

**FRAMING THE EARLY REPUBLICAN PERIOD OF TURKEY:
PHOTOGRAPHS ON THE COVERS OF ARKITEKT MAGAZINE**
Çagla Ercanlı (Turkey)

**IDEOLOGY AND ARCHITECTURE: SPAIN'S IMAGE IN THE IN-
TERNATIONAL SCOPE**
Pablo Arza Garaloces (Spain)

**IDEOLOGY AND CULTURAL TRANSFER: "HABINJAN BAMI-
SRAH HAKAROV"**
Ronny Schüler (Germany)

SESSION 4 10h15
Case Studies: Theory and Practice I Site 2

THE IMPORTANCE OF A UNIQUE EDILIZIA MODERNA 87/88
Andrea Oldani (Italy)

CONTROSPAZIO VS CONTROPIANO
Fiorella Vanini (Saudi Arabia)

FOLDING IN GRAPHIC DESIGN
Frederike Lausch (Germany)

**SAN ROCCO IN THE POST-CRISIS ITALIAN CONTEXT.
COMMON GROUND (FOR THEORY), PLAYGROUND FOR
(HIPSTERS) AND BATTLEGROUND (FOR RESISTANCE)**
Antonio Lavarello (Italy)

SESSION 6 14h45
Discourse and Discipline I Site 2

ENVIRONMENT TERRITORY LANDSCAPE THROUGH WORDS
Fabiola Gorgeri (Italy)

**AVENUE AND PLAYBOY: TWO LIFESTYLE MAGAZINES DE-
SIGNING AND GENDERING DOMESTICITY IN THE 1960'S**
Florencia Fernandez Cardoso (Belgium)

MIND THE GAP: HOW DESIGN GREW AWAY FROM ARCHITECTS
Pedro Monteiro (Portugal)

Day 3, Wednesday, September 30, 2015

08h45	SESSION 7 <i>Discourse and Ideology II</i>
	SESSION 8 <i>Discourse and Discipline II</i>
10h15	SESSION 9 <i>Social Composition of Architectural Criticism</i>
	SESSION 10 <i>Case Studies: Theory and Practice III</i>
11h15	Coffee Break
11h45	LECTURE [Site 3] Steve Parnell
12h30	Lunch Break
14h00	SESSION 11 <i>Architectural periodical press: reception and dissemination of practices and theories II</i>
	SESSION 12 <i>Relations between Architecture, Design and Visual Culture</i>
16h15	Coffee Break
16h30	FINAL LECTURE [Site 3] Hélène Janniére

Site 1	Banco de Portugal - Money Museum
Site 2	Lisbon Cityhall (CML) - Archive Room
Site 3	MUDE - Museu do Design e da Moda

SESSION 7 08h45
Discourse and Ideology II Site 1

FASCISM THROUGH ARCHITECTURAL MAGAZINES: THE SPANISH CASE
Alina Navas (Spain)

PRODUCING AND REPRODUCING REALITY: A.C. DOCUMENTOS DE ACTIVIDAD CONTEMPORÁNEA AND CUADERNOS DE ARQUITECTURA
Yara Colón Rodríguez (Puerto Rico)

THE ARBITERS OF MODERNITY: THE ARCHITECTURAL REVIEW AND CULTURAL CHANGE
Erdem Erten (Turkey)

SESSION 8 08h45
Discourse and Discipline II Site 3

BETWEEN AUTONOMY AND HETERONOMY: THE CASE STUDY OF CASABELLA
Marco Voltini (Italy)

WITHOUT MODEL: PERIODICALS DEBATE AND PORTUGUESE EARLY DEMOCRATIC CITY
Rui Seco (Portugal)

CONSTRUCTING THE ARCHITECT THROUGH DISCOURSE: NINETEENTH-CENTURY ARCHITECTURAL PERIODICALS IN THE NETHERLANDS
Sergio M. Figueiredo (The Netherlands)

SESSION 9 10h15
Social Composition of Architectural Criticism Site 1

PRAXIS FACING THEORY AS METHODOLOGY FOR BUILDING: BRUNO TAUT'S CRUCIAL WRITINGS FOR A NEW APPROACH TO ARCHITECTURE
Paola Ardizzola (Turkey)

BRUNO ZEVI AND L'ARCHITETTURA, CRONACHE E STORIA: A COUNTER-MAGAZINE AGAINST POST-MODERNISM
Luca Guido (Italy)

FROM PRACTICE TO THEORY. SUPPORTING IDEAS OF KEVIN ROCHE AND JOHN DINKELOO'S ARCHITECTURE THROUGHOUT ARCHITECTURE PERIODICALS
Laura Sánchez Carrasco (Spain)

COMMON GROUND: TWO ESSAYS AND ONE CONTROVERSY
Maria Helena Maia (Portugal)

SESSION 10 10h15
Case Studies: Theory and Practice III Site 3

ZAP! HELP!... MELP! COMIX, ARQUITECTURA, LITTLE MAGAZINES E IMPRENSA RADICAL NO PANORAMA ARQUITECTÓNICO DOS ANOS 60
Carlos Machado e Moura (Portugal)

ON 9H: THE RELATIONSHIP BETWEEN INSTITUTIONAL ARTEFACTS AND DISCURSIVE FORMATIONS
Sally Farrah (Australia)

'LITTLE' ARCHITECTURAL MAGAZINES AND CONTEMPORARY EDITORIAL DEVICES. SOME CASE STUDIES
Carlo Menon (United Kingdom)

WE'RE BUILDING A BETTER LIFE - THE U.S.A. AND THE RECONSTRUCTION OF GERMANY AND GERMAN ARCHITECTURAL JOURNALS
Michael Kraus (Germany)

SESSION 11 14h00
Architectural periodical press: reception and dissemination of practices and theories II Site 1

THE MULTIFAMILY HOUSING IN ARCHITECTURAL MAGAZINES IN THE 1ST HALF OF THE 20TH CENTURY. READINGS FROM "A ARQUITECTURA PORTUGUESA"
Gisela Lameira (Portugal)

THE ITALIAN ARCHITECTURAL DEBATE AND THE ROLE OF THE ARCHITECTURAL REVUES: THE CASES OF "CASABELLA" AND "DOMUS"
Giuseppina Lonerio (Italy)

FRENCH THEORY IN THE UNITED STATES' ARCHITECTURAL ACADEMIC PERIODICALS DURING SEVENTIES AND EIGHTIES: INFLUENCE, LEGITIMACY, MANIPULATION. THE ROLE OF OPPOSITIONS AND ASSEMBLAGE
Andrea Canclini (Italy)

SESSION 12 14h00
Relations between Architecture, Design and Visual Culture Site 3

STANDARDS OF TASTE: THE COMMUNICATION AIMS OF DOMUS MAGAZINE
Angelo Maggi (Italy)

PRÁTICAS LATERAIS: ENCONTROS ENTRE A BANDA DESENHADA, A ARQUITECTURA E O ENSINO NAS DÉCADAS DE 1960 e 1980
Leonor Matos Silva (Portugal)

PUBLICIDADE REVISTA 1946-1988: UMA LEITURA DAS CONDIÇÕES DE CONSUMO DE ARQUITECTURA A PARTIR DO OPTIMISMO DA DIVULGAÇÃO PUBLICITÁRIA
João Almeida e Silva (Portugal)

SESSION 1 & SESSION 11

Architectural periodical press: reception and dissemination of practices and theories

CHAIRS

Pedro Castelo [Architectural Association/
London Consortium]

Luís Santiago Baptista [DARQ/FCTUC]

Since the close of the 20th century, the global dynamics of contemporary culture have redrawn the relationship between Architecture and the mass media, and in particular specialized periodicals. Architecture has thus been gaining a growing visibility in the public domain, which has simultaneously brought on greater contents homogeneity and, conversely, an atomization of discursive perspectives.

From its origins still in the 19th century, the periodical press on architecture was used as a key mechanism for disseminating and exchanging ideas, conventions, languages and technical novelties, thus linking endogenous and exogenous cultures. However, towards the end of the 20th century, the obsolescence of a binary conception of territory (until then divided into center and periphery), and a surge in mass dissemination media and alternative communication means, have challenged the role of magazines as common dissemination vehicles.

This session's aim will be twofold. On the one side, it will consider how and in which circumstances such exchanges were facilitated by magazines in the past, and to what extent relations between peripheral and central cultures benefitted from this type of press to convey and share ideas. On the other side, it will discuss whether in a new, polycentric cartography, the periodical press on architecture has managed to generate grounds for shared reflection, keeping up its contents exchange and dissemination role.

ARCHITECTURAL SPANISH REVIEWS IN THE 50S

Maria del Pilar Salazar Lozano

DAY 2

SESSION 1

8H45

SITE 1

To analyze the broadcasting of American Architecture in Spain is essential to take into account that the main channel to transmit it, along with the trips, was the periodical press on architecture that included articles from USA, their way of building, the techniques and the way in which the Americans understood architecture. Spanish architects couldn't easily access to foreign magazines, so they receive external information through the articles published in the national press.

Among the national magazines we can highlight the main role of *Informes de la Construcción* that, thanks of the global vision of its director, Eduardo Torroja, published a great amount of American buildings, as well as the main technological innovations of the USA.

Another important review of this moment was *Arquitectura*, or *Revista Nacional de Arquitectura*, published by the Colegio de Arquitectos de Madrid. We can found, among the national buildings, some articles about foreign buildings, being of special relevance the ones related with America.

In *Cortijos y Rascacielos*, an ambiguous magazine, as its name suggests, we can found some articles about American buildings. It is more difficult, and less likely to be found, foreign collaborations in other architectural reviews of this moment, like *Hogar y Arquitectura*, *Temas de Arquitectura*, *Cuadernos de arquitectura*, etc.

The published buildings enabled the approach of the Spanish architects to the modern architecture, as well as encouraged the desire of modernity that the Spanish architects had been willing for a while.

As a consequence, the knowledge about what was the USA doing was spreading, and it served as a base for the multiple trips of architects and technicians to USA.

THE PORTUGUESE ARCHITECTURE IN THE “CENTRE” OF THE INTERNATIONAL DISSEMINATION, 1960/: INTEGRATION IN THE CRITICAL REGIONALISM CONCEPT AND THE SPREADING OF THE IDEA OF SCHOOL OF PORTO

Cristina Emília Silva & Gonçalo Furtado

DAY 2

SESSION 1

9H00

SITE 1

The present international recognition of the Portuguese architecture is a paradigmatic example of the contribution of the architectural periodical press in the dissemination of its practices and theories. In this paper we'll identify and analyse how certain Portuguese architecture was integrated in the concept of critical regionalism, mostly disseminated by Kenneth Frampton, and how the concept of school of Porto was internationally disseminated in the 60/80 decades. In both cases magazines like the British Architectural Design, the North-American Perspecta, the Italians Casabella, Lotus International, Domus, the Dutch Wonen-Tabak, the French AMC, the Spanish Arquitectura were involved among others. At the same time we'll define the context of the dissemination of Portuguese architecture in some countries, in order to understand the conditions of its reception.

Many of these aspects have been developed in our investigation entitled The international dissemination of the Portuguese architecture 1976–1988. In an original way it is shown how the international dissemination of the Portuguese architecture was strengthened in a seminal period of time. Its growing visibility was caused not only by being published in architectural specialised editions (periodical and unique) but also for being mentioned in conferences, seminars and winning prizes. We classified these occurrences as events, and we'll refer part of them in this paper.

Both aspects mentioned before will absorb our attention because they are useful for the discussion of the dialectic between centre/periphery that we'll apply in the case of the international dissemination of the Portuguese architecture. We'll argue that in spite of Portuguese architecture is being often referred as peripheral, it isn't very appropriate, as the borders between centre and periphery are permeable, as well as if it is considered the geographical characteristics of its dissemination or its contents, that causes at the end the weakening and vanishing of the centre.

A DOUBLE AGENT OF MODERN ARCHITECTURE: VIRGIL BIERBAUER AS ARCHITECT AND EDITOR

Ágnes Anna Sebestyén

DAY 2

SESSION 1

9H30

SITE 1

Interwar Hungary was in a special position regarding its role in the modern movement. On the one hand, Hungary's émigré culture produced such leading figures as László Moholy-Nagy and Marcel Breuer. On the other hand, Hungary represented a not particularly central, but exciting focal point of modernism. Hungarian architects were also well-entrenched in international professional circles through the tools of the media available at that time. The driving force of architectural mediation in Hungary was architect Virgil Bierbauer who, as one of the major advocates of the "new building", edited the architectural journal "Tér és Forma" (Space and Form) between 1928 and 1942. As a multi-layered case study, I will examine the worldwide dissemination of the modernist Budaörs Airport in Budapest, which was designed by Bierbauer himself in 1935–37. The core of this issue is the fact that Virgil Bierbauer constructed both the building and its press coverage as architect and editor. Therefore, he served as both the subject and object of the architectural publication system.

I will highlight the widespread distribution of the visual and textual material on Budaörs Airport in professional magazines and the local popular press, i.e. how it was featured in German, Italian, Portuguese and Japanese periodicals, among others, and how it appeared in the Hungarian news when it was opened to the public. I will also emphasise how this exchange was contextualized in these different countries. Furthermore, I will trace Bierbauer's international connections and locate the main focuses of his web of professional relationships through his correspondence, in order to outline the flow of information and the circulation of images that represent the airport. As the basis for my analysis, I will use the collection of the Hungarian Museum of Architecture, which owns Bierbauer's correspondence, selected writings, personal records and photographs.

DESIGNING TOGETHER: THE MAGAZINE ARQUITECTURA AND THE SYNTHESIS OF THE ARTS IN PORTUGAL

Susana Constantino

DAY 2

SESSION 1

9H45

SITE 1

In the post-war CIAM congresses there was a noticeable drive to pursue a more humanistic approach to the architecture discipline. Influential authors such as Sigfried Giedion championed the idea of a new monumentality dedicated to inspire “emotional expression” and the reorganization of community life, suggesting that this “new step” depended on the collaboration of architects, urban planners and artists. Within the CIAM, this new discourse would be expressed by “The Synthesis of the Arts”, a notion that was acknowledged as a key conceptual framework for the design of civic centers and in the relationship between architecture and the man on the street.

In Portugal, despite the country’s peripheral position in the context of the European reconstruction process, CIAM’s discourse on the synthesis of the arts surfaced conspicuously on the pages of the magazine *Arquitectura*. Renovated in the late 1940s by the group ICAT, the magazine was noticeably influenced by South American and Brazilian contemporary architecture. While this influence was pervasive, the magazine also brought to the fore the writings of the European mainstream, thus becoming a platform where different international approaches on this debate converged. In this context, what was the role of the *Arquitectura* in the reception of the synthesis of the arts idea in Portugal? Further, what was the extent to which the magazine stimulated the translation of this critical discourse from theory into practice?

In this paper, I will contend that between 1948 and 1957, *Arquitectura* promoted the synthesis of the arts in Portugal, encouraging productive collaborations between architects and artists. To underpin this hypothesis I will examine the major collaborative works of Alberto Pessoa, the director of *Arquitectura* in that period, and discuss the projects for the Infante Santo, *Instalações Académicas de Coimbra* and *Fundação Calouste Gulbenkian*, as situated expressions of a new monumentality based on the synthesis of the arts.

THE MULTIFAMILY HOUSING IN ARCHITECTURAL MAGAZINES IN THE 1ST HALF OF THE 20TH CENTURY. READINGS FROM “A ARQUITECTURA PORTUGUESA”

Gisela Lameira

DAY 3

SESSION 11

14H00

SITE 1

The Portuguese architectural magazines arise in the 1st half of the 20th century, addressing issues in construction practices. Several authors refer the importance of these specialized publications, while legitimation mechanisms of authors and their works (Mesquita, 2011, 7) and vehicles in the formation of an “architectural culture in early modern” (Nunes, 2011, 231), at a time when traveling is not a common reality and architectural publications do not abound (Pereira, 2009).

According to Marieta Dá Mesquita (2011, 7) its analysis allows the reconstitution of the author’s discourses (architects, critics and writers), towards the construction of a particular contextual frame. In this sense, although in this period the publication of multifamily housing projects is significantly reduced, the available information is relevant to establish its main concerns. Regarding the considered time frame and the lifespan of “A Arquitectura Portuguesa” (1908-1957), it was undertaken a systematic analysis (although not exhaustive), covering its different series. By way of comparison, there were equally punctual incursions in the magazine “Arquitectura”, as it was published since 1927.

The first chapter of the proposed paper approaches the problem of architectural magazines as a contextual reflection and debate vehicle. Specifically, we are interested in exploring the ideas of ‘modernism’ and ‘housing’ implied in the published articles.

The second chapter focuses on published projects and works, national and foreign, seeking to underline its hypothetical interest while referencing tools to project designers.

The aim of this analysis is to disclose the following ideas:

- The widespread aesthetic, constructive, and distributive standards held in the 1st half of the 20th century in Portugal;
- The housing models disseminated through the specialized publications.

Furthermore this research will try to clarify some connections between the dissemination of these specialized documents and the multifamily housing practices and theories in Lisbon and Porto.

THE ITALIAN ARCHITECTURAL DEBATE AND THE ROLE OF THE ARCHITECTURAL REVUES: THE CASES OF “CASABELLA” AND “DOMUS”

Giuseppina Lonero

DAY 3

SESSION 11

14H15

SITE 1

Following a research led as Auxiliary Researcher at Universidade de Evora in 2009-2011, this paper aims to illustrate, through a historical perspective, the evolution of what have been considered the major architectural revues in Italy during the twentieth century: “Casabella” and “Domus”.

Founded in the late twenties by G. Pagano and E. Persico in order to disclose the Architettura Rationalista’s principles, and then long directed by E. N. Rogers « Casabella » testifies, especially in certain decades of its activity, the critical engagement by its editors, who adopted revue as a tool to express accurate opinions within specific matters of contemporary architectural debate. « Casabella » directed by T. Maldonado (1977-1981) or « Casabella » directed by V. Gregotti (1981-1996) are the most preeminent examples. « Domus » was also found in the late twenties by G. Ponti a leading Italian designer who gave to a revue its specific feature: providing to architects and designers an observatory to recognize “the style of an era”. Directed by eminent characters such as E. N. Rogers (1946 – 1947), V. Magnago Lampugnani (1992 – 1996), F. Burkhardt, (1996 – 2000) among others, revue has constantly published contributions on various issues concerning the interaction between city, architecture and visual arts, in order to compare languages variety of existing and further architectural, urban and design building process.

This contribution will show the different strategies that both of revues adopted to support its role as a critical tool in architectural debate over time. Particular attention will be given to architectural debate in the eighties in order to compare revues contributions and editors strategies face to the theme on Post Modernism. « Domus », with Mendini, Sottsass and Bellini, signs a significant changing moment of the cultural context in Milan. « Casabella » with Gregotti, illustrate architectural debate led by several intellectuals referring at Istituto Universitario d’Architettura di Venezia.

FRENCH THEORY IN THE UNITED STATES' ARCHITECTURAL ACADEMIC PERIODICALS DURING SEVENTIES AND EIGHTIES: INFLUENCE, LEGITIMACY, MANIPULATION. THE ROLE OF OPPOSITIONS AND ASSEMBLAGE

Andrea Canclini

DAY 3

SESSION 11

14H30

SITE 1

Presentation is based on the role of two United States' architectural periodicals: *Oppositions* and *Assemblage* in the reception of French Theory's thought.

Every generation changes the relation between history and theory: at the decline of the Modern paradigm the canon of the historical and theoretical methodologies changed deeply its character. Wide influence of Derrida and Foucault philosophy reintegrate in a peculiar way history and theory in criticism.

Following up the debate between Modern and its post-, a new cultural horizon set up in the assimilation of Continental philosophical ideas, so to abandon every teleological and objective perspective moving towards the role of rhetoric and interpretation. *Oppositions* and *Assemblage* made their goal in redefining relationship among conceptual theory and critical history, completing the overcoming of Hegelian tradition that characterized modernist historiography, making American architectural discourse more philosophical than ever before.

Oppositions consecrate all its issues to raise critical level of the debate on architecture, especially enhancing the dialogue with European schools: for instance, one of the editorial focus was brief theoretical pamphlet on typology as critique of productions and its significations, within the methodological tools of Marxism and structural linguistic, deeply influenced by the Foucaultian notion of power. *Assemblage*, replacing *Oppositions*, will increase that tendencies and widens the attention to contemporary theories of Derrida's poststructuralism to psychoanalysis and feminism, moving in a new and more precise attention to North American positions. Concepts like absence or misreading, typically Derridean, will bring the concept of history to a weaker position and partially lose its power as foundational knowledge. So, editorial focus of *Assemblage* moved to multiple meaning and originality as the fulfillment of *Oppositions'* editorial project.

SESSION 2 & SESSION 7

Discourse and Ideology

CHAIRS

Paulo Tormenta Pinto [DINÂMIA'CET-IUL / CIAAM]

Ricardo Carvalho [DA/UAL]

An ideological discourse can be found to a greater or lesser degree in the structure and orientation of articles and editorial lines of architectural periodicals, working as a mechanism for disseminating a specific architectural creed. Within the debate on architecture one can identify both the shortcomings and opportunities associated to economic cycles, and the effect of the various agents operating on the construction of the city and land planning.

Ideology promotes relations of dominance, it fosters concepts which, in the case of the architectural discourse, often involve a championing of styles, ways of life, and regional, national or international characteristics. The symbolic or expressive element of published models can be related to the persuasive influence of political regimes or of certain groups on society in general.

This panel will approach the relationship between architectural production and ideological discourse in specialized periodicals through the following questions:

- 1 – How do architectural periodicals help to express and assert a specific set of architectural ideas?
- 2 – What shape does the debate take in specialized periodicals between the various movements [whether socio-political or artistic-architectural] striving to claim a certain ideological position?
- 3 – What correlations can be established between architectural editorial lines and the political regimes of particular time periods?

POSITIONING A SOCIALIST-HISTORICIST ARCHITECTURE. THE ARGUMENT CONSTRUED IN THE ARCHIVES D'ARCHITECTURE MODERNE'S EDITORIALS, 1975-1980

Sebastiaan Loosen

DAY 2

SESSION 2

8H45

SITE 2

Set up by the Atelier de Recherche et d'Action Urbaines (ARAU), which managed to garner public support and to prevent some planned projects. The institute La Cambre, which by then had turned towards a socially engaged pedagogy, served as an intellectual breeding ground and as a reservoir of image-producing students. As history was the source of inspiration for ARAU's counterproposals, the Archives d'Architecture Moderne (AAM) also played a crucial role in their success by generating a fast-paced series of exhibitions and a steady flow of publications. By the mid-70's, these three institutions – ARAU, La Cambre and AAM – formed a mutually supporting triumvirate, with Maurice Culot as the pivotal figure, leaving its impact on Brussels.

Within this constellation, the AAM's Bulletin d'Information started publication in October 1975 – at the height of Culot's influence at La Cambre. It served to disseminate the group's historicist view on architecture, argued for from a socialist perspective, rooted in the local situation of Brussels, and framed in the class struggle. Parallel to their fierce opposition to functionalism, their editorial statements opposed the perceived lack of architectural criticism in the Belgian press and did so by seeking alliances on an international level, with journals like Architecture d'Aujourd'hui. By 1980, the Culot-team was expelled from La Cambre and the periodical toned down its polemical stance, yet stayed an important journal for the discipline for ten more years.

This paper investigates the role of this periodical in advocating a certain architectural stance, by focusing on the specific format of the editorial text, which allows for a theoretical argument being construed over a larger timespan. The recurrent editorial creates a continuous discourse, yet in each contribution the argument is actualized, reformulated and refined by the different key figures of the organization: Culot, Léon Krier, René Schoonbrodt and others.

FRAMING THE EARLY REPUBLICAN PERIOD OF TURKEY: PHOTOGRAPHS ON THE COVERS OF ARKITEKT MAGAZINE

Çağla Ercanlı

DAY 2

SESSION 2

9H00

SITE 2

Since the late 19th century, modernism has been embodied in a variety of cultural and intellectual formations; thus, has altered the traditional visions as well as the forms of representation. Architecture and photography have become two major tools for revealing different ideologies and discourses. In the same century, the invention of photography was the main tool for reflecting the changes in modern society, culture and architecture; and an object of witnessing, documenting, surveying, archiving and advertising. Besides, photography has also been a central element for revealing and disseminating the representation of ideas and discourses. Therefore, it has been referred by the discipline of architecture as a document, a representational mode, and a reproduction technique.

Modernism was influential on the governmental, social, economic, cultural structures in the Early Republican Period of Turkey (1923-1938). In conjunction with the modernist ideology of the republic, cities and the built environment were reconstructed in this period as the representation of new nation-state and modern civilization.

Thus, architecture was a remarkable tool for the realization of 'nation-state'; while the architectural productions were the representations of state ideology and national identity. Accordingly, photography was also a tool for propagating the ideology of this new regime, nationalist discourse and modern architecture among the Turkish society. In this respect, this paper dwells on the first and only architectural magazine published between 1931 and 1980, Arkitekt. Focusing on the cover pages of the volumes (1931-1941), this study investigates the relationship between ideology and its sites of discourse, namely architecture and its photographic representation. More specifically, it inquires how the mainstream architectural discourse of Early Republican Period (1931-1938) was reflected on and disseminated through this printed object; and how the state's field of discourse was produced, reproduced and propagated through the photographs on the covers of Arkitekt.

IDEOLOGY AND ARCHITECTURE: SPAIN'S IMAGE IN THE INTERNATIONAL SCOPE

Pablo Arza Garaloces

DAY 2

SESSION 2

9H15

SITE 2

First years of the of the Francoist regime, Spanish architectural production has scarce recognition in the main international architecture magazines. To point an example, the British magazine *The Architect Building*, in the context of an exposition on the architecture of Madrid, hold at the Building Center of London in 1953, remarks the following: "I find the buildings disappointing (...) have the harsh monumentally associated with the works of Hitler and Mussolini".

However, as the years go by, with the aperture policies taken by the Spanish government, an also progressive change is perceived in the acknowledgement of Spanish architectural production by the International Critique.

This fact reinforces with the establishment of democracy during the years 1975-78.

The objective of my proposal is to display how, as Spain's position in the international stage changes, also changes the view that the main architecture magazines have on the production of Spanish architects. The time I intend to study extends from the first years of the Francoist regime to 1986, when Spain enters the European Union.

This Communication proposal is part of the investigation I am developing in my Ph.D., which stands on the analysis of around 180 magazines in the international scope of architecture.

IDEOLOGY AND CULTURAL TRANSFER: “HABINJAN BAMISRAH HAKAROV”

Ronny Schüler

DAY 2

SESSION 2

9H30

SITE 2

As one of the first Hebrew-language architectural journals, Habinjan Bamisrah Hakarov can provide insights into cultural transfer from two different perspectives.

On one hand, it served as the Chug’s journalistic vehicle for presenting forms of European architecture of the avant-garde to the Yishuv, documenting the adaptation of these styles in contemporary projects, and promoting their adoption. On the other hand, the journal itself was a product of cultural transfer between Europe and Palestine – the transfer of cultural technique. The Berlin-based Ring architects – after which the Tel Aviv association of architects Chug modelled itself – regularly published inserts in *Bauwelt* in order to exert influence on contemporary architectural trends. Habinjan followed their example, not only emulating mostly French and German architectural journals, but also enlisting the skills and expertise of such established architects as Sam Barkai and Julius Posener, who formerly worked as correspondents and editors for *Architecture d’Aujourd’hui*.

This paper highlights the fact that members of Chug during their studies in Europe not only learned, but also communicated and applied the strategic design approaches and formal repertory of their instructors.

Furthermore, it examines the journal Habinjan Bamisrah Hakarov as the medial instrument of Chug and discusses its significance with respect to cultural transfer.

FASCISM THROUGH ARCHITECTURAL MAGAZINES: THE SPANISH CASE

Alina Navas

DAY 3

SESSION 7

8H45

SITE 1

This paper analyzes the presence of Italian fascists' architectural photographs in Spanish magazines in the first years of Francoism a period when Italy increased and changed its propaganda to Spain. Through these visual sources fascist Italy issued a selected image of its architecture and urbanism. The scarcity of this type of architectural photographs in Spain and the gradual growth of fascists sympathies in the country during the thirties are only a few reasons of the huge presence of these photographs on Spanish periodicals. The real interest aroused by the "fascist style" also contributed, identified with the neoclassicism of architect Marcello Piacentini, which settled down during the Spanish Second Republic (1931-1939) and lasted from the Francoist victory in Spanish Civil War (1936-1939) until the Italian-Spanish "brotherhood" ended in 1943. Indeed this propaganda was very similar to the one exported to other countries, that had great spread on Spanish press. To support this thesis abundant graphic documentation is provided, rescued mainly from national and provincial journals, archives and specialized magazines, demonstrating the diffusion and reception of this kind of propaganda in Spain. It establishes an interesting example of the Spanish magazines related to its Italian fascist.

This documentation also provides complimentary comments on architectural transformations of Rome under fascism, by many and politically different intellectuals showing the effects of this propaganda in Spain.

PRODUCING AND REPRODUCING REALITY: A.C. DOCUMENTOS DE ACTIVIDAD CONTEMPORÁNEA AND CUADERNOS DE ARQUITECTURA

Yara Colón Rodríguez

DAY 3

SESSION 7

9H00

SITE 1

From 1937 to 1943, there was no journal in the city of Barcelona dedicated to the analysis and diffusion of architecture. The reasons lie mainly in the radical change in the socio-political climate caused by both the Spanish Civil War and the subsequent Franco regime, when the city passed from a relatively peaceful climate to one of extreme violence and systematic repression. Catalan architects, who had made visible the social policies of the republican regime, were now suffering a political persecution that ended formally in 1942 and that drastically altered architectural discourse in the city. Before the conflict, the journal A.C. Documentos de Actividad Contemporánea was founded as an instrument for the advocates of modern architecture, but also as a vehicle for many initiatives of the republican government. After the war, the journal Cuadernos de Arquitectura would channel the general concerns and objectives of the profession during the dictatorship. This paper will present a comparative analysis of how two political regimes, republican and dictatorial, shaped A.C. Documentos de Actividad Contemporánea and Cuadernos de Arquitectura and conversely, how these texts shaped reality.

The analysis will take into account the differences between the socio-political contexts, graphic compositions, editorial lines and contents of each magazine, in addition to the disparities between the criticism and the general scope of each. It will also identify and explain the similarities, which do not end with the professional and thematic nature of each publication, but are extended if considered as “ideological state apparatuses” (L. Althusser). While the differences may be apparent, the similarities could go unnoticed if it is not taken into consideration that the two journals were simultaneously engaged in both the production and reproduction of their contextual reality.

THE ARBITERS OF MODERNITY: THE ARCHITECTURAL REVIEW AND CULTURAL CHANGE

Erdem Erten

DAY 3

SESSION 7

9H15

SITE 1

The 1960s in Britain can be understood as a decade within which different futures of architecture have been envisioned by various agents of culture. Against scenarios drawn with the optimism that technology and consumer culture would lead to a better world, others saw a dark end to humanity in the constant suspense of nuclear war. In participating in such prophecies architectural journals were no exception and the architectural culture that we inhabit today can be partially understood as a result of the competition between such scenarios.

This paper aims to shed light on the role of architectural periodicals in attempting to define cultural change by focusing on *The Architectural Review* in the two decades following the Second World War.

At the heart of the postwar debate were the discussion on “how should modern architecture march forward?” and the competing definitions of modernity and modernism. This paper focuses on the *The Architectural Review*’s efforts to promote anonymity via the pursuit of, what its editors called, a “post-avant-garde regime” in modern architecture against the scenario that modern architecture’s destiny lies in a continuous succession of avant-gardes. This “post-avant-garde regime” was defined as a future within which modern architecture would be “humanized,” via the recovery of aspects that revolutionary modernism had undermined. Nikolaus Pevsner and J. M. Richards understood anonymity as a social and cultural ideal and designated a new role for the modern architect. The editors identified popular culture and the popular arts as “produced and participated by the people”, in opposition to the linking of popular consumption and technological determinism to an ideology of emancipation that had Reyner Banham’s support, who also was AR’s assistant editor at the time. The rise of pop was countered by the promotion of a new anonymity.

SESSION 3

Autochthonous, tropical and modern: architectural periodicals looking beyond Europe

CHAIR

Ana Vaz Milheiro [DINÂMIA'CET-IUL / CIAAM]

Portuguese architecture kept specially close links with other architectural expressions from outside Europe – Brazil, the broader South-American continent, Africa, India and Oceania. This will be the premise to reflect on the coverage and reception that the latter enjoyed in architectural periodicals both in Portugal and in the rest of Europe. The aim is to explore the relevance that non-European architecture had in such publications and the kind of discourse that accompanied its dissemination. More specifically it will ask:

- 1 – What kind of reception can be identified in Portuguese periodicals?
- 2 – How did the dissemination of these architectural developments contribute to shaping and/or consolidating new concepts, such as tropical architecture and architecture without architects?
- 3 – How are the various European contexts expressed in different kinds of reception, and more specifically, how does this relate to a colonial perspective or, on the contrary, to a more disciplinary perspective?
- 4 – To what extent did the presence of projects from distant geographies in European periodicals contribute to identitarian phenomena and to reconstruct transcontinental cultural identities, now in a post-colonial frame?

The chronological scope of this session will cover the period from the end of World War I up to 1974, coinciding with a time in which periodicals took an increasing role in the creation of an autonomous discourse, and with the end of the major European colonial cycles. Geographically, the intended scope will include Portuguese and European publications and architectural developments from Brazil, Latin America, Africa, India and Oceania.

THE “TRANSITION” TRANSLATIONS: THE AUSTRALIAN LITTLE-MAGAZINE AS AN AGENT OF APPROPRIATION

Mark Sawyer

DAY 2

SESSION 3

10H15

SITE 1

Australian architecture of the 1980s and 1990s was compelled to attend to three overlapping, but non-identical ‘posts;’ ‘post-colonialism,’ ‘post-modernism,’ and ‘post-structuralism.’ Published between 1979 and 2001, the Melbourne-based periodical ‘Transition,’ was at the intersection of these cultural phenomena and largely responsible for calibrating their ideas for use in an Australian architectural context. This paper interrogates the unique translative power of the architectural periodical – the tendency for shifts between media to change, distort and modify content. This is never a simple transfer – something is always gained in translation.

For Australian architecture (as for other self-consciously post-colonial cultural enterprises), appropriation has been used as a critical strategy by which those at the margins attempt to push back against the influential centres of Euro-American institutions. As ‘Transition’s’ editors and contributors were self-consciously appropriating European and American theories and theorists, and reappraising them through their experiences in a provincial settler-society, the magazine was exhibiting its own kind of material agency; modifying theories, ideas, and practices in potentially unforeseeable ways. Architectural periodicals have been widely referred to as ‘fields,’ ‘sites,’ or even ‘battlegrounds’ for issues of discourse. These topographical metaphors risk stripping the magazine of its agency, turning it into a passive intermediary through which vociferous human actors configure ‘their’ discipline. This paper adopts an deliberately object-oriented approach, considering ‘Transition’ as a ‘thing’ among other ‘things’ – with an agency extending beyond the concatenated speech-acts of its authors. ‘Transition’s’ material properties allowed it to act as a collector of disparate ideas which it assembled together and gave formal coherence. The magazine generated new possibilities for Australian architecture that would have been unimaginable if framed only in terms of the discursive networks of its editors and authors.

BRAZIL BUILDS AND ITS DIFFUSION IN EUROPEAN ARCHITECTURAL PERIODICALS

Maria Beatriz Cappello

DAY 2

SESSION 3

10H30

SITE 1

This article has the objective to show the research about Brazilian modern architecture and its diffusion in European, architecture magazines. I am doing this to document the dialogue between European and Latin American and the position held on the concept of “modern architecture” from 1930s – 1960s by the architecture magazines researched.

It is known that architecture magazines constitutes one of the most relevant sources of documents with reference to architecture concluded between the 1930s and 1960s. In their pages circulates a set of ideas and analysis that constitutes a broad scenario which incorporates the Brazilian modern architecture. Part of these documents: theoretical texts, memorial of works written by the authors, photographs, drawings, criticisms, as well as occasional controversies generated at the time around these works. In this way, this work has the specific objective to show the documents that constitute the narratives about the “Brazilian modern architecture” found in magazines researched, focusing on the exhibition and publication of the catalogue “Brazil Builds”, organized by MoMA, New York, 1943. The book, by Philip Goodwin, presents the first manifestations of modern architecture in Brazil, photographed mostly by George Everard Kidder Smith. This publication calls attention to a specifically Brazilian modern architecture, presenting works that stand out as a novelty in the international scenario, like modern public buildings such as the Ministry of Education and Public Health (1936). Goodwin inaugurated a reading matrix which will significantly mark the historiography on the subject. After Brazil Builds’ edition and its achieved diffusion, a number of articles and special issues by architectural magazines will henceforth be dedicated to Brazil’s modern architecture. We will point out how this exhibition’s diffusion occurs in European and how these publication contributed to the formation of the specific characteristics and of the historiography of Brazilian modern architecture between 1930 and 1960.

DISTANCE, STRANGENESS AND KINDNESS. TRACES OF AN ANALYTICAL ISSUE IN MACAO PRESENCE IN PORTUGUESE ARCHITECTURAL REVIEWS

Rogério Vieira de Almeida

DAY 2

SESSION 3

10H45

SITE 1

Throughout the twentieth century, Macau has a sporadic presence in Portuguese architectural magazines. Even considering the generalist press that, in the decades of 1980-1990, kept architecture regular chronicles, the number of articles is circa two dozen. Moreover, more than half correspond to a focus of interest located in the 1980s, and before that, only two fleeting appearances in 1928 and in 1964. From this chronological and quantitative remark, is intended to equate some singularities in the meteoric emergence of Macau in Portuguese architectural journals. Beyond the cultural circumstances or the geographical distance, that presence is relevant to discuss on the construction of a point of view and on an implicit issue in historical and critical approaches to distant phenomena. The study of a distant object, consequently to some degree unknown, has an implicit reaction of strangeness. The greater the distance in time or space, the more it becomes evident the use of two addressing schemes. On the one hand, there is a mixture of awe and marvel, with the difficulty of understanding leading to a kind of analytical refusal and an interpretive silence, accompanied by a kind of contemplative and aestheticizing ecstasy. Almost inversely, on the other hand, one finds the use of a pre-defined analytical device in which concepts, categories and methods originating in a “centre”, are applied to a far periphery, and taken as a possibility of access to an “odd” phenomenon. In the first case, the stare tends to create an opacity veil, converting the phenomenon under study in a kind of monolith, wherein the exotic (spatial or temporal) acquires some circularity, since it makes the starting assumption at the point of arrival. In the second, dominates the projection to the past or to a distant territory of issues and problems alien to it because developed in and for different contexts (historical, social, and cultural). In both cases, one tends less to study the phenomenon in question and more to frame it or place it under existing views. Within this framework, the paper aims to discuss the mentioned sudden rise in Portuguese newspapers, not as a discourse or study on Macau, but precisely on the projection over the territory of some issues and debates that crossed the architectural culture in Portugal and Europe. Consequently, the meteoric appearance of Macau architecture, acquires an instrumental character in the concatenation of actions and reactions occurring in 1980s Portuguese architecture.

THE PERMANENCE OF EPHEMERAL: THE BRAZILIAN PAVILION IN ANTWERP

Camila Feltrin & André Costa

DAY 2

SESSION 3

11H00

SITE 1

Brazil actively participated in various international and universal exhibitions, around the world, with its own pavilions. However, many of these pavilions are vaguely commented on the historiography of Brazilian architecture. As these constructions have an ephemeral existence, the permanence of its memory depends exclusively on publications in journals. The Brazilian pavilion at the International Maritime and Colonial Exhibition in Antwerp (1930) fits in this case; most of the recorded information about the building was found in national journals, which are important documentary sources.

The pavilion is a work with art deco influences; their symmetrical facades have little ornamentation, referring to plant decorations. The project was signed by the architect Pedro Paulo Bernardes Basto, also responsible for the project of the Brazil's pavilion at the Ibero-American Exposition in Seville (1929). His most relevant design was the famous Football Stadium Journalista Mario Filho, better known as Estádio do Maracanã.

The historiography of the Brazilian architecture about the International Exhibition of Antwerp does not mention the Brazil's pavilion. The attentions, in this case, were focused on the Hanseatic Germanic Pavilion, projected by a Belgian architect, Alexander Buddeus, who later became a Brazilian citizen, influencing the scenario of Brazil architecture with his rationalist works, such as the Instituto do Cacau in Salvador, Bahia (1933).

The importance of the review of publications on the pavilion is related to the permanence of the ephemeral, in remembering this work of historical and architectural importance. Recovering these articles allows reviving the heated Brazilian architectural debate, tradition versus modernism, in the 1930s, debate that echoes to this day.

The main objective of this article is to place the Brazil's pavilion in Antwerp, at the center of debate; the main sources are publications in Brazilian periodicals.

SESSION 4, SESSION 5 & SESSION 10 ***Case Studies: Theory and Practice***

CHAIRS

Daniela Simões [IHA/FCSH-UNL]

André Tavares [FAUP]

Joaquim Moreno [DA/UAL]

In *Privacy and Publicity. Modern Architecture as Mass Media* (1994), Beatriz Colomina explored the press' contribution to the establishment of the Modern Movement, delving for this purpose into the archives of Adolf Loos and Le Corbusier. *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X* (2006-2007), an exhibition curated by the same author, revisited several Architecture and Urban Planning magazines and their protagonists. These contributions became landmarks in contemporary research on the editorial culture around architecture, whether in specialized or mainstream periodicals. By collating the various editorial projects, it is possible to identify crossovers, appropriations, program guidelines and manifestos.

This panel intends to foster a debate based on architectural publication case studies, bringing to light both proximities and divergences between specialized periodicals, and correlations between architectural discourse and production (theory and praxis).

To this end, we are looking for proposals that attempt to map paradigms, movements, contexts and contents in the various editorial cultures.

THE IMPORTANCE OF A UNIQUE. EDILIZIA MODERNA 87/88

Andrea Oldani

DAY 2

SESSION 4

10H15

SITE 2

In 1965 the Italian architectural periodical “Edilizia Moderna” released a monographic number, edited by Vittorio Gregotti, titled “la forma del territorio”, double issue, unique, individually conceived but plural and multiple in its spirit. A manifesto which launched a new way of thinking both the role and meaning of architecture and the character and structure of periodicals. The structure is clear and revolutionary: the editorial, wrote by the editor, is an extended discourse that introduces and frames the different contributions provided by an interdisciplinary group of scholars. The iconography is extremely rich and constitutes a transversal autonomous narration. The special volume is a sort of test bench for an architectural magazine type later developed, by the same Gregotti, in the over twenty years of direction of Casabella.

The innovative and challenging structure reflects also the novelty of the content. This fascicle holds all the intuitions developed by Gregotti, opening them to a widespread and interdisciplinary confrontation, preparing the ground that will bring, the year after, to the publication of the volume “Il territorio dell’architettura”.

The importance of this issue is uncountable. Many generations of scholars started their researches focusing in the relationship between architecture, history, geography browsing its pages, just as many people interested in graphic and editorial design. Today its relevance is not just a matter of historical interest, but an experience fully to reconsider. The research of solutions to the current crisis of architectural magazines, can find a still useful model to reconsider and update, especially for the the ability to build new open and various dissertations to reconsider as models and best references to be studied. The uniqueness of a complex discourse together with a polysemic and multidisciplinary point of view, are the features that this model can offer as an alternative to the dump of information represented by the Internet.

CONTROSPAZIO VS CONTROPIANO

Fiorella Vanini

DAY 2

SESSION 4

10H30

SITE 2

The magazine “Controspazio” was founded in 1969 in Milan by Paolo Portoghesi from the experiences and relationships gained as Dean of the Faculty of Architecture at Milan’s Polytechnic characterized – in that time – by an educational attempt of renovation called the Sperimentazione started in the 1963. “Controspazio” was a reaction and an action to stem the position of the magazine “Contropiano”. The will of opposition is declared unconditionally in choosing the title of the magazine: “Controspazio” vs “Contropiano”.

The cultural project proposed is clear: on the one hand is preached the politics of abandonment – moving from Tafuri writings – on the other is preached a political of the project; on one side is singing the futility of the project and on the other side useful projects are published because are the result of a theoretical research.

From this initial phase Controspazio matures gradually a position that leads them to proclaim the architecture’s autonomy and the centrality of the project as the only way to affect and politically act in the reality. In a climax of tension the experience of the magazine is suddenly interrupted in the 1973: the Italian Ministry of Education suspended Paolo Portoghesi, Aldo Rossi and others; Ezio Bonfanti is died and the magazine was forced to move in Rome without Massimo Scolari. The place for the debate became the XV Triennale where the Tendenza showed up to the public.

FOLDING IN GRAPHIC DESIGN

Frederike Lausch

DAY 2

SESSION 4

10H45

SITE 2

In the revised edition of “Folding in Architecture” Helene Castle claims that this Architectural Design issue was designed when its format “expanded to optimise on the visual drama of the shard, fragment and deconstructed image” (Castle 2004, 7). The white cover with a framed front image changed to a darkish and glossy presentation with generous page layouts. From 1992 onwards, the AD issues have increased the usage of multiple layers of visual information in two-dimensional space perfected by desktop publishing. I will argue that printed publications are especially chosen to express the connection between the architecture of the 1990s and the philosophy of Gilles Deleuze under the concept of ‘folding’ because of the ability of graphic design to overlap, fade and blur type and image. Like this architectural designs might intermingle with theoretical writing in a “folded” way.

In “Folding in Architecture”, as well as in the catalogue “Unfolding Frankfurt”, the section on the drawings and the images of models from architectural projects is constantly overlapping with the written contributions’ section.

Sometimes there are interactions, e.g. the font colour of a text is inverted only in that part which is laid above a shadowed surface of a photographed model. While ‘folding’ enters the layout of architectural publications through overlapping and transparency, they can be also found in philosophical books about ‘folding’ but quite differently. Since philosophy is traditionally bound to text as its medium, a visual image is produced through typography. In “Constructions” written by the philosopher John Rajchman, the first page of each essay presents a calligram-like arrangement of the typeface creating an illustration of the topic. So the essay “Folding” starts with the text set in the image of a fold.

Thus the intended “foldings into one another of philosophy and architecture” (Rajchman 1991, 24) find its embodiment in graphic design of both architectural magazines and philosophical publications.

SAN ROCCO IN THE POST-CRISIS ITALIAN CONTEXT. COMMON GROUND (FOR THEORY), PLAYGROUND (FOR HIPSTERS) AND BATTLEGROUND (FOR RESISTANCE)

Antonio Lavarello

DAY 2

SESSION 4

11H00

SITE 2

San Rocco Magazine has been founded in 2010; among the founding partners there are architectural firms such as baukuh, 2A+P/A, office kgdvs e Salottobuono, photographers like Stefano Graziani e Giovanna Silva, and pupilla grafik, a graphic design firm. It's a group apparently heterogeneous but solid in signing an explicit manifesto which, despite the austere graphics and the sharp tone, manifests an inclusive look to the architectural panorama.

The magazine represents the site of a discourse which consists in sharing and consolidation of a collective stock of knowledge about architecture. History or, more precisely, the accumulation of all architectures coming from the past, becomes theory. It's nothing else than that common ground that David Chipperfield chose as the main topic of the Biennale he directed in 2012.

San Rocco is a manifestation of the new fortune of architectural theory after the 2008 global economic crisis: it's a way to fill, even from a very pragmatic point of view, the voids caused by the rarefaction of design practice: writing, speaking, teaching enables to keep doing architecture without building.

Precisely in the 2012 Biennale Steve Parnell presented Architecture Magazines: playgrounds and battle grounds which showed the intricate plot that connected magazines such as Architectural Review, Architectural Design, Casabella and Domus from 30s to 80s.

San Rocco still represent a place to fight, but the aphasia of the grand narratives contributes to empty the artistic avant-garde of any political sense. When there is no possibility of rebellion, the alternative seems to be a disenchanting but systematic resistance: this is the role of new architectural theory. If everything contributes to build collective knowledge, and if theory is a form of resistance, the bizarre topics in the indices are not just snobbish intellectual games, but can become as many defensive trenches or hotbeds of guerrilla.

GIO PONTI, DOMUS AND THE ITALIAN HOUSES

Giulia Perona

DAY 2

SESSION 5

14h45

SITE 1

The architectural magazine Domus was founded in Milan in 1928 by Gio Ponti: the name, Domus, and the subtitle of the first issues, which can be translated in “architecture and design in the modern house in the city and in the country”, identify the house as the main interest of the magazine. It is not a reserved topic for architects, but an important element for human life, so it claims the participation of a larger public of readers.

The first article published by Ponti in the first issue claims the “Casa all’italiana”, “Italian house” as the main topic and specific research of Domus. It is the great “manifesto” of the revue, so that it was re-published in n.12 and in the book “La casa all’italiana” in 1933. It is not only a question of nationalism and not even a problem of place and climate conditions. Many articles focus on German, North-Europe or American architectures as examples as well as Italian buildings.

The “Italian house” wants to become an archetype for modern housing, for single-family houses as well as for urban buildings. It is a theory to apply to bourgeois houses but also to workers’ ones: house for everyone, without stylistic or historical distinctions. The research on the house was part of the entire life of Gio Ponti: we can follow the deepening of the research looking at the publication of many articles, both theoretical-programmatical and more practical.

In fact, he always applied his research in his practical work and he published some of his buildings as demonstration of his ideas. They are a continuous answer and practical evidence of each theoretical point.

Theory and practice run in parallel and finally find a result in 1935 with Casa Marmont, which marked also the beginning of a new period for the magazine.

J-A OR THE ELEGANT INVITATION TO DISORDER: FROM JOURNAL TO MAGAZINE

Vitor Alves

DAY 2

SESSION 5

15H00

SITE 1

One might consider the *Jornal Arquitectos* (J-A) a special case among the specialized periodicals in Portugal, either by the longevity (since 1981), the number (over 250), or by its continuity. Despite being a platform of communication of the professional association, which might confine it to a mere corporate instrument (which it was), during its several editions it gained a greater autonomy while editorial project, becoming gradually more theoretical and critical, that also transform the shape of the publication: from journal – in the beginning – to magazine – in the last editions.

Although it's true that an official publication of a class guarantees, from the start, a higher persistence and success rate, for which contributes the almost mandatory personality of its public – J-A is freely distributed to all members of the association – this reason by itself won't be enough to explain why it became, for many, the publication of reference in the editorial portuguese scene.

For that surely contributed the different editors J-A hosted; how they permanently updated its relevance as a reflection platform about the discipline, establishing confrontation, discussion, questioning, and, sometimes, subversion plans – becoming an elegant invitation to disorder. One doesn't mean J-A has promoted the construction of a chaos, but it provided an invitation to the reflection of another possible order of things – their misalignment.

The presentation will explore each edition which compose J-A, giving account of how this model of exception was built and how the several editors insistently redefined what should be the *Journal of the Architects*. In order to justify the more reflexive character this publication has been acquiring, an inventorying of projects and articles will be made, as well as the classification of their type and the space they occupy on the pages of this media, giving special attention to those which promoted disruptions to the established models.

NOTÍCIAS DA ARQUITECTURA ESTRAN- GEIRA NA CONSTRUÇÃO MODERNA (1900-1919): UM OLHAR SOBRE A CONS- TRUÇÃO ESCOLAR DA ÉPOCA

Sofia Fernandes

DAY 2

SESSION 5

15H15

SITE 1

Tendo como fonte a revista Construção Moderna (1900-1919), em particular a sua secção 'Arquitetura Estrangeira' dedicada às novas do que lá por fora se ia fazendo, é lançado um olhar sobre as construções escolares noticiadas e referenciadas naquela época. Este periódico quinzenal criado em Fevereiro de 1900 sob a direção de um grupo de construtores com colaborações de distintos técnicos dentro da esfera de especialidades da edificação, constituiu-se como a primeira publicação portuguesa directamente vocacionada para as áreas da construção. Uma das suas estratégias era atingir um público alargado que não se cinge se apenas aos entendidos nas matérias, fazendo chegar os conhecimentos e reflexões ao maior número de pessoas possível sem barreiras cooperativistas. Neste sentido os seus artigos e articulistas revestem-se de um especial interesse e importância mais se atendermos que Portugal se encontrava num período temporal charneira, viragem do século, mudança de regime governamental encontrando-se o país numa delicada busca pela identidade nacional. A CM abre sem precedentes o convite ao debate sobre a arquitetura nas suas diferentes vertentes como assunto relevante para cada cidadão. Promove a discussão projectual, técnica, crítica e profissional, divulga os novos projetos e os seus autores, disponibiliza os mais recentes conhecimentos científico tecnológicos, transcreve notícias publicadas em congéneres estrangeiras, expressa preocupações arqueológicas, patrimoniais e históricas, e como chave da sua existência, estabelece diálogo estreito com os seus leitores em carta aberta. Os edifícios escolares apresentados são alusões a pontos de vista teóricos, práticos, estéticos e construtivos, são diversos exemplos vindos um pouco de todo o mundo (em especial da Europa) que se vão sucedendo e comparando acompanhados por vezes de resenhas de novos livros sobre a temática ou apontamentos históricos, legislativos e/ou pedagógicos.

ZAP! HELP!... MELP! COMIX, ARQUITECTURA, LITTLE MAGAZINES E IMPRENSA RADICAL NO PANORAMA ARQUITECTÓNICO DOS ANOS 60

Carlos Machado e Moura & Luis Miguel Lus Arana

DAY 3

SESSION 10

10H15

SITE 3

A banda desenhada, a caricatura, a publicidade e outros elementos da cultura popular integrados na sociedade de consumo fazem parte da imprensa arquitectónica desde o início. Se, em 1956, os Smithsons sustentavam, na sua reivindicação dos anúncios, que “as artes populares conferem vitalidade às belas artes e estas respeitabilidade às primeiras”, a BD e a narrativa gráfica tiveram entradas anteriores: já em 1921, Le Corbusier publicava “Toepffer, précurseur du cinema” em *L’Esprit Nouveau*, acompanhado de uma selecção de tiras cómicas do pioneiro suíço da BD, enquanto a revista “A: Attualità, Architettura, Abitazione, Arte” de Bo Bardi, Pagani e Zevi, abria cada um dos seus números com uma tira de Piccardo.

Esta tendência da vanguarda em associar-se às “lesser forms of expression” (Picasso, Grosz, Miró ou Willem de Kooning foram ávidos leitores de tiras cómicas) daria lugar a que movimentos políticos e artísticos como os Letristas e os Situacionistas usassem os recursos da narrativa gráfica e a estética da BD desde os anos 50, tendo-se convertido, na década seguinte, numa invariante do panorama radical. Archigram ou Utopie representam, neste sentido, a face mais conhecida de toda uma transformação na estética da comunicação arquitectónica que, enquadrada no contexto revolucionário do Maio de 68 ou do ‘swinging London’, ultrapassaria o âmbito das “little magazines”, afectando pilares da cultura arquitectónica como AD ou *L’Architecture d’Aujourd’hui*, que se imbuiriam do espírito, estética e referências da cultura popular de publicações como OZ, *International Times*, ou *Fuck*, no caso britânico, e *Le Torchon brûlé*, *Le Parapluie* ou *Vroutsch* em França.

Propomos um olhar sobre os intercâmbios entre a imprensa arquitectónica e a “free press” neste momento de “littleness” em que, aos caricaturistas de comprovado pedigree arquitectónico como Steinberg ou Folon, se somariam os comix underground ou o mainstream americano, símbolo visual das mudanças estruturais na sociedade – a revolução sexual, a ecologia, o efémero – que também afectariam a disciplina e a sua comunicação.

ON 9H: THE RELATIONSHIP BETWEEN INSTITUTIONAL ARTEFACTS AND DISCURSIVE FORMATIONS

Sally Farrah

DAY 3

SESSION 10

10H30

SITE 3

In light of shifting disciplinary structures, critical examination of the relationship between school-affiliated institutional magazines (or 'institutional artefacts'), and their representation of extraneous, third-party architectural production is of increasing importance to scholarship. This conference, entitled 'The Site of Discourse', focuses squarely on this relationship between the constructive, corporeal practise of architecture and its symbolic, incorporeal representation in the architectural magazine. The rise in production of institutional artefacts coincided with the onset of postmodernism in an attempt to reclaim pedagogy as the medium for architectural and urbanist experimentation. In the 1980s, which I define as a second-generation of post-modern architectural discourse, practitioners and theorists in London embarked on an empiricist mission in the revision and publication of Eurocentric theory from the Enlightenment to post-modernism.

From this critical paradigm, this essay takes as its case study the UCL-produced architectural journal 9H, and considers it against a number of empirical concepts. Informed by Foucauldian concepts of 'institution' and 'discursive formations', this paper coins and puts to work the term 'institutional artefact' to answer the following complex questions at the interface of the theoretical and the material: Does 9H display a singular discourse, or a discourse of debate? Is 9H serving the pedagogical aims of the institution, or rather cultivating an external audience?

In so exploring, this paper hopes to achieve two things: the first, to demonstrate that the British empiricist mission of the 1980s represents an aim to create a cultural language for architecture in the face of commercial and pedagogical pressures; and second, reveal the methodological implications of institutional discursive formations versus the presence of individual figures that arise from the study of an institutional artefact as a site of discourse.

'LITTLE ARCHITECTURAL MAGAZINES AND CONTEMPORARY EDITORIAL DEVICES. SOME CASE STUDIES

Carlo Menon

DAY 3

SESSION 10

10H45

SITE 3

Now that digital media allow for instant publication and far-reaching distribution of abundant, full-colour information almost for free, the role of printed magazines could easily fade. Instead, quite the opposite is happening: in the last decade we assist to a striking proliferation of non-commercial, printed 'little' magazines, as celebrated by the touring exhibition Archizines, among other events. Such editorial practices pursue the "experimental tradition" initiated by the avant-garde magazines of the 1920s and expanded in the 1960s and 70s, which also became object of academic interest lately. My research explores the present condition of printed 'little' magazines. Responding to what has been described as a crisis of criticism in architectural discourse, it aims to analyse such publications as protected spaces to develop architecture's critical project. For my presentation at the Lisbon conference I intend to focus more on the editorial devices of such magazines than on their content analysis. Indeed, magazines practice a peculiar form of authorship through which editorial statements and individual contributions are influenced — or compromised — by other elements too often considered as secondary: graphic layouts, 'paratexts', images, proximities between contents, advertising, etc., determine the object and its significance more than the will of a single author or editor. I will thus analyse and compare several case studies in recent publication practices: the call for submissions in non-academic magazines (San Rocco, Clog); the role of titles and the sequence of contents; the oscillation between thematic and non-thematic issues (from OASE to AA Files via Criticat, Block and Accatone). At a moment when the intellectual reaction against the image has attenuated and new visual experiments take place, how do these devices perform as critical tools in the exchange of ideas in contemporary architecture?

WE'RE BUILDING A BETTER LIFE - THE U.S.A. AND THE RECONSTRUCTION OF GERMANY AND GERMAN ARCHITECTURE JOURNALS

Michael Kraus

DAY 3

SESSION 10

11H00

SITE 3

After the end of World War II, the United States Government follows two architecture-related strategies to demonstrate its superior economy, its reputation as the most progressive of nations and, ultimately, its political supremacy in Germany. One is the financial support of the development of social housing settlements by the Economic Co-operation Administration (ECA), founded in 1948. The other the display of a series of exhibitions on housing in the early nineteen-fifties by its successor, the Mutual Security Agency (MSA). Both measures are being paid for by the Marshall Plan of 1948.

While the first are intended to transfer the United States' superior economic and building performance to the German market by means of "experimental dwellings", the latter are meant to demonstrate "a better life" by showcasing new forms of dwelling as well as the promises of technical achievements in the realm of the home and the household.

In German architecture journals both the 1951 competition for the planning of ECA-Settlements in 15 German cities and their realization are documented and discussed extensively. Similarly, the journals report equally enthusiastic on the exhibitions funded by the MSA, most notably the 1952 show "We're building a better life" in Berlin. A construction cost reduced by 10% for housing in the ECA-Settlements and a "belief in progress" as demonstrated in the housing exhibitions of the time are reason enough for major journals to ask "if we shouldn't let ourselves get carried away by the confidence that speaks of these events?" (Deutsche Bauzeitung, 01/1953, Stuttgart).

By tracing the editorial coverage and representation of the ECA-Settlements and the MSA-Exhibitions in major German post-war architecture journals, the paper will analyze the propagation of new building and living as envisaged by the American patrons and assess the means of representation used to convey the projects' aims and results.

SESSION 6, SESSION 8

Discourse and discipline

CHAIRS

Margarida Brito Alves [IHA/FCSH-UNL]

Rute Figueiredo [ETH Zurich / D-ARCH / gta]

Throughout the 20th century the discourse on the disciplinary field of architecture has undergone considerable changes. This period saw the relationship between architecture and other epistemic fields – such as art, technology and science – trace an oscillatory path that was marked by tensions between the desire to assert the discipline’s autonomy – visible not only in the consolidation of the Modern Movement in the first half of the century, but also, for instance, in the neo-rationalist approach of the 1970s, or in the post-structuralist stances of the 1980s – and a growing permeability in the boundaries between different areas of knowledge.

In this framework, the periodical press on architecture took on a key role in the discussion of disciplinary identities and in encoding new values. In doing so, it also reconfigured the logic of architectural culture production and dissemination.

Periodicals now constitute particularly suitable discursive grounds to research both (a) changes in the theoretical definition of an epistemic identity, and (b) the new configurations that that same identity takes on through the relationship it establishes with other knowledge fields. Based on this notion, this session will consider questions such as:

- 1 – To what extent has the disciplinary discourse on architecture been informed by codes and values promoted and established by architectural periodicals?
- 2 – What role have architectural periodicals had in defining/establishing such disciplinary boundaries?
- 3 – In what ways have artistic production, scientific activity and technological advances become fields of influence and interrelation, even intersection, with Architecture?

ENVIRONMENT TERRITORY LANDSCAPE THROUGH WORDS

Fabiola Gorgeri

DAY 2

SESSION 6

15H00

SITE 2

Since the mid-sixties, the new relationships between center and periphery, faster times and larger dimensions of urban and regional development, have prompted deep reflection on theories and methodological practices intervening in urban areas, and in reference to context and history, such that it need rethink some founding values of the discipline of architecture and urban.

Terms and concepts of environment, territory and landscape are increasingly investigated by researchers and they are present in specialized magazines of scientific divulgation, alongside other several disciplines that they recall and converging in them. Among others, the search by Vittorio Gregotti on the anthropogeographic landscape summons the interest on the topic since the beginning of 1960 and it is synthetically published several times in the international press. In it, environment, territory, landscape, history are simultaneously the keywords on which is based the principle of refounding of the “thing called architecture” according to a new scale of interpretation and intervention of architectural doing. The essay wrote by Gregotti with the title “La forma del territorio” was in *Edilizia Moderna*, nn. 87/88 of 1965 and then again like “La forme du territoire” in *Architecture d’Aujourd’hui*, numero 210, in 1980, and like “Territory and Architecture” in *Architectural Design* in 1985. It allows to track a line of transformation of the concept in twenty years.

The periodical scientific press are a cultural forum that spreads and deepens these themes of the landscape, also on years later, so that we can draw a line of change about the topic of the landscape approach according to an anthropogeographic vision, until the born of specializes press in landscaping.

AVENUE AND PLAYBOY: TWO LIFESTYLE MAGAZINES DESIGNING AND GENDERING DOMESTICITY IN THE 1960'S

Florencia Fernandez Cardoso

DAY 2

SESSION 6

15H15

SITE 2

After the Second World War, a revolution of domestic architecture, sex and gender roles took place. The frontiers between gendered public and private spheres started getting blurry, architecture started questioning its disciplinary modernist past, and new forms of domesticity started appearing (Heynen & Baydar, 2005). As the inhabitants of the architecture changed, so did the domestic design process and the diffusion of architecture to the public. Modern architecture was popularized through lifestyle mass-media magazines that proliferated the mass consumption of architecture in the 1950's and 1960's through associations of genderism to the built space.

Genderism is a term used by researchers who study homophobia and sexism. It refers to an ideology that promotes hierarchical divisions and discrimination between "men" and "women." In this way, the cultural constructions of gender, such as "man" and "woman," are employed and reinforced to negatively evaluate those who deviate from the norm. This research examines the association of modern architecture with genderist constructions in *Playboy* (1953) and *Avenue* (1965-1994): two lifestyle magazines that published regular articles on modern architecture and domesticity.

This paper examines the domestic architectural projects designed and proliferated by the magazines, from 1954 to 1969, with the aim of producing their own ideals of domestic architecture. Even though each magazine was aimed towards a different gendered audience, they both developed their own kitchens, living spaces, and housing projects in accordance to their genderist ideals. Both *Avenue* and *Playboy* also provided a podium for male modern architects by granting interviews, diffusing architecture projects, and accepting article contributions. Because these periodicals were not exclusive to the professional architecture discipline, their discourse and their domestic designs reached a much larger audience than any other exclusive architectural publication of the time; playing a crucial role in popularizing and gendering their vision of architecture.

MIND THE GAP: HOW DESIGN GREW AWAY FROM ARCHITECTS

Pedro Monteiro

DAY 2

SESSION 6

15H30

SITE 2

The relationship between autonomy and heteronomy of the discipline has been a key point of the architectural debate of the eighties, and probably still is. The journal *Casabella* lead by Vittorio Gregotti has provided an interesting point of view in this sense because it has kept together the two terms in a coherent vision.

Casabella has developed a research on architecture and urbanism, particularly questioning the role of the project for the contemporary society. Such issue has been the basis for a theoretical speculation around some central notions, like 'modification', 'critical distance', 'settlement criteria', 'project of the ground', 'design of the open spaces', 'urban project', 'composition / design', 'modernity as an unfinished project'.

These terms still shape the so called autonomy of architecture or in other words the compositional and figurative values of the discipline. But it is very interesting to note that these notions have been developed along a cultural exchange, hosted by *Casabella*, between, philosophers, economists, sociologists, scholars and intellectuals besides architects and planners. These contributions inform the editorial framework of the magazine, the special numbers and the choices around the projects to publish. However, to fully understand the role of *Casabella* in the European culture, one should look at the position of the journal according to that of the historians of architecture and urbanism.

The aim of the paper is to describe these links with a particular regard to the impact of Reyner Banham on the journal. In the dialogue between Gregotti, *Casabella* and Banham, the Italian culture and the British one have come back closer. But moreover here lays a way to face the questions posed today by the contemporary European city; a way to look at architecture as an ethical problem; a way to look in a new light the relationship between autonomy and heteronomy.

BETWEEN AUTONOMY AND HETERONOMY: THE CASE STUDY OF CASABELLA

Marco Voltini

DAY 3

SESSION 8

8H45

SITE 3

The relationship between autonomy and heteronomy of the discipline has been a key point of the architectural debate of the eighties, and probably still is. The journal *Casabella* lead by Vittorio Gregotti has provided an interesting point of view in this sense because it has kept together the two terms in a coherent vision.

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WITHOUT MODEL: PERIODICALS DEBATE AND PORTUGUESE EARLY DEMOCRATIC CITY

Rui Seco

DAY 3

SESSION 8

9H00

SITE 3

The late industrialization process caused a sudden massive migration to the coastal urban areas in the 1950s and 1960s, and in the beginning of the 1970's it was estimated a lack of six hundred thousand dwellings in the country. There was an absolute urgency to build, to create housing and city.

The more developed european countries had already rebuilt their cities from the destruction of World War II. By then, produced cities and urban tissue were being questioned, while several theoretical writings were showing a number of qualities the 'classical' city had that were not being achieved by the new urban models. The focus of the main thinkers wasn't however on the creation of new models, but on the rehabilitation and valorisation of the ancient city and on the creation of a new architectonic vocabulary and approach.

For the portuguese it was a different scenario. The revolution changed the regime but did not alter instantly the difficulties of reality, and a big impulse idealizing a new future mobilized the society, conducting alphabetization campaigns, cultural events and in the field of architecture engaging directly with the people to build housing and city.

Comprehending the disciplinary debate that took place before this time is crucial for its understanding.

This paper aims to analyse the two major portuguese architecture journals of the time, 'Arquitectura' and 'Binario', confronting them with two other technical publications, the 'HE-FCP' bulletin and the 'GTH-CML' bulletin, edited by two of the main promoters of social housing, Federação das Caixas de Previdência and Lisbon Municipality, trying to perceive the core of the debate and the frame lines that contributed to the urban solutions developed in the early days of the democratic regime.

CONSTRUCTING THE ARCHITECT THROUGH DISCOURSE: NINETEENTH-CENTURY ARCHITECTURAL PERIODICALS IN THE NETHERLANDS

Sergio M. Figueiredo

DAY 3

SESSION 8

9H15

SITE 3

In the second half of the nineteenth century there were several specialized architecture magazines being published in the Netherlands. Together, magazines like *Bouwkundige Bijdragen* (1842-81), *Bouwkundig Tijdschrift* (1881-1908), *Bouwkundig Weekblad* (1881-1927), *De Opmerker* (1866-1919), and *Architectura* (1893-1926), formed a basic infrastructure for the exchange, documentation and dissemination of ideas and knowledge, a prerequisite for the construction of any kind of disciplinary discourse. By continuously debating current developments in Dutch architectural production as well as introducing the most prominent architectural debates from across Europe, these publications indelibly shaped architecture as both a profession and a discipline in the Netherlands. Beyond signaling the emergence of a fledgling architectural culture in the Netherlands, this paper will argue that such abundance of architectural publications was also instrumental in establishing the epistemic identity of the architect. Specifically, it will be maintained that by associating the architect with an intellectual discourse based on history and theory, these magazines enabled a budding class of architects to claim their intellectual authority over technical engineers and simple master-builders. Furthermore, it will also be posited that these publications operated as fundamental territories of translation. They not only introduced and translated the most prominent architectural debates from across Europe to a Dutch audience but also cultivated the use of these theoretical precepts in the critical assessment of Dutch architecture. Effectively, it will be claimed that these publications operated as crucial nodes where architectural theory was rendered more concrete simply by considering how these these concepts and ideas were manifest in Dutch buildings and structures. Ultimately, by providing a site for architectural discourse, Dutch architectural discipline was forged in the pages of these magazines, and as a result architecture was more of a topic for public discussion than it had ever been.

SESSION 9

Social composition of architectural criticism

CHAIRS

Inês Brasão [CesNova / FCSH-UNL]

Specialized magazines and other disciplinary periodicals can be seen as arenas in which to assert trends and positions. However, and quoting Nuno Portas, in the Portuguese case architecture, unlike other knowledge fields, seems to be unscathed by criticism and contrary opinions. In spite of this generally uncritical climate, the specialized press has on occasion been the stage for ruptures and the assertion of affinities, thus redrawing the playing field and the peer relations within it.

Within this framework, the panel will seek to determine the degree of specificity in architectural criticism compared to that in other areas (literature, painting, sculpture, cinema). It will also attempt to draw the social map of such criticism, both from a sociological and a historical perspective; understanding whether the lexicon of this criticism is specific to the field by comparison to that produced in other arts and knowledge fields.

- 1 – Which criteria determine a critic's excellence today?
- 2 – How does the critical discourse relate to the question of taste?
- 3 – What is the relationship between criticism and the awarding of prizes and other distinctions?

PRAXIS FACING THEORY AS METHODOLOGY FOR BUILDING: BRUNO TAUT'S CRUCIAL WRITINGS FOR A NEW APPROACH TO ARCHITECTURE

Paola Ardizzola

DAY 3

SESSION 9

10H15

SITE 1

In the age of Modernism, the avant-garde movements reflect the pressing urban drift pace of the large European capitals. To the practice of making architecture, corresponds an extensive theoretical work that aims to codify the architecture and the city of the future. On the theoretical footing, the battle of A. Loos against Ornament, the Deutscher Werkbund Yearbooks with the theories of personalities such as P. Behrens and W. Gropius, the codification of Le Corbusier about the Five points for a new architecture up to the proclamations of the CIAM, are just some of the theorizations which see the light of day in the first half of the twentieth century.

In this challenging milieu Bruno Taut (1880-1938) worked tirelessly producing an extensive corpus of writings which includes about fifteen substantial books and hundreds of articles and essays.

In the book *Die neue Wohnung* (The new house, 1924), exemplifying with many images the new concept of the modern living-style, he gives evidence of his design choices for the *Siedlungen*, while in *Bauen. Der neue Wohnbau* (Building. The new residential building, 1927) he analyses the *Siedlungen* typology and the urban morphology. In *Ein Wohnhaus* (A residential house, 1927) the German architect stigmatizes the coeval construction process which is inspiring his own building house in Berlin-Dahlewitz, giving reasons and evidence especially about the correct use of colour in architecture. In the theoretical books he investigates and defines the *Neues Bauen* according to new needs, tendencies and aesthetics of architecture but never forgetting those important issues related to climate, topography and tradition. Furthermore, he did not miss the opportunity to disseminate his ideas also through important journals and magazines of the time.

Thus, in this contest it is significant to analyse the relationship between the theoretical issues and his design during the twenties.

BRUNO ZEVI AND L'ARCHITETTURA, CRONACHE E STORIA: A COUNTER-MA- GAZINE AGAINST POST-MODERNISM

Luca Guido

DAY 3

SESSION 9

10H30

SITE 1

The paper aims to describe the effort made by Bruno Zevi on his magazine *L'Architettura, cronache e storia* to disseminate ideas and thesis against postmodernism.

During '70s-'80s many magazines such as *Controspazio*, *Opposition*, *Contropiano*, are against-something. It became clear that being against was understood to be a cultural model capable of exercising a discreet, communicative fascination. But those magazines actually promoted architectural models or thinking practices. On the contrary Bruno Zevi used *L'Architettura* as a sort of counter-magazine to display his dissent against post-modern architecture and historicism culture.

The editorial project of *L'Architettura* is a manifesto of Zevi's theories and it is an important case study for the correlations between architectural discourse and production selected by Zevi for publication. Zevi was a critical voice within the post-modern debate. He proposed a new visual and spatial culture far from kitsch aspects of postmodernism but able to suggest an unorthodox approach to the architecture.

More the paper aims to contradict the mistaken epithet "Marxist critic" on Zevi recently circulated around Anglo-Saxon circles by Glenn Adamson and Jane Pavitt in the catalogue for the exhibition *Postmodern, Style and Subversion, 1970-1990*, held at the Victoria and Albert Museum in London in 2011.

Zevi's writings demonstrate his belief in modern architecture, freed from historical revivals and from certain stereotypes and trite statement of Italian left wing. Zevi damaged his academic reputation and his social relationship to confirm these convictions using very strict evaluations: his passion for criticism and history of architecture ends distancing himself from postmodernism and his characters.

Zevi's last polemic editorial titled "When post-modern becomes idiotic", dedicated to his "dear former friend" Paolo Portoghesi, remembers us very well who was Bruno Zevi and his magazine.

FROM PRACTICE TO THEORY. SUPPORTING IDEAS OF KEVIN ROCHE AND JOHN DINKELOO'S ARCHITECTURE THROUGHOUT ARCHITECTURE PERIODICALS

Laura Sánchez Carrasco

DAY 3

SESSION 9

10H45

SITE 1

During the 1960s and 1970s, Kevin Roche John Dinkeloo and Associates maintained an intense presence in the architectural journals and magazines, not only in the United States but all around the world. This situation was an evidence of their outstanding role at that moment.

Later, a few monographic books were published to explain and collect their built and projected work. These books studied their buildings from a visual and descriptive point of view, quite far from any kind of theoretical discourse. Nevertheless, Kevin Roche asserted that the quality of architecture was defined for the ideas and intentions behind what gets built.

Periodical journals (academic or not) have been the main source to seek the underlying ideas of Roche and Dinkeloo's work and to reconstruct their theoretical discourse. The proposed paper intend to show the results of more than two years researching about the presence of these architects in the architecture magazines since their predecessor, Eero Saarinen, died in 1961 (the oficial foundation of KRJDA occurred in 1966 but along those five years of transition many articles were written about their first commissions). All the papers and articles about KRJDA have been collected and classified in order to extract the ideas discussed.

This research unveils a team of architects immersed in the spirit of the time, worried about the relationship with the context, the creation of new and complete environments, the influence of automobiles on architecture or the new monumentality. Fourteen concepts, all of them extracted from architectural magazines, will be exposed in this paper as the most defining ideas that support Roche and Dinkeloo's built work.

COMMON GROUND: TWO ESSAYS AND ONE CONTROVERSY

Maria Helena Maia

DAY 3

SESSION 9

11H00

SITE 1

This paper aims to identify the contribution of Pedro Vieira de Almeida to the building of the discourse on architecture. Starting from two essays published in the magazine *Architecture – Ensaio sobre o espaço da arquitectura* [Essay on the space of architecture], published in 1963-1964 and *Uma Análise da Obra de Siza Vieira (os “espaços de percurso”)* [An Analysis of Siza Vieira de Work (the “path spaces”)] published in 1967 – and from the controversy generated by the retrospective exhibition of the work of Raul Lino (1970) and by the respective catalog text, this paper will demonstrate the existence of a common ground between the practice of theory, criticism, history and architectural design, which was not only defended by the author as practiced in the texts referred. The paper also intend identify the echo that these texts had at the time they were written and what is its significance and current use.

SESSION 12

Relations between Architecture, Design and Visual Culture

CHAIRS

Bárbara Coutinho [MUDE]

Architectural periodicals have generally provided an apt medium to experiment with new forms to visually represent architecture projects. Alongside technical drawing, other means such as photography, illustration, design and in some cases, visual essays, have been used in this representation exercise.

This takes the relevance of architectural periodicals beyond the disciplinary boundaries, and calls for their study from the point of view of discourse, in particular with regard to graphic design and visual culture. This interaction is equally visible when it comes to contents; publications such as *A Construção Moderna*, *Arquitectura* or *Binário* concern themselves with a broader disciplinary field which includes architecture, design and urban planning. The resulting production has been a key factor in the development of Portuguese design and in its theoretical framing.

The panel on Relations between Architecture, Design and Visual Culture will welcome proposals that explore and discuss the following issues:

- 1 – The importance of architectural publications in the history of Portuguese graphic design.
- 2 – Relations between project practice and its discursive representation, especially with regard to visual culture.
- 3 – Influence of international publications on the graphic design of national periodicals.
- 4 – The relevance of design by architects, its practice and theory.

THEORIZING THE ARCHITECTURE OF RETREAT: DISCURSIVE CONSTRUCTIONS OF RETREAT SPACE AND SUBJECTS IN ARCHITECTURE AND LIFESTYLE MAGAZINE PUBLICATIONS FROM AUSTRALIA AND NEW ZEALAND

Jacqueline Naismith

DAY 2

SESSION 12

14H00

SITE 3

There are longstanding traditions of the design of spaces of retreat in many cultures. The recent rise in theorising and practicing an architecture of wellness (of mind body and soul) in a western context, however, draws architecture into a relationship with an expanded notion of the contemporary retreat space. While the experience and embodiment of architecture concerned with the wellness of mind body and soul has been investigated (see for example Robinson and Pallasmaa, 2015), the visual representation of this specific kind of space and practice in mass media publications has been less fully explored. Using discourse analysis, repertoire and typological methodologies this paper explores the specificity of the discursive construction of the space, subject and site of the architecturally designed retreat. Representations selected from contemporary and historical architecture and lifestyle publications from Australia and New Zealand are discussed. Historical trajectories, in influences and contemporary conditions are identified in the critical positioning of image and text.

The paper argues that the embodied and material experience is pre-constructed by the visual representations of retreat architecture and site. Further, the rhetoric of these images is amplified by the design, production values and tactility of the print magazine publications in which they appear. This imbrication between architecture and discourses of retreat published in the contemporary context, the paper concludes, positions architecture in a new order of therapeutic relationship to its subject.

STANDARDS OF TASTE: THE COMMUNICATION AIMS OF DOMUS MAGAZINE

Angelo Maggi

DAY 3

SESSION 12

14H15

SITE 3

The “boom” of the 1950s changed the way of life in Italy; the image of the cities and of the country as a whole and, as a consequence, its social and cultural scenes. This driving force towards development also saw the resurfacing of the need to communicate and promote the new economic and manufacturing results, providing consumption, research and production with a new vitality. Innovation of the visual language was accompanied by the need for designers and architects to stay closer to the requirements of the companies, and to succeed in capturing the strategic element of their expertise. The role of stimulating communication fell to graphic art and photography. Above all, it was new experimental advertising photography that represented the overthrowing of the old models of communication. Photographic illustration on magazine pages or posters immediately expressed a multitude of suggestions and sources of inspiration that can very often be found in the most innovative cultural contexts both in Europe and America. The possibility of using images to tell the story of Italy was encouraged by the architect Gio Ponti, who credited modern photography as being one of the reasons for the success of Domus magazine.

Through the photographic image, he attempted to reorganise the perceptual system of industrial products in order to make them enjoyable and readable on the pages of his magazine. The communication aims of Domus can be identified in the graphics of its covers and its experimental typography. From the 1950s onwards, the magazine also developed its capacity for photographic expression, in addition to a constant increase in the automation of printing techniques. This transformed the editorial output of Domus into an out-and-out communication event. The paper will focus on the wake of the success between the 1950s and 1970s, when Domus became increasingly specialised in an interdisciplinary spectrum of architecture, art, craftsmanship and design.

PRÁTICAS LATERAIS: ENCONTROS ENTRE A BANDA DESENHADA, A ARQUI- TECTURA E O ENSINO NAS DÉCADAS DE 1960 e 1980

Leonor Matos Silva & Carlos Machado Moura

DAY 3

SESSION 12

14H30

SITE 3

Traçar a história recente da arquitectura portuguesa pode passa por percorrer a produção da narrativa gráfica utilizada por arquitectos nas décadas de 60 a 80 sob a perspectiva não só das suas concretizações profissionais como das suas pretensões sociais e políticas em meio cultural e académico. Pretende-se com este estudo questionar o modo como a história da representação visual executada por arquitectos – em particular a banda desenhada – se relaciona com a história do ensino da arquitectura em Portugal. Nesse sentido, numa primeira parte, serão analisados exemplos de utilização do cartoon e de BD por alguns autores, tanto numa experiência complementar de ilustração como em movimentos de aproximação às vanguardas internacionais, de forma a melhor enquadrar o significado do desenho como prática autónoma relativamente à disciplina arquitectónica, num período em que a manualidade se vai tornando longínqua. Numa segunda parte, ter-se-á como objecto de análise o material gráfico resultante das diversas produções levadas a cabo pela Associação de Estudantes do curso de Arquitectura da Faculdade de Arquitectura da Universidade Técnica de Lisboa, a qual, na década de 80, protagonizou um conjunto de iniciativas no campo das artes, nomeadamente três séries de concursos e exposições de Banda Desenhada (1983, 1984 e 1986). Tal como na prática profissional, também em contexto escolar veremos que, onde se assumiam narrativas originais, vanguardistas, oposicionistas, contrárias ao mainstream, passam a existir happenings, publicações, concursos, exposições, que por vezes vêm contrariar, de forma descomprometida, uma vivência tradicionalmente engajada na resistência política. Em qualquer dos casos, este estudo tentará perceber de que forma é que os percursos sociais e as iniciativas conjuntas dos arquitectos portugueses, no que toca à expressão narrativa, se relacionam com a cultura visual e social, as motivações e os recursos próprios, relativamente a um meio cultural com o qual sempre dialogaram.

PUBLICIDADE REVISTA 1946-1988: UMA LEITURA DAS CONDIÇÕES DE CONSUMO DE ARQUITECTURA A PARTIR DO OPTIMISMO DA DIVULGAÇÃO PUBLICITÁRIA

João Almeida e Silva

DAY 3

SESSION 12

14H45

SITE 3

A publicidade em revistas de arquitectura preenche uma parte significativa da totalidade do objecto publicado, pelo que o seu papel no modo como o leitor recebe e interpreta o discurso editorial nelas produzido, é uma parte importante da mensagem veiculada. Pelas suas características, a publicidade actua como forma específica de reprodução de imagens, condição que, quando aplicada à arquitectura, permite entender a publicidade, o anúncio, como forma de tornar público, em larga escala, o trabalho concreto da arquitectura. Através da sedução do consumidor para as suas questões próprias, a publicidade encerra uma discursividade própria, passível de leitura complementar ao restante conteúdo da revista a que respeita.

Desta forma, os anúncios publicitários – especificamente aqueles publicados nos periódicos portugueses especializados em arquitectura – oferecem uma possibilidade de leitura das condições de recepção e consumo de arquitectura à luz de uma das características intrínsecas da publicidade: o recurso a uma narrativa optimista que visa despertar o desejo sobre um determinado produto, desejo esse que é decisivo para a aceitação, por parte do consumidor-utilizador, dos conceitos de arquitectura em cada época.

Partindo dos anúncios publicados na revista *Arquitectura* entre os anos de 1946 e 1988, traçaremos um panorama da publicidade – à construção, ao consumo – e da forma como esta acompanhou as mudanças (sociais, económicas, artísticas) ocorridas neste período. Analisaremos as imagens de arquitectura que a constitui e a publicidade conforma – procurando os modelos propostos e os estilos de vida subjacentes – e verificaremos que estes anúncios assumiram um papel singular ao nível da interpretação das aspirações de toda uma população. Demonstraremos, por um lado, que a arquitectura é sensível aos mecanismos publicitários enquanto via de intermediação e difusão do gosto; e, por outro, que a publicidade, enquanto mitologia, comprova que a forma por vezes não segue apenas a função, mas que persegue, frequentemente, o desejo.

CURRICULA VITAE (SPEAKERS)

Tuesday, September 29 - 09h15 - Site 1
A DOUBLE AGENT OF MODERN ARCHITECTURE: VIRGIL BIERBAUER AS ARCHITECT AND EDITOR

Ágnes Anna Sebestyén is an art historian, having graduated with honours with a Master's degree from Eötvös Loránd University in Budapest in 2013. She was a visiting student at Leiden University in 2011 and was on a grant in London in 2012 to conduct research for her Master's thesis on modern architectural photography during the interwar period, in which she used archival materials from the Royal Institute of British Architects and the Hungarian Museum of Architecture. She analysed how Farkas Molnár – a Bauhaus-trained, leading modernist architect in Hungary – influenced the production of the photographs of his own buildings and the editorial process to get the most favourable press coverage. Since graduation, she has been continuously working on topics related to architectural photography, representation and the dissemination of architecture through the printed media, with a special focus on the interwar era in Hungary. She aims to highlight the different but sometimes overlapping roles of architects, editors and photographers so as to understand the printed material in architectural publications. She has lectured at conferences for art and architectural history in Hungary and has presented papers in English at the conferences “Ephemeral Architecture in Central-Eastern Europe in the 19th and 20th centuries” (Budapest, November 2013) and “Cultural Mediators in Europe, 1750–1950” (KU Leuven, June 2014). She will also be giving a lecture at the symposium “Recoding the City” (ETH Zürich, November 2015). Now she is conducting research into the editorial work of architect Virgil Bierbauer, head of the architectural periodical “Tér és Forma” (Space and Form), which was the leading magazine featuring modern architecture in interwar Hungary. She is currently an independent art historian and a volunteer at the Hungarian Museum of Architecture in Budapest. She will continue her studies at Central European University starting in the Fall of 2015.

Wednesday, September 30 - 08h45 - Site 1
FASCISM THROUGH ARCHITECTURAL MAGAZINES: THE SPANISH CASE

Alina Navas is a professor of Sociology at the Complutense University of Madrid and a teacher of History in a High School of Madrid. She has a Phd with a dissertation titled “Spain-Italy: Art, Culture and Ideology (1923-1943) at the Complutense University in Madrid. She began to work on this topic in 1999 and she has received a total of 4 grants thus far to support her research, including a scholarship of the Spanish Royal Academy in Rome in 2005 from the Ministry of Foreign Affairs of Spain focusin on “The artistic travel to Italy during the fascism”. Her subjects are Spanish and Italian culture of the 19th Century and 20th focusing on cultural policies and artistic propaganda. She has published a book, articles from her research and she is collaborating with a team of critics from other universities on the topic “Semiotics, culture and communication”. She has published a book, articles from her research. In addition she is working as a critic in magazines on the subject of the Spanish and the Italian art and the relationship between art, literature, propaganda and politics. She works as a teacher at international level in Italy and Spain in bilingual schools teaching History, Literature and Geography about Spain and Italy.

[Tuesday, September 29 - 10h15 - Site 2](#)
FRENCH THEORY IN THE UNITED STATES'
ARCHITECTURAL ACADEMIC PERIODICALS
DURING SEVENTIES AND EIGHTIES: INFLU-
ENCE, LEGITIMACY, MANIPULATION. THE
ROLE OF OPPOSITIONS AND ASSEMBLAGE

[Tuesday, September 29 - 10h15 - Site 2](#)
THE IMPORTANCE OF A UNIQUE EDILIZIA
MODERNA 87/88

[Wednesday, September 30 - 14h15 - Site 3](#)
STANDARDS OF TASTE: THE COMMUNI-
CATION AIMS OF DOMUS MAGAZINE

[Tuesday, September 29 - 09h00 - Site 2](#)
FRAMING THE EARLY REPUBLICAN PERI-
OD OF TURKEY: PHOTOGRAPHS ON THE
COVERS OF ARKITEKT MAGAZINE

[Wednesday, September 30 - 14h30 - Site 1](#)
'LITTLE' ARCHITECTURAL MAGAZINES
AND CONTEMPORARY EDITORIAL
DEVICES. SOME CASE STUDIES

Andrea Canciani, education: Master's Degree in Architecture. Politecnico di Milano, Facoltà di architettura, 1996 / Bachelor's Degree in Philosophy, Università degli Studi di Perugia, Facoltà di lettere e filosofia, 2012 / Ph.D. candidate in 'Architecture. History and Project' at Politecnico di Torino, 2014-16 / Teaching: Politecnico di Torino, Scuola di Dottorato 'Architettura. Storia e Progetto' / Excellence Course, 'Theoretical Assumptions of Architecture. Autonomy and Heteronomy, Reasons and Effects', April 21 – June 10, 2015.

Andrea Oldani graduated in Architecture at the Politecnico di Milano and received his PhD in Architectural and Urban Design by the Department of Architecture and Planning (DIAP) of the same Athenaeum in 2011. He developed a research on the relation between architectural design, water's infrastructure and crossed landscapes, trying to find a possible role for architecture and urban design into complex and interdisciplinary projects. Today he is working in the same University as adjunct lecturer and research fellow carrying out works in the field of urban and architectural design. He works into his studio of architecture and he participates, in team with other architects, in the drafting of architecture and urban design projects and competition.

Angelo Maggi, Angelo Maggi is fulltime associate professor at Università IUAV di Venezia. He was trained as architect at IUAV and Edinburgh College of Art, where he obtained his Ph.D. in Architecture and Visual Studies. His teaching and recent work has revolved around the study of architectural photography, analysing themes relative to representation understood as a tool of history investigations. His books include the Italian editions of Robert Byron's *The Appreciation of Architecture* (2006) and Helmut Gernsheim's *Focus on Architecture and Sculpture* (2011). Along with his sole-authored book *Rosslyn Chapel an Icon through the ages* (2008), Maggi co-authored (with Michael Gray) *Evelyn George Carey. Forth bridge* (2009) and co-edited (with Nicola Navone) *John Soane and the Wooden Bridges of Switzerland. Architecture and the culture of technology from Palladio to the Grubenmanns* (2003). His book *Giorgio Casali Photographer / Domus 1951-1983. Architecture, Design and Art in Italy* (2013) examines the history of the architectural design culture of Italy through an analysis of its most influential photographer. He is also author of *Photo Graphic Pedia* (2014) and *Re-visioning Venice 1893-2013 Ongania/Romagnosi* (2014).

Çagla Ercanlı, education: Master's degree, Dokuz Eylül University, 2015; Bachelor's degree, Ya ar University, 2012; Exchange student, Università degli Studi di Sassari, 2011 // Appointments: Research Assistant, Department of Architecture, Izmir University, 2013-present // Major publications: Ercanlı, Ç. (2013). *An Hybrid Representational Technique For Architecture: "Stop- Motion Animation"*. *Arredamento*. (11), 65-68.; Savasir, G. and Ercanlı, Ç. (2013). *Re-framing City from within Sea: A Photographic Journey for the Izmir Coast Line*. *Contemphoto'13 International Conference on Contemporary Photography (Visualization and Urban History in Contemporary Photography)*. Istanbul: DAKAM Publishing. 200-207. ISBN: 9786055120078.; Ercanlı, Ç. (2014). *Kamusal Alanların Dönüşümünün Kent Kimliğine Etkisi- Izmir Örneği (Effects of Urban Space Transformation on Urban Identity-The sample of Izmir)*. 38th DSG. Conference, Istanbul.

Carlo Menon (Italy, 1981) is a qualified architect and a researcher in history and theory. He graduated from La Cambre, Brussels (2006) and he holds a MA in Architectural History from The Bartlett (2013). He currently lives between London and Brussels, where he participates in various teaching, exhibiting and publishing projects. In 2014-15 he taught in first-year architecture studio at La Cambre Horta Faculty of Architecture and was co-curator of the solo exhibition "V+ 2014-2015" at Bozar with partner Sophie Dars. Together they edit and publish the large-format, experimental magazine *Accattone*. His main field of research is authorship in collaborative ventures such as architectural magazines and competitions, both intended as fields of conflictual representations producing a collective result. His Master thesis "The Missing Decade? Architectural Magazines of the 1990s," supervised by Murray Fraser, was nominated for the RIBA President's Awards for Research 2014. His

ongoing PhD research project at The Bartlett, “‘Little’ Architectural Magazines of the Early 21st Century. Critical Devices and Collective Practice, In and Out of Academia” brings the study up to the present. Designed as a critical ethnography, it involves interpretation and speculation together with practice-based experiences. It is supervised by Jane Rendell and Penelope Haralambidou and supported by the LAHP London Arts and Humanities Partnership.

Carlos Machado e Moura, nascido no Porto (1982), licenciou-se em Arquitectura na Universidade do Porto em 2006, tendo frequentado por um ano a Università di Firenze (Itália) ao abrigo do programa Erasmus. Entre 2004 e 2006, colaborou no gabinete Manuel Correia Fernandes arquitecto & associados, no Porto. Em 2006, transfere-se para Itália, trabalhando na cidade de Prato como profissional liberal. No âmbito do programa comunitário District (Interreg IIRC), foi investigador do sub-projecto PICTURE, para o estudo e promoção de políticas e planos em áreas de forte desindustrialização e trabalhou para a sociedade Urban SpA, na redacção do Plano de Pormenor do Novo Polo Expositivo Multifuncional de Prato. Colaborou ainda, enquanto convidado, na docência do curso de Progettazione Urbanistica da Universidade de Firenze. // Em 2010 voltou ao Porto, onde foi responsável por MAVAA arquitectos associados e por MAV2D comunicação, até 2014, sendo co-autor de vários projectos de arquitectura, nomeadamente a Escola primária e pré-primária de Sant’Albino em Montepulciano (Itália), em construção. // Colaborou ainda com o instituto italiano IRIS – Strumenti per lo Sviluppo Locale, em projectos europeus ligados ao desenvolvimento económico e urbano. Publicou alguns artigos em jornais e revistas, sendo co-autor do livro “Casas Quinhentistas de Castelo Branco”. Desde 2013 é doutorando da FAUP e bolseiro FCT desde 2015, desenvolvendo uma investigação sobre a utilização da Narrativa gráfica como instrumento de comunicação de ideias e projectos de arquitectura.

Wednesday, September 30 - 10h15 - Site 3
ZAP! HELP!... MELP! COMIX, ARQUITECTURA, LITTLE MAGAZINES E IMPRENSA RADICAL NO PANORAMA ARQUITECTÓNICO DOS ANOS 60

Tuesday, September 29 - 09h00 - Site 1
THE PORTUGUESE ARCHITECTURE IN THE “CENTRE” OF THE INTERNATIONAL DISSEMINATION, 1960/80: INTEGRATION IN THE CRITICAL REGIONALISM CONCEPT AND THE SPREADING OF THE IDEA OF SCHOOL OF PORTO

Cristina Emília R Silva, graduated at Coimbra University, Portugal. Worked with João Álvaro Rocha. Founder partner of Cultour, an enterprise of dissemination of Portuguese contemporary architecture and organization of visits to contemporary buildings. PhD student at Faculty of Architecture of Oporto, Portugal, with FCT scholarship. Author of many articles and lectures together with Gonçalo Furtado about the international dissemination of Portuguese architecture.

Tuesday, September 29 - 09h30 - Site 1
THE ARBITERS OF MODERNITY: THE ARCHITECTURAL REVIEW AND CULTURAL CHANGE

Erdem Erten, Assoc. Prof. Dr. Department of Architecture Izmir Institute of Technology Urla, Turkey. Research interests: post-war architectural culture and architectural periodicals, history of modern architecture from the enlightenment to the present, romanticism and theory of the picturesque, history and theory of urban Design. Education: 1999-2004 Ph.D. in the History and Theory of Architecture, Massachusetts Institute of Technology, U.S.A. 1998–1999 Research Fellow Design Knowledge Systems Program, Delft Technical University, The Netherlands. 1996 – 1998 Master of Science in Architecture Studies, Massachusetts Institute of Technology, U.S.A. Professional: 2011-present Associate Professor, Department of Architecture Izmir Institute of Technology, Turkey. 2006-2012 Vice Chair, Department of Architecture: 2009-2012 Executive Board Member at the Graduate College. Selected Publications: John Pendlebury, Erdem Erten and Peter Larkham eds. *Alternative Visions of Reconstruction: Creating the Modern Townscape*, Routledge (2014). Erdem Erten, Introduction: On Alternative Visions, (lead author, with John Pendlebury and Peter Larkham) *Alternative Visions of Reconstruction: Creating the Modern Townscape*, Routledge (2014), 3-13. // Erdem Erten, *Townscape as a Project and Strategy of Cultural Continuity*, in *Alternative Visions of Reconstruction: Creating the Modern Townscape*, Routledge (2014), 35-53. // Introduction (with Alan Powers), in Ivor de Wolfe, *The Italian Townscape*, Artifice Books, (2013), v-xx. Gözde Kan Ülkü, Erdem Erten, *Global image hegemony: Istanbul’s gated communities as the new marketing icons*, IJAR, (2013) 7:2, 244-257 I, *The World, The Devil and The Flesh: Manplan, Civilia and H. de C. Hastings*, *The Journal of Architecture*, (2012)17:5, 703-718 // *The “Hollow Victory” of Modern*

Architecture..." in Peter Guillery ed. *Built from Below: British Architecture and the vernacular*, Routledge, (2010), 145-168.

Fabiola Gorgeri is a PhD architect who collaborates to teaching, researching and coordinates some seminars about architectural and urban design at the Department of Architecture (DIDA) of the University of Florence. She is interested in architectural languages and their influence in the urban and territorial transformations. She has done researches about the same topics and about the heritage of the twentieth century, on which organized events and wrote several essays. She has participated as a speaker at seminars on the theme of communicating the architectural transformation and territorial, including the relationship between film and architecture. She has organized several conferences about the safeguarding of the heritage of the twentieth century and on the relation between architecture and landscape; the last one in Florence University and Pistoia with architect João Luís Carrillo da Graça as a guest. She is a member of the cultural commission of the Tuscany architectural organization. Recently she won the first prize of the competition "Challenging Testaccio" organized by Roma Tre University, and Knir, with the title "City and nature". Her latest book "Fragments of architecture. Duration and change.

Fernando Portal, architect, M.Arch, PUC, 2004. MSc in Critical, Curatorial and Conceptual Practices of Architecture, Columbia GSAPP, 2012. My work explores the relation between architecture, design, and media, through research, publishing and exhibition projects. I hold a position as Adjunct Professor at the Graduate School of Architecture, Pontificia Universidad Católica de Chile, where I also practice as Library and Archive Coordinator. As a researcher, I focus on the study of Chile's printed culture in the fields of architecture and design. In 2013, I developed the curatorial project for the 11th installation of Clip/Stamp/Fold in Chile. This exhibition-research – funded by a Project Grant by Chile's National Council for the Arts (CNCA) –, allowed for a two year research on Chile's printed culture and agents from the 60s and 70s, and provided the conceptual basis for a series of courses regarding Chilean and Latin-American publications. This project involved the editing of a new CSF catalogue "Editor para Transformar" (Edit to transform), launched in May, 2015. As a spin-off of Clip/Stamp/Fold's installation in Chile, I'm currently researching one of the magazines featured by this curatorial project. "Design and Development: INTEC 1970-1973", focuses on a publication edited in Chile by HfG ulm's professor Gui Bonsiepe after the closing of the school. A CNCA Research Grant makes this research possible. As a curator I have developed a series of projects addressing issues related with prints (Chile's National Library Bicentennial Exhibition), and printed culture. Nowadays I practice as Content Director of Mil M2 (One Thousand Square Meters), where I develop the curatorial and spatial strategy for an artist-run cultural and civic centre. As recognition of Mil M2's work engaging communities we received the National Innovation Award in 2014. As a publisher, I've edited more than 8 books and magazines on history and theory of architecture in Chile, including J.F. Liernur's "Portales del Laberinto, Arquitectura y ciudad en Chile, 1977 – 2009".

Fiorella Vanini (Rho, 1979) architect, is assistant professor at Prince Sultan University (Saudi Arabia). She was Adjunct professor at the Faculty of Civil Architecture, Polytechnic of Milan. Fiorella Vanini received her Ph.D. in Architecture Design from the Polytechnic of Milan in 2011. Vanini has published: "La rivoluzione culturale: la Facoltà di architettura del Politecnico di Milano 1963-1974" (Milan, 2009); "La libreria dell'architetto" (Franco Angeli, Milan 2012); a collection of writings by Massimo Scolari "Il pilota del labirinto, Scritti storici, critici, polemici 1969-2012" (Franco Angeli, Milan 2014). She has also published essays in reviews and books about the history and theory of architecture.

Florencia Fernandez Cardoso is an architect, graduated in 2013 with a Master's in Architecture from the Faculty of Architecture La Cambre-Horta, at

Tuesday, September 29 - 15h00 - Site 2
ENVIRONMENT TERRITORY LANDSCAPE
THROUGH WORDS

Tuesday, September 29 - 14h45 - Site 2
PUBLISHING TRANSFORMATIONS: RADICALIZING INSTITUTIONS AND INSTITUTIONALIZING RADICALISM.
ARCHITECTURE AND DESIGN PUBLICATIONS IN CHILE AND THE SOCIALIST REVOLUTION.
1968-1973

Tuesday, September 29 - 10h30 - Site 2
CONTROSPAZIO VS CONTROPIANO

Tuesday, September 29 - 15h30 - Site 2
AVENUE AND PLAYBOY: TWO LIFESTYLE MAGAZINES DESIGNING AND GENDERING DOMESTICITY IN THE 1960'S

the Université Libre de Bruxelles (ULB), where she also obtained a Bachelor in Architecture (2011). At the moment she is preparing a PhD in the same faculty as a joint-degree with KU Leuven. She is a researcher at hortence (Architectural History, Theory and Critique) and Sasha (Architecture and Social Sciences), two interdisciplinary laboratories are part of the research center CLARA (Centre des Laboratoires Associés pour la Recherche en Architecture), also at ULB. Since January 2015, Florencia is member of the editorial committee of the scientific journal in architecture «Clara : Architecture/Recherche» published annually by Mardaga. She is also part of the PhD Society of KU Leuven since April 2015. Florencia has presented her research in two international communications: at Bradford University in the British Academy conference titled “Is gender still relevant?” (2014) and at the 11th Symposium of the International Urban Planning and Environment Association (IUPEA) in La Plata, Buenos Aires (2014). She has gained professional experience through architectural internships (Denis Delpire Architecte, February-June 2011; Architecture Andrés Remy Arquitectos, June-July 2010), research internships (Centre des Laboratoires Associés pour la Recherche en Architecture, C.L.A.R.A., June-July 2013) and job experiences in engineering offices (BEVAC Engineers, December-May 2014; Cofely Fabricom: GDF-Suez, July-September 2011).

Tuesday, September 29 - 14h45 - Site 2
FOLDING IN GRAPHIC DESIGN

Frederike Lausche studied Architecture at the Bauhaus-University in Weimar/Germany from 2007 to 2014 including a study abroad at the Middle-East-Technical-University in Ankara/Turkey. Currently she is a PhD student in the DFG-research group on “Media and Mimesis” and working as a research assistant at the Art History Department of the Goethe-University in Frankfurt am Main. Her PhD research inquires on the architectural theories of folding and on translation processes between philosophy and architecture. This year she published her Master’s thesis on biographies of architects from the former German Democratic Republic. She was editor-in-charge for HORIZONTE – Journal for Architectural Discourse in 2013.

Tuesday, September 29 - 14h45 - Site 1
GIO PONTI, DOMUS AND THE ITALIAN HOUSES

Giulia Perona (Torino, Italy, 1985) is Ph.D in Architectural Composition. In 2011 she graduated with honors at Polytechnic University of Turin with a thesis entitled Projects for the compact city: a residential block in via della Moscova in Milan (supervisor prof. S. Malcovati, with prof. O. De Paoli). / The project has been published in Casearchitettura 2013 (Dell’Anna, 2013). In 2012 she obtained the license to practice as architect. In 2015 she obtained the title of Ph.D in Architectural Composition at IUAV University in Venice with the thesis Abitare la città: casa Rasini a Milano (supervisor prof. A. Dal Fabbro, with prof. R. Neri, tutor C. Torricelli). / Since 2011 she collaborates in the didactic and research activities coordinated by prof. Silvia Malcovati in the Architectural and Urban Composition area at Polytechnic University of Turin. She has lectured in several Italian universities. She collaborated in the organization of the conferences on Architecture and Realism in Turin (4/12/2012 and 30/05/2013). She was curator for the Turin section of the exhibition New realism and architecture of the city and she entirely realized the graphical part and the set-up. She published the essay Turin architecture between history and innovation in the catalogue (Maggioli, 2013). Since 2012 she also collaborates in didactic activities and as tutor in the international workshops Sommerakademie in Venice and Frühjahrsakademie in Dortmund. / In 2014 she published the essay Night deviations of architecture on the workshop experience in Venice in P. Kahlfeldt, La festa del Redentore (TU Dortmund). Recently she collaborated to the Gran Torino project thesis with the TU Eindhoven and the supervision of prof. Christian Rapp and to the exhibition Gran Torino. She was also moderator in the international symposium The reality of the city (Turin, 20-21/02/2015).

Wednesday, September 30 - 14h00 - Site 1
THE MULTIFAMILY HOUSING IN ARCHITECTURAL MAGAZINES IN THE 1ST HALF OF THE 20TH CENTURY. READINGS FROM “A ARQUITECTURA PORTUGUESA”

Gisela Lameira (1978). Architect. Graduated in Architecture from the Faculty of Architecture of University of Porto (FAUP_2002). Master in Dwelling and Space Studies from the Faculty of Architecture of the Technical University of Lisbon (FAUTL_2010). Researcher at “Atlas da Casa” from the Centre for

Architecture and Urbanism (FAUP, CEAU-FCT) and PhD student at FAUP. Within research, she develops studies on the conception and transformation of Oporto's multifamily housing, built in the 1st half of the 20th century, in the scope of Architecture and Urban Theory and History. Her thesis adviser is Francisco Barata Fernandes, and the areas of specific interest are the typological and morphological analysis, i.e. the relation between the shape of the buildings and the shape of the city. As a professional, she worked at Carlos Prata office between 2001 and 2011.

Giusepinna Lonero, education : 2004 : Ph.D. in History of Architecture (DSA, Università Iuav, Venezia, Italy/Université de Paris 8, Paris, France).Dissertation: Chandigarh prima di Chandigarh (1947-1951): il contributo di Albert Mayer e della sua squadra. (Advisors: prof. J.-L. Cohen, New York University, NYC, USA – prof. M.De Michelis (DSA, Iuav, Venice, Italy). 2001-2002 Ph.D. Visiting Student. Harvard University, Cambridge, MA, USA. 2000 D.E.A. (Diplome d'Etudes Approfondis), Le Projet Urbain et Architectural. Théories et dispositifs, I.F.U. (Institut Français d'Urbanisme).Dissertation: "La grande composition et la référence à la ville antique à l'Ecole Nationale Supérieure des Beaux-Arts (1919-1939)" (Advisors: prof. J.-L. Cohen – prof. J. Tsiomis I.F.U., Paris VIII, Paris, France).1998 Laurea in Architecture. DSA, Istituto Universitario di Architettura, Venice, Italy. Dissertation: "Eugène Beaudouin architetto-urbanista e il piano di Marsiglia"Advisors: prof. D. Calabi (DSA, Iuav, Venice, Italy) – prof. J. L. Cohen (IFU, Paris VIII, Paris).Main publication– Chandigarh prima di Chandigarh (1947-1951): il contributo di Albert Mayer e della sua squadra, "Annali di Architettura. Rivista del Centro Internazionale di Studi di Architettura Andrea Palladio", n.17, 2005 – Gli envois de Rome de Eugène Beaudouin: lo studio dell'antichità come lettura della forma urbana, "Annali di Architettura. Rivista del Centro Internazionale di Studi di Architettura Andrea Palladio", n. 13, 2001. – Learning from the Orient: Eugène Beaudouin and the restitution of 17th century Isfahan, Attilio Petruccioli, Adrianna Sarro (ed.),Beyond the wall : notes on multicultural Mediterranean landscape, 2009 – Il paesaggio vernacolare di John Brinckerhoff Jackson, La Città Cosmopolita «Città e Storia», II, 2007. – Le Corbusier : the art of architecture "Annali di Architettura. Rivista del Centro Internazionale di Studi di Architettura Andrea Palladio", n. 20, 2008. [Review of M. Kries, A. Ruegg, S. Von Moos (ed.) « Le Corbusier : the art of architecture» exhibition 2007-2009].

João Almeida e Silva (Tondela, 1980) é arquiteto pela Faculdade de Arquitectura da Universidade do Porto desde 2005, e doutorando na mesma instituição desde 2012, onde desenvolve tese com o tema "Publicidade revista 1958-1988: interferências entre publicidade e arquitectura" sob orientação científica do Prof. Doutor Manuel Graça Dias. Colabora, desde 2003 com diversos gabinetes de arquitectura, destacando-se os Arquitectos Sou Fujimoto (Tóquio) e Pedro Balonas (Porto). Vencedor, em 2012, do concurso de indústrias criativas Tec-Empreende (Anje/Inesc) para o desenvolvimento de protótipo de "publicidade habitável" e, em 2013, bolseiro da Fundação Oriente para o estudo do doméstico japonês, projectos profissionais que desenvolve desde então e que estruturam a sua actividade actual enquanto arquiteto e investigador.

Jacqueline Naismith is a Senior Lecturer at the School of Design in the College of Creative Arts, Massey University, New Zealand. Her current role is Postgraduate Coordinator, Design (Acting). Her research is interdisciplinary and focuses on the mediation, performance, and experience of place as designed environment and as discursively configured representation. She teaches across the Spatial Design and Visual Communications design programmes. Her specialist areas are Master of Design supervision and Spatial Design Research and Development.

Laura Sánchez Carrasco (Madrid, 1981), M. in Architecture(2007) and Master degree in History, Analysis and Theory of Architecture (2014) from the School

Wednesday, September 30 - 14h15 - Site 1
*THE ITALIAN ARCHITECTURAL DEBATE
AND THE ROLE OF THE ARCHITECTURAL
REVUES: THE CASES OF "CASABELLA"
AND "DOMUS"*

Wednesday, September 30 - 14h45 - Site 3
*PUBLICIDADE REVISTA 1946-1988: UMA
LEITURA DAS CONDIÇÕES DE CONSUMO
DE ARQUITECTURA A PARTIR DO OPTI-
MISMO DA DIVUGAÇÃO PUBLICITÁRIA*

Wednesday, September 30 - 14h00 - Site 3
*THEORIZING THE ARCHITECTURE OF
RETREAT: DISCURSIVE CONSTRUCTIONS
OF RETREAT SPACE AND SUBJECTS IN
ARCHITECTURE AND LIFESTYLE MAGA-
ZINE PUBLICATIONS FROM AUSTRALIA
AND NEW ZEALAND*

Wednesday, September 30 - 10h45 - Site 1
*FROM PRACTICE TO THEORY. SUPPORT-
ING IDEAS OF KEVIN ROCHE AND JOHN
DINKELOO'S ARCHITECTURE THROUGH-
OUT ARCHITECTURE PERIODICALS*

of Architecture of Madrid (ETSAM – UPM). Currently is a PhD Candidate at the same institution with a research focused on the North-American architecture office Kevin Roche John Dinkeloo & Associates. Awarded in several architecture competitions: Rehabilitation of Bancadas Pavilion in Madrid to serve as rehearsal spaces (1st prize, 2008), Logo for the magazine 'Arquitectos de Madrid' (1st prize, 2008), 98 Housing of minimum energy consumption (2nd prize, 2015). // Responsible researcher and documentary for the exhibition 'Export: Arquitectura Española en el Extranjero', supported by ICO Foundation (2014-2015). Documentary collaborator at the research project 'Atlas de vivienda colectiva europea en el s. XXI' (2012-2014). Assistant in the organization of several congress and seminars about architecture at ETSAM. Main lectures: "Arquitectura, arte y naturaleza en el Museo de Oakland, California", in the 4th International Seminar about Museology and Heritage (ETSAM, 2014); "... Así que pasen (otros) cien años. Vigencia y actualidad de la UVA de Hortaleza según acciones de Anne Lacaton", in the 1st National Congress of Architecture, pioneers of Spanish Modern Architecture (2014). Jury member at the summer course of BEST program (Board of European Students of Technology, 2014).

Wednesday, September 30 - 14h30 - Site 3
PRÁTICAS LATERAIS: ENCONTROS ENTRE A BANDA DESENHADA, A ARQUITECTURA E O ENSINO NAS DÉCADAS DE 1960 e 1980

Leonor Matos Silva, Mestre em Arquitectura pela Faculdade de Arquitectura da Universidade Técnica de Lisboa com a tese "Cultura arquitectónica em Lisboa: Um olhar a partir da ESBAL/FAUTL no período de 1975 a 1990", apro-funda o tema como bolsista de doutoramento no Dinâmia CET-IUL (ISCTE) com orientação de Ana Vaz Milheiro.

Wednesday, September 30 - 10h30 - Site 3
BRUNO ZEVI AND L'ARCHITETTURA, CRONACHE E STORIA: A COUNTER-MAGAZINE AGAINST POST-MODERNISM

Luca Guido is an architect and historian of contemporary architecture. He was post-doc fellow at IUAV and contract professor at several universities in Italy. His dissertation titled "Building the American Landscape" examines the relationship between city, architecture and landscape in the U.S. from T. Jefferson to F.L. Wright. He is also interested in the developments of Italian architecture during post WWII years and participates in numerous conferences on theories faced by architects of the 20th century. He organized various lectures at IUAV with P. Eisenman, P. Portoghesi, M. Fuksas, F. Purini and others. Recently he curated with M. Jakob the Venetian edition of The Swiss Touch, exhibition on contemporary Swiss landscape architects and he is involved, as assistant of the curator Renzo Dubbini, in the organization of the exhibition "Sonnets in Babylon" by Daniel Libeskind, Venezia Pavilion at 14. Biennale of Architecture. He is a member of the editorial staff of "Archphoto" magazine and he wrote for various Italian and international architectural magazines (L'Architettura cronache e storia, JA- journal architects, AD architectural design, Compasses, Domus). His books include "Surfing Complexity", that focuses on his collaboration in professional practice, with a preface by Claude Parent, "L'Architettura del Neoespressionismo Tedesco", catalogue of the exhibition realized at IUAV, and "Architettura come Frammento: Franco Pedacchia", book on problems of contemporary architecture in restoration and conservation.

Wednesday, September 30 - 08h45 - Site 3
BETWEEN AUTONOMY AND HETERONOMY: THE CASE STUDY OF CASABELLA

Marco Voltini (1982) is an architect and holds a PhD since 2013 from the Polytechnic of Milan – "the project of modification: ideas for the project of the contemporary city" mentor prof. Nicolò Privilegio. He studied architecture at the Polytechnic of Milan (BA, 2004) and IUAV Università di Venezia (Master, 2007), with a thesis "Belgrade Archipelago: ideas for the design of the post-socialist city", mentor prof. Bernardo Secchi. He has been visiting student at EPFL, École polytechnique fédérale de Lausanne, tutor prof. Jacques Lucan. He has worked with several architectural firms: Quattroassociati, Privilegio_Secchi, Mauro Galantino, Metrogramma. From 2006 he is teaching assistant at the Polytechnic of Milan.

Tuesday, September 29 - 10h30 - Site 1
BRAZIL BUILDS AND ITS DIFFUSION IN EUROPEAN ARCHITECTURAL PERIODICALS

Maria Beatriz Cappello, researcher and Association Professor of the Faculty of Architecture, Urban Planning and Design at the Federal University of Uberlândia, Minas Gerais, Brazil, in the field of Architectural Theory, History

and Criticism. Director of the Graduate Program in Architecture and Urbanism (PPGAU-UFU). Architect (PUCCAMP, SP, Brazil, 1984), Master in Architecture and Urban Planning (EESC-USP, SP, Brazil, 1998), PhD in Architecture and Urban Planning (FAU-USP, SP, Brazil, 2006). Post-Doctorate (IAU-USP-SC, 2012). Post-Doctorate – Visiting Scholar (GSAPP – Columbia University – 2013) with a research project sponsored by a Brazilian institution for research fomentation (CNPq) “Brazilian modern architecture and its reception in North American and Latin American Architecture magazines”. // Articles Published in Scientific Journals: CAPPELLO, M. B. C., PAIVA, K. F. A Praça Sérgio Pacheco: uma proposta de Ary Garcia Roza e Roberto Burle Marx para o “coração da cidade” de Uberlândia [Minas Gerais –Brasil] In *Urbanismo de Origem Portuguesa – Revista do Centro de Estudos Urbanos – Lisboa, Portugal*. v.13, 9, 2012; CAPPELLO, M. B. C. *Arquitectura Moderna en Brasil y su Recepción en los Números Especiales de las Revistas Europeas de Arquitectura (1940-1960)* In *Revista de Arquitectura de la Facultad de Arquitectura y Urbanismo del Universidad de Chile*, v.23, 41-51, 2011.; CAPPELLO, M. B. C. *A revista brasiliana na construção da Nova Capital: Brasília (1957-1962)* In *Risco: Revista de Pesquisa em Arquitetura e Urbanismo, Programa de Pós-Graduação em Arquitetura e Urbanismo, EESC-USP*, v.11, 43-57, 2010. // Books published: CAPPELLO, M. B. C., VALE, M. M. B. T., LAURENTIZ, L. C., BORBA, L. E., RIBEIRO, P. P. A. *Documentação da Arquitetura Moderna no Triângulo e Mineiro e Alto Paranaíba. História e Preservação* ed 1ª. Uberlândia: EDUFU, 2012.; CAPPELLO, M. B. C. *Congresso Internacional de Críticos de Arte 1959. Difusão nas Revistas Internacionais e Nacionais Especializadas* In *Arquitetura+Arte+Cidade: um debate internacional*, edited by Roberto Segre.

Maria Helena Maia, Graduate in History/Art and Archaeology and PhD in Modern Architecture and Restoration. Currently she is full professor and deputy director of ESAP. She was president of Scientific Board of ESAP between 2002 and 2015). She is director of CEAA, FCT R&D unit 4041 and principal researcher of its Architectural Studies research group; She was principal investigator of the FCT project Popular Architecture in Portugal. A *Crítica Look* (2010-2013) and the ESAP project Portuguese participation in CIAM X (2014). Currently she is researcher of the FCT projects Photography, Modern Architecture and the “Escola do Porto”: Interpretations on Teófilo Rego Archive (2013-2015) and Southern Modernisms (2014-2015) and the 2015 ESAP projects *News of Architecture. 60’s* (principal investigator) *News of Architecture. 70’s and Dramatic Architectures*. Last related publications, include the co-edition of *To and Fro: Modernism and Vernacular Architecture*, the books *Dois Parâmetros de Arquitectura Postos em Surdina. Leitura crítica do Inquérito à arquitectura regional. Cadernos 3 and 4* (all with A. Cardoso and J.C. Leal, 2013) and the articles *Settlers and Peasants. The (re) construction of the Portuguese landscape*. Accepted (2014) to be published in *Storia Urbana* (with I. Matias); *Portuguese in CIAM X* (with A. Cardoso, 2014). Prizes: (1) José de Figueiredo 2008 of Portuguese National Academy of Fine Arts by the book *Património e Resturo em Portugal (1825-1880)*; (2) Ignasi de Lecea 2007-2008 of *Public Art & Design Observatory – Universitat de Barcelona* by the co-edition (with M. Acciaiuoli and J. C. Leal) of the books *Arte & Paisagem* and *Arte & Poder*.

Mark Sawyer, PhD candidate and sessional tutor at the University of Western Australia with a professional background in industrial design, architecture and urban design. My research is focused on the translation of post-modern and post-structuralist theories to the context of Australian architecture during the 1980s and 1990s. It is particularly interested in the active role played by architectural publications within this exchange. // Education: 2014 – Current PhD Candidate – University of Western Australia; 2013 Masters of Architecture (Higher Distinction) – University of Western Australia; 2011 Bachelor of Environment Design – University of Western Australia; 2010 Adv. Dip. Design for Industry – Central Institute of Technology Awards: 2014 Valedictorian (University of Western Australia); 2013 Hassell Dissertation Prize; 2013 Architect’s Board

Wednesday, September 30 - 11h00 - Site 1
*COMMON GROUND: TWO ESSAYS
AND ONE CONTROVERSY*

Tuesday, September 29 - 10h15 - Site 1
*THE “TRANSITION” TRANSLATIONS: THE
AUSTRALIAN LITTLE-MAGAZINE AS AN
AGENT OF APPROPRIATION*

(WA) Graduate Award; 2012 Margaret Pitt Morrison Memorial Award; 2012 Robwin and Sons Prize in Architecture; 2011 Emerging Student Award (Design Institute of Australia); 2011 Award of Merit (Design Institute of Australia) // Scholarships: Current Australian Postgraduate Award; Current UWA Safety Net Scholarship.

Michael Kraus (1982) is an architect and publisher based in Weimar and a research associate at the chair for Design and Housing, Prof. Dr. Elli Mosayebi, at the Technical University Darmstadt where he is working on his doctoral thesis on post-war architecture journals. He studied architecture at the Bauhaus-Universität Weimar, IIT Chicago and Stanford University. In 2010, he has been a co-founder and the editor-in-chief of "HORIZONTE – Journal for architectural discourse". Since 2012 he is the own-er and publisher of M BOOKS, an independent publishing company in Weimar that produces books on architecture and related fields.

Wednesday, September 30 - 14h45 - Site 3
WE'RE BUILDING A BETTER LIFE - THE U.S.A. AND THE RECONSTRUCTION OF GERMANY AND GERMAN ARCHITECTURAL JOURNALS

Tuesday, September 29 - 09h15 - Site 1
IDEOLOGY AND ARCHITECTURE: SPAIN'S IMAGE IN THE INTERNATIONAL SCOPE

Wednesday, September 30 - 10h15 - Site 1
PRAXIS FACING THEORY AS METHODOLOGY FOR BUILDING: BRUNO TAUT'S CRUCIAL WRITINGS FOR A NEW APPROACH TO ARCHITECTURE

Pablo Arza Garaloces, architect and Master in Architectural History and Theory by the University of Navarra School of Architecture. Currently, I am Phd candidate in Architectural History. In my research I am studying 'Spanish Modern architecture in the international panorama through foreign periodical publications (1953-1986)'.

Paola Ardizzola, Italian, has a Ph.D in Architecture and Urban History got at G. D'Annunzio University, Pescara (Italy). She is assistant professor, founder (2013) and chair of the Department of Architecture at AIU/Antalya International University, Antalya (Turkey). She is chief of MusAA-MuseumArchitetturaArt, an institution founded in 2009 after the tragic events of the major earthquake in L'Aquila (Italy) for preserving the memory and culture of the local heritage. In 2010 she awarded the Bruno Zevi International Prize for an historical-critical essay on Architecture. She is member of several scientific committees in international conferences. Fields of interest: History and Theory of Contemporary Architecture, XX century Architectural Criticism, German Expressionist Art and Architecture, Representation of Architecture. Recent publications: Architectural design education through history of architecture: the lesson of Bruno Zevi, "International Journal Arquitectonics" Mind, Land and Society, (forthcoming issue); How is Interior Architecture perceived in Turkey? A survey for new methodologies and strategies in Interior Architecture education, in 1st international Symposium 'Education in Interior Architecture' in German-Turkish Research, Education and Innovation Year, proceedings of the conference, Hacettepe University, Ankara, 11-12 December 2014; Identity, resistance and resilience: the case of the Italian old town centres in the contemporary city, in 3rd International Congress on Urban and Environmental Issues and Policies, proceedings of the conference, Aksaray University, Aksaray 29-31 May, 2014; Against Architecture as Effective Resistance. The Design Protest of Hans Scharoun during the Nazism, in 5T 2014 Design and Resistance, proceedings of the Conference, Yasar University, Izmir 15-16 May 2014.

Tuesday, September 29 - 10h45 - Site 1
DISTANCE, STRANGENESS AND KINDNESS. TRACES OF AN ANALYTICAL ISSUE IN MACAO PRESENCE IN PORTUGUESE ARCHITECTURAL REVIEWS

Rogério Vieira de Almeida (Lisbon, 1964). Architect (graduated in 1988), Master in History of Art (1997) and PhD. in Theory and History of Architecture (2015). Independent researcher and Lecturer in Architectural History, Drawing and Architectural Design in several Portuguese universities (1997-2012). Papers, articles and bookchapters published in Portugal, Italy, Belgium, England and Germany. Currently is a researcher at DINAMIA'CET | ISCTE-IUL (Lisbon).

Tuesday, September 29 - 09h30 - Site 2
IDEOLOGY AND CULTURAL TRANSFER: "HABINJAN BAMISRAH HAKAROV"

Ronny Schüler, Dipl.-Ing., joined the department of Theory and History of Modern Architecture at the Bauhaus-Universität Weimar as a research associate in 2014. He completed his degree in Architecture in Weimar and the Illinois Institute of Technology (IIT) in Chicago. In addition to his teaching responsibilities, he works for the Klassik Stiftung Weimar as a freelance consultant with

specialisation in the area of architecture and design of the early 20th century. His research interests include the historical Bauhaus and its reception, particularly in Mandate Palestine with a focus on stylistic discourse and profession-based sociological issues.

Wednesday, September 30 - 09h00 - Site 3
*WITHOUT MODEL: PERIODICALS DEBATE AND
PORTUGUESE EARLY DEMOCRATIC CITY*

Rui Seco, architect (FAUTL Lisbon), postgraduate in Urban Environment Planning and Design (FAUP Oporto), MSc in Architecture Territory and Memory (DarqUC Coimbra). Taught Architectural Design, City History and City Theory. PhD student at Coimbra University, Portugal, studying the portuguese city on the second half of the XX century.

Wednesday, September 30 - 10h30 - Site 3
*ON 9H: THE RELATIONSHIP BETWEEN
INSTITUTIONAL ARTEFACTS AND
DISCURSIVE FORMATIONS*

Sally Farrah, education: 2014 – 2017 (expected) University of Western Australia Doctor of Philosophy [Ph.D.]2011 – 2013University of Western Australia Masters of Architecture [M.Arch] (Honours)Course Weighted Average Mark: 83.429GPA: 6.857. Academic employment 2012 – present Faculty of Architecture, University of Western AustraliaFirst Year Design, Second Year Design, Second Year Technical Structures, Second Year Drawing Communication and Second Year History 2013 Department of Architecture, Curtin University Second Year Design. Presentations: 2015 Farrah, Sally. 2015. "The contradictions of a 'scientific' architecture: Aldo Rossi's Introduzione a Boullée." Paper presented at 16th ALVARO School of Post-graduate and Staff Research Seminar, Perth, 8 May 2015. 2014 Farrah, Sally. 2014. "Critical Contemporary Architecture and the City: The 'Ensemble' and the 'Island and Archipelago.'" Paper presented at 14th ALVARO School of Post-graduate and Staff Research Seminar, Perth, 2 May 2014. Presented on behalf of Dr Nigel Westbrook at the 31st Society of Architectural Historians, Australia & New Zealand (SAHANZ) Conference(July, Auckland NZ) Lectured in Dr. Nigel Westbrook's ARCT5585 City as Site fifth year theory elective unit(October, Perth WA)Farrah, Sally. 2014. "The City as Museum: The Discursive Formations of 'Museum-like Urbanism'." Paper presented at 15th ALVARO School of Post-graduate and Staff Research Seminar, Perth, 10 October 2014. Publications: 2014 Farrah, Sally. "Museological Therae of Thessaloniki." The Architect: The Official Journal of the Australian Institute of Architects WA Chapter 2 (2014): 42-45.

Tuesday, September 29 - 08h45 - Site 2
*POSITIONING A SOCIALIST-HISTORICIST ARCHITECTURE. THE ARGUMENT
CONSTRUED IN THE ARCHIVES D'ARCHITECTURE MODERNE'S EDITORIALS,
1975-1980*

Sebastiaan Loosen is a Ph.D. candidate at the Department of Architecture at the KU Leuven. His work is positioned in a larger project on the history of architectural theory in Belgium and focuses in particular on the role of publications in the dissemination of architectural ideas in the 1960s and 1970s. He graduated in architectural engineering and in philosophy at the KU Leuven.

Wednesday, September 30 - 09h15 - Site 3
*CONSTRUCTING THE ARCHITECT
THROUGH DISCOURSE: NINETEENTH-CENTURY ARCHITECTURAL
PERIODICALS IN THE NETHERLANDS*

Sergio M. Figueiredo is an Assistant Professor of Architecture History and Theory at TU Eindhoven. Previously, he completed his doctoral dissertation *The NAi Effect: Museological Institutions and the Construction of Architectural Discourse* as a Fulbright scholar at UCLA Architecture and Urban Design Department while also a Senior Lecturer of History and Theory of Architecture at Otis College for Art & Design. EDUCATION / 2014 – Ph.D. in Architecture History and Theory: UCLA Architecture and Urban Design: Los Angeles, California / "The NAi Effect: Museological Institutions and the Construction of Architectural Discourse" / 2007 – Master Architectuur: Academie van Bouwkunst (Amsterdam Academy of Architecture): Amsterdam, the Netherlands / 2004 – Licenciatura de Arquitectura e Gestão Urbanística: Universidade Técnica Lisboa, Faculdade de Arquitectura: Lisbon, Portugal. Academic appointments: 2014 – Assistant Professor of Architecture History and Theory: TU Eindhoven, Department of the Built Environment: Eindhoven, the Netherlands / 2010-14 – Senior Lecturer of Architecture History and Theory: Otis College for Art and Design, Department of Architecture, Landscape and Interiors: Los Angeles, California / 2011-13 – Teaching Fellow: UCLA, Department of Architecture and Urban Design: Los Angeles, California.

Tuesday, September 29 - 15h15 - Site 1
*NOTÍCIAS DA ARQUITECTURA ESTRAN-
GEIRA NA CONSTRUÇÃO MODERNA
(1900-1919): UM OLHAR SOBRE A CONS-
TRUÇÃO ESCOLAR DA ÉPOCA*

Sofia Fernandes, formada em Arquitectura pela Faculdade de Arquitectura da Universidade Técnica de Lisboa em 2008. Com experiência em investigação científica no campo da Arquitectura, com particular enfoque na área da Teoria e História da Arquitectura, versando temáticas como a arquitectura escolar, os autores de projecto, a evolução da morfologia da cidade de Lisboa e os seus novos equipamentos colectivos. Estudos que abrangem um arco temporal extenso e que prestam especial atenção ao período que vai desde a transição para o século XX até à Revolução de Abril de 1974. Foi investigadora colaboradora do projecto de investigação “Arquitectura(s) de Papel – Estudo sistemático de imagens e projectos de Arquitectura do início do século XX, através da Construção Moderna 1900 – 1919 (Financiado pela Fundação para a Ciência e Tecnologia: POCI/AUR/60756/2004). Actualmente colabora como investigadora no CIAUD (Faculdade de Arquitectura da Universidade de Lisboa).

Tuesday, September 29 - 08h45 - Site 1
*DESIGNING TOGETHER:
THE MAGAZINE ARQUITECTURA AND THE
SYNTHESIS OF THE ARTS IN PORTUGAL*

Susana Constantino (Braga 1974). Architect (1999) and Master in “Rehabilitation of the Built Environment” (2009) from the University of Coimbra (UC), Portugal. In 2010 has published the book “Arquitectura de Cine Teatros: Evolução e Registo [1927-1959] (The Architecture of Movie Theatres: Evolution and Register [1927-1959]). In the period from 2010 through 2013 lectured Design Studio at the Department of Architecture of the University of Coimbra. Currently is a PhD candidate at UC, supervised by Prof. Dr. J.A. Bandeira developing a dissertation on the paradigm shift in Portuguese architecture of cultural buildings in the 1960s with a doctoral grant from the Fundação para a Ciência e Tecnologia (FCT).

Tuesday, September 29 - 15h00 - Site 1
*J-A OR THE ELEGANT INVITATION TO DIS-
ORDER: FROM JOURNAL TO MAGAZINE*

Vitor Alves (Vila Nova de Gaia, 1980), architect, graduated in the Faculty of Architecture of the University Lusíada of Porto (2003). He attended the Master of Philosophy – Aesthetics at the Faculty of Social Sciences and Humanities of the University Nova de Lisboa (2006/2007). He is currently developing his PhD thesis in Architecture: Theory, Design, History at the Faculty of Architecture of the University of Porto and is a member of the R&D project funded by FCT entitled “The Site of Discourse” [PTDC/CPC-HAT/4894/2012].

Wednesday, September 30 - 09h00 - Site 1
*PRODUCING AND REPRODUCING
REALITY: A.C. DOCUMENTOS DE
ACTIVIDAD CONTEMPORÁNEA AND
CUADERNOS DE ARQUITECTURA*

Yara Cólón Rodríguez, education: Doctorate in Theory and History of Architecture (2010) and Master on History, Art, Architecture and the City (2002) at Universitat Politècnica de Catalunya. Postgraduate Studies on Aesthetics and Theory of Contemporary Art at Universitat Autònoma de Barcelona (2004). Bachelor in Arts, Universidad de Puerto Rico (2001). // Professional Appointments: Lecturer on Theory of Architecture, Historiography and History of Architecture (2011-2015) at the Universidad Politécnica de Puerto Rico. Lecturer on Histories and Theories of Design at the Escuela de Artes Plásticas de Puerto Rico. Creator of inventory for Mary Anne Hoppgood Santaella Collection at Archivo General de Puerto Rico (2014-2015). Architectural history researcher on Collaborative Design Seminar at Universidad Politécnica de Puerto Rico (2014). // Selected Publications and Research: Article (coauthor with prof. Omayra Rivera Crespo) “Proceso participativo en Tras Talleres: la memoria como herramienta de trabajo”, Dimensión, Revista del Colegio de Ingenieros y Agrimensores de Puerto Rico, year 28, vol. 4 (2014). // Review “Ciudad y vivienda en América Latina (1930-1960) [City and housing in Latin America (1930-1960)]”, Planning Perspectives, nº 3, (2014). Session article “Los principios de Cuadernos de Arquitectura (1944-1950): convicciones entre líneas durante la posguerra”, Las revistas de arquitectura (1900-1975): crónicas, manifiestos, propaganda, VIII International Congress The History of Modern Spanish Architecture, Escuela de Arquitectura, Universidad de Navarra (2011); Pamplona, Spain. // Doctoral dissertation on Arquitectura de la posguerra en Barcelona (1939-1952), (2010). // Honors and Fellowships: Excellent-Cum Laude, doctoral dissertation (2010); Santander Fellowship (2012) and Opler Fellowship Society of Architectural Historians (2010). Memberships: Member of the editorial board of journals Polimorfo (UPPR, 2011-present) and Bitácora (UNAM, 2013-present). President of the Theory Committee of DoCoMoMo, Puerto Rico (2014-present).

Tuesday, September 29 - 11h00 - Site 2
*SAN ROCCO IN THE POST-CRISIS
ITALIAN CONTEXT. COMMON GROUND
(FOR THEORY), PLAYGROUND (FOR
HIPSTERS) AND BATTLEGROUND (FOR
RESISTENCE).*

Antonio Lavarello, Antonio Lavarello (1981) graduated at Faculty of Architecture of Genoa with a thesis about contemporary architecture in historical centers (chairman prof. Paolo Cevini). His works cover history and theory of contemporary architecture. In april 2015 he discussed his doctoral research about the cultural basis of Chinese contemporary architecture (tutor prof. Guglielmo Bilancioni). Within his doctoral research in 2013 he's been visiting PhD student at the School of Architecture of the Chinese University of Hong Kong; he also visited the Tsingua University in Beijing and the Tongji University in Shanghai. From 2006 he's partner of Studio Lavarello, an architectural firm based in Genoa (Italy). From 2009 he's partner of Splace, an informal organization that works on public spaces non-conventional use, temporary reuse of abandoned buildings, connections between architecture and other artistic fields. In 2012 he lectured about the work of Splace at the MAXXI – National Museum of XXI Century Arts in Rome. He collaborates to www.amorvacui.org architecture blog.

Tuesday, September 29 - 11h00 - Site 1
*THE PERMANENCE OF EPHEMERAL: THE
BRAZILIAN PAVILION IN ANTWERP*

Camila Feltrin, Architect, Urban Planner and Interior Designer. ACADEMIC INFORMATION: 2015 – Attending the PhD – FAUP; 2014 – Specialization in architecture: Theory, Design and History – FAUP; 2013 – Specialization in Visual Arts: Culture and Creation – SENAC; 2012 – Degree in Architecture and Urbanism – UNIC PROFESSIONAL INFORMATION: 2013 – Vale Construtora e Imobiliária – Owner; 2013 – 2013 Escritório de Design Rosane Ramos – Responsible for architectural projects; Competitions: Honorable mention contest Casa Cor MT – 2012 // Monitoring: Architectural Design II; Volunteer Service; Project for a boat – Dental clinic.

Tuesday, September 29 - 08h45 - Site 1
*ARCHITECTURAL SPANISH REVIEWS IN
THE 1950S*

Maria del Pilar Salazar Lozano, has graduated as an architect from the University of Navarra in 2013. Master in Architectural History and Theory. She is a first year PhD candidate, under the direction of Juan Miguel Otxotorena. Her research is dedicated to exploring the architectural relationships between USA and Spain in the 50s. She is part time professor of Descriptive Geometry in the School of Architecture of University of Navarra.

Tuesday, September 29 - 15h30 - Site 2
*MIND THE GAP: HOW DESIGN GREW
AWAY FROM ARCHITECTS*

Pedro Monteiro born in Lisbon (1965). He got his Architect's degree from Faculdade de Arquitectura da Universidade do Porto (1990) and a Master in Product Design from the same faculty (1998). PhD in Design by the Faculdade de Arquitectura da Universidade de Lisboa (2014), with a thesis entitled "The Design Question: in-definitions and mis-understandings between form, fame and function". // Teacher in Design courses at Universidade Lusíada (since 1995) and FAUL (since 2009). Editor of design magazine Arlíquido. Copy editor of Jornal Arquitectos magazine (numbers 220/221 to 233). Board Member of the Portuguese Architectural Association (2008-2010). Jury member in several design and architecture competitions and selection processes (such as Concurso Jovem Designer, Tektonica, INOV-ART). // Published articles in several magazines and newspapers. Works sporadically as freelance architect and designer. Owns a small cafe in Lisbon where he organizes design related events.

CURRICULA VITAE (KEYNOTE SPEAKERS)

Monday, September 28 - 16h00 - Site 1
LECTURE

António Pizza (Foggia, 1957) is an Architect graduated by the Istituto Universitario di Venezia (IUAV, 1981) and PhD by the Polytechnic University of Catalonia (UPC, 1989). He is professor of the Art and Architecture's History at the Escola Tècnica Superior d'Arquitectura de Barcelona (UPC), where he teaches since 1982. He has been visiting professor and given conferences in several universities in Europe and South America. He has published books, focused on the connection between art and architecture. Founder and director (along with Juan José Lahuerta) of CRC. Galería de Arquitectura (Barcelona 1985-1987). Curator of multiple exhibitions and editor of the corresponding catalogs, namely A.C. La revista del GATEPAC (1931-1937) (with Enrique Granell, Josep M. Rovira, José Ángel Sanz). He also founded and was redactor of 3ZU. Revista d'Arquitectura magazine (Barcelona 1993-1995), and since 1996 he is the Spanish correspondent for the Area. Rivista di architettura e arti del progetto (Firenze) magazine. He has contributed to numerous national and international magazines with topics about the artistic and architectonic culture, like Quaderns d'Arquitectura i Urbanisme (Barcelona), AU-Rivista Arredo Urbano (Roma), Arquitectura (Madrid), arq./a Revista de arquitectura e arte (Lisboa), Casabella (Milano), Parametro (Faenza), Do.Co.Mo.Mo Journal (Barcelona), among others. He has participated in the scientific committee of several international congresses, directing *Arquitectura Española en los años sesenta. Elementos para un debate* (Col. legi Oficial d'Arquitectes de Barcelona, Barcelona, 2002), *El GATCPAC y su tiempo. Política, cultura y arquitectura en los años treinta* (V Congreso DOCO- MOMO Ibérico, Col.legi d'Arquitectes de Catalunya, Barcelona, 2005), (mega) structures. Structural imagination and new spatial visions. 1945-1970 (with Alessandro de Magistris; Politecnico di Milano, Milano, 2011). Antonio Pizza was awarded the FAD prize 2007 in the "Architectonic thinking and critic" category, with the catalog GATCPAC 1928-1939. *Una nueva arquitectura para una nueva ciudad* (with Josep M. Rovira).

Wednesday, September 30 - 16h30 - Site 3
FINAL LECTURE

Hélène Jannièrè, first trained as an architect, she got a PhD (1999) and a Thesis of Habilitation (2011) both in Art History. She has been teaching History of Architecture and Town Planning in French architectural schools from 1994 to 2012, namely at the Ecole nationale supérieure d'architecture de Paris-La Villette. Since 2012, she is Professor of contemporary architectural history at Rennes 2 University. Her main domain of research is architectural criticism and architectural periodicals of the XXth Century. After several publications about architectural magazines of the 1920s and 1930s, her research focuses on architecture and urban criticism in France in the 1950s-1980s, including: *Architectural Periodicals in the 1960s and 1970s* (Canadian Center for Architecture, IRHA, Montreal 2008) with F. Vanlaethem and Alexis Sornin. She

co-edited with Kenneth Frampton the special issue n. 24/25 of *Les Cahiers de la recherche architecturale et urbaine „La critique en temps et lieux“* (2009) and with Richard Leeman, Michel Ragon, *Critique d'art et d'architecture* (2013). Her last publications in this domain are "La mauvaise presse de la critique: architectes et critiques français dans les années 1950", in Thierry Paquot (ed.), "Villes, architecture et communication", Hermès-CNRS-éditions, September 2014, 115-139; "Stage-set from hell: The Grands Ensembles between Social and Aesthetic Criticism: The Case of Grigny la Grande Borne , 1969-1974", *Candide. Journal for Architectural Knowledge*, 7, Fall 2013, 37-60; "Architectural criticism: identifying an object of study", *OASE* (NAi Publishers) 81, June 2010, 34-54. She is currently the scientific director of two international research programs, one funded by the Terra Foundation for American Art ("20th Century American Art Criticism. New Paradigms and Cultural Transfers, 1930s-1970s") and one funded by Agence Nationale de la Recherche (ANR, 2014) Mapping. Crit.Arch. A cartography of architectural criticism, XXth-XXIst centuries (International Research Network).

Mari Hvattum is an architect and historian, professor of architectural history and theory at the Oslo School of Architecture and Design. She was educated in Trondheim, Bergen, and Cambridge, UK, and has later taught at e.g. Architectural Association, London; Mackintosh School of Architecture, Glasgow; University of Edinburgh; University of Strathclyde, Glasgow, and Central European University, Prague. She publishes widely on nineteenth and twentieth century architecture and was vice president of the European Architectural History Network (EAHN) from 2010 to 2014. Hvattum is currently leading the research project *The Printed and the Built. Architecture and Public Debate in Modern Europe*, a multidisciplinary project studying publication culture and architecture in 19th and early 20th century Europe. Her recent publications include *Modeling Time* (ed. w/ M. Lending, 2014), *Heinrich Ernst Schirmer* (2014), and *What is Architecture* (2015).

Tuesday, September 29 - 16h00 - Site 1
LECTURE

Steve Parnell is an architect and architectural critic. His PhD on the magazine AD, entitled, *Architectural Design, 1954-1972: the contribution of the architectural magazine to the writing of architectural history* won the 2012 RIBA President's Award for Outstanding PhD Thesis. He is currently researching the Post-Modern years of AD (1977-92) thanks to a RIBA Research Trust Award. Steve regularly contributes to the architectural press and has written architectural criticism for *Building Design*, *icon*, *Mark*, *Architecture Today*, *Volume*, the *Architectural Review*, the *RIBA Journal*, and the *Architects' Journal*, for which he was a contributing editor and columnist. He was shortlisted for the IBP Architecture Writer of the Year in 2011 and 2012. Steve was invited to install an exhibition at the 13th Venice Biennale based on his research into architecture magazines and their contribution to architectural culture. The resulting exhibition, *Architecture Magazines: Playgrounds and Battlegrounds*, celebrated the physical architecture magazine at a time when the printed press is increasingly threatened by the current economic crisis and Internet publication.

Wednesday, September 30 - 11h45 - Site 3
LECTURE

CURRICULA VITAE (ADVISORS)

Hugo Massaki Segawa is Full Professor at the Departamento de História da Arquitetura e Estética do Projecto of the Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo (FAU-USP). He is distinguished Associate Professor from Escola de Engenharia de S. Carlos/USP; PhD, Master and graduated from FAU/USP; and has lectured, as Visiting Professor, at several universities in Japan, Spain, Argentina, México and Panamá. He leads the research group *Arquitetura e Cidade Moderna e Contemporânea* and is researcher in the *Paisagem, Cidade e História* research group, both at the Sao Paulo University. He has been teaching, researching and supervising post-graduations on the field of Modern and Contemporary Architectural History, namely in Brazil and Latin America, as well as at Landscape History, with emphasis at public urban spaces and gardens. He is the author of the books: *Ao Amor do Público* (1996); *Arquiteturas no Brasil 1900-1990* (1998); *Prelúdio da Metrópole* (2000); *Arquitetura Contemporânea Latinoamericana* (2005) e *Architecture in Brazil 1900-1990* (2013); and he is co-publisher of *Oswaldo Arthur Bratke* (1997); *Ver Zanine* (2002) e *Complexo do Gasômetro* (2007). He is also author of several writings in journals and proceedings of scientific meetings, published in several countries. Segawa was member of the Advisory Board of DOCOMOMO International (2004-2008), and coordinator of DOCOMOMO Brazil (2002-2007). He received, in 2013, the America Prize of Teoria y Crítica, for the set of writings and for the promotion and exchange of research activities, granted during the 15th SAL - Seminário de Arquitetura Latino Americana, in Bogota. Currently he is the Director of Museu de Arte Contemporânea da Universidade de São Paulo.

Jorge Figueira is an architect (graduated at FAUP, 1992) and PhD in Architecture, specialized in Theory and History, by Coimbra University, with the thesis titled *A periferia perfeita: Pós-modernidade na arquitetura portuguesa anos 60-anos 80* (2009). Is director and assistant professor at the DARQ/FACTUC, where he teaches since 1992 (also being editorial coordinator of its editing services). Since 2009, he has lectured at the Programa de Doutoramento em Arquitetura, the FAUP's PhD programme. He is a regular collaborator of the daily newspaper Público for the architectural criticism area; he has published a large amount of articles in specialized magazines, in several countries; and he is author of *Escola do Porto: Um mapa crítico* (2002); *Agora que está tudo a mudar: Arquitetura em Portugal* (2005); *A noite em arquitetura* (2007); *O arquitecto azul* (2010); *Macau 2011* (2011); *Reescrever o Pós-Moderno* (2011); *A periferia perfeita* (2015); publisher of *SMS:SOS. A nova visualidade de Coimbra* (2003) and co-publisher of *Porto 1901-2001, Guia de arquitetura Moderna* (2001). He was chosen as co-commissioner of the exhibitions

Des-continuidade. Arquitectura contemporânea do Norte de Portugal (São Paulo, 2005); *“Europa, arquitectura portuguesa em emissão* (Lisbon, 2007); and of the Portuguese official representation at the Biennial of São Paulo (2007); and was also commissioner of the exhibition *Álvaro Siza: Modern redux* (Sao Paulo, 2008). Among his architectural work, built and published, highlight to the Campus Universitário de Angra do Heroísmo, in Azores, and for *Uma Escola para Benguela*, project included on the Portuguese representation at the Architecture Biennial of São Paulo, in 2009.

Manuel Graça Dias is an architect (graduated at ESBAL, 1977) who began his professional activity in Macau as a collaborator of Architect Manuel Vicente (1978-1981). He has lectured at several universities since 1985, and is currently Associate Professor at the Faculdade de Arquitectura da Universidade do Porto (FAUP), where he arrived in 1997. He is also a Visiting Full Professor at the Departamento de Arquitectura da Universidade Autónoma de Lisboa (DA/UAL), since 1998, which he directed between 2000 and 2004. In 2009 he received his PhD from FAUP with a thesis titled *Depois da cidade viária [After the traffic city]*. He lives and works in Lisbon, where he co-founded, in 1990, the CONTEMPORÂNEA architectural firm with Egas José Vieira (EJV). Among its numerous projects are the Portuguese Pavilion at Expo'92 in Seville (1989) and the headquarters of the Ordem dos Arquitectos in Lisbon (1991), both awarded in open competition and designed in association with EJV; and the Teatro Municipal de Almada (1998-2005), co-authored with EJV and Gonçalo Afonso Dias. The latter work was selected, by the respective juries, for the Secil Prize (2007), the Mies van der Rohe Prize (2007), and the Aga Khan Prize (2008/2010). The extensive work built in co-authorship with EJV was awarded, in 1999, with the AICA/Ministério da Cultura (Arquitectura) Prize. Since 1978, MGD has written numerous articles of criticism and has been an important agent of architectural dissemination through different types of media. He was the author of the fortnightly television programme *VER ARTES/ ARQUITECTURA* at TV2 (1992/1996), collaborator at the TSF radio station (1995/1999), and a regular collaborator of Expresso weekly newspaper (2001/2006). He also served twice as editor-in-chief of JA - Jornal Arquitectos, the official magazine of the Ordem dos Arquitectos (2000/2004 e 2009/2012), and as President of the Portuguese Section of AICA/Association Internacional des Critiques d' Art (2008-2012). MGD was chosen as Commissioner of the Portuguese representation at the VIII Architecture Biennial of São Paulo (2009) and (with Ana Vaz Milheiro) of the exhibition *Sul África/Brasil* at the Trienal de Lisboa (2010). He is the author of several books, namely: *Macau Glória: A glória do vulgar* (with Manuel Vicente and Helena Rezende, 1991); *Vida Moderna* (1992); *Graça Dias + Egas Vieira, projectos/projects 1985-1995* (with EJV, 1996); *Ao volante pela cidade: 10 entrevistas de arquitectura* (1999); *O homem que gostava de cidades* (2001); *Passado, Lisboa, presente, Lisboa, futuro* (2001); *30 exemplos: Arquitectura portuguesa no virar do século XX* (2004); *Manual das cidades* (2006); *11 Cidades/Cities, projectos/projects 1995-2005* (with EJV, 2006); *Arte, arquitectura e Cidade: A propósito de “Lisboa Monumental” de Fialho de Almeida* (2011); *10x10 Pizza a pezzi/15x15 Incubadora de empresas* (with EJV, 2011); *Ao volante pela cidade: Paulo Mendes da Rocha* (2014); *Aldeia da Estrela: Sociologia e arquitectura ao serviço de uma população* (with Rodrigo Rosa and EJV, 2015).

Tuesday, September 29 - 11h45 - Site 1
LECTURE

CURRICULA VITAE (RESEARCH TEAM & CHAIRS)

Ana Vaz Milheiro (Lisbon, 1968) BA (1991) and Master (1998) in Architecture from the Faculdade de Arquitectura da Universidade Técnica de Lisboa. PhD by the Faculdade de Arquitectura e Urbanismo da Universidade de São Paulo (2004). Author of *A Construção do Brasil – Relações com a Cultura Arquitectónica Portuguesa* (2005), *Nos Trópicos sem Le Corbusier – Arquitectura luso-africana no Estado Novo* (2012) awarded with the art and architecture critic and essayist prize by the Portuguese Section of AICA. Professor at the School of Technology and Architecture, ISCTE - Lisbon University Institute. Researcher from the Dinâmia-CET. Head Researcher for the research project “Homes for the biggest number: Lisbon, Luanda, Macao”, supported by the Foundation for Science and Technology, ref. PTDC/ATP-AQI/3707/2012.

André Tavares, architect, BA in Architecture (FAUP, 2000). PhD in Architecture (FAUP, 2009). Guest lecturer at Universidade do Minho and coordinator of the CDICA/Marques da Silva Foundation. Publisher of Dafne Editions and Editorial director of *Jornal dos Arquitectos* (from 2013). Co-curator of the 4th edition of the Lisbon Architecture Triennale, in 2016.

Catarina Diz de Almeida, Master in Architecture by FA-UL in 2010. Continued her studies at the same institution and is nearing completion of the Course of Advanced Studies in Project of Conservation and Architectural Rehabilitation. Between 2009 and 2011, she was collaborator member in the research project “Paper Architecture(s) - Systematic Study of Images and Architecture Projects of the beginning twentieth century, through the ‘MODERN CONSTRUCTION’, 1900-1919” [POCI / AUR 60756/2004] which culminated in the publication of a book. Presently is research assistant at DINÂMIA’CET-IUL in the research project funded by FCT entitled “The Site of Discourse” [PTDC/CPC-HAT/4894/2012].

Daniela V. de Freitas Simões, Master in Architecture by IST-UJL in 2010. Continued her studies in the Course of Advanced Studies in Contemporary Art History (FCSH/UNL). She is also a member of the Contemporary Studies Group (IHA/FCSH) and research grant holder by FCT in the R&D project “The Site of Discourse” [PTDC/CPC-HAT/4894/2012].

Inês Brasão holds a PhD in Sociology by the Faculty of Social Sciences and Humanities of the University NOVA of Lisbon with the thesis “A Condição servil em Portugal: Memórias de dominação e Resistência a Partir de Narrativas de criadas (1940-1970)”. She also coordinated the R&D project “Sociology of Reading in the XX century Portugal”. She is currently member of the R&D project “The Site of Discourse” (FCSH / UNL/FCT). She has also authored “O Tempo das Criadas” (2012).

Joaquim Moreno, architect, BA in Architecture (FAUP, 2000). MA (ETSArquitectura Barcelona/UPC) and PhD in Theory and History of Architecture (Princeton University). Lecturer at the GSAPP/Columbia University, at the Universidade do Minho and at UAL. Director of the magazine *In Si(s)tu*. Curated, with José Gil, the Portuguese representation at the Venice Biennale (2008).

José Bártolo holds a PhD in Communication Sciences (FCSH/UNL) since 2006. He initiated his teaching activity in Design in 1998. Currently he is Coordinating Professor in ESAD and Guest Professor in FAUP. He also presides the Scientific Council of ESAD since 2006 and CECL - Centro de Estudos de Comunicação e Linguagem, University NOVA of Lisbon; he is also member of the Advisory Board of i2ADS - Instituto de Investigação em Arte, Design e Sociedade da FBAUL and consultant of CEAU - Centro de Estudos de Arquitectura e Urbanismo da FAUP apart from having been member of the evaluation panels of FCT in the area of Design, Architecture and Urbanism. He has oriented more than 50 projects or Master and PhD Dissertations in Design. He has been a member of the jury for the PhD in Design (UP/JA/ID+) in 2011 and 2012 and specialist jury in the Instituto Politécnico de Tomar (2012). In 2012 he was a jury member for the João Branco prize. He regularly publishes about Design since 2000 and has over a hundred published articles. Among his recent publications one can find his essays or books: *Design et al.* (Lisboa, Leya, 2014), *João Luís Carrilho da Graça* (Verso da História, 2014), *Fred Kradolfer* (INCM, 2013), *Tomás Taveira* (QuidNovi, 2011), *Cassiano Branco* (QuidNovi, 2011). He is also co-editor of the magazine *PLI Arte & Design*. He is coordinator of the post-graduation in Contemporary Curatorship (ESAD + Experimental-design + Serralves) and has curated himself the exhibitions *A Revolução tem de estar perto* (CAPC, Coimbra, 2014), *Almanaque* (Galeria Quadra, 2013), *1 + 1 Design Gráfico João Machado + José Brandão* (Galeria Quadra, 2012). Since 2009 he is commissioner of the event *World Graphic Day*.

Luís Santiago Baptista is an architect and has developed a multifaceted activity encompassing professional practice, academic teaching, architecture criticism, exhibition curatorship and publishing. He has a master degree in Contemporary Architectural Culture (FA-UTL) and is PhD candidate in Architecture and Urban Culture (DARQ-UC). He was teaching assistant in FA-UTL and is now invited assistant professor in ECATI-ULHT and researcher of LabART. He is editor-in-chief of *arqa* magazine. He publishes regularly in national and international magazines and have made conferences in several institutions. He was among the curators of *Habitar Portugal 2006-2008* (Ordem dos Arquitetos), was co-curator of “«Let’s talk about houses»... in Portugal” (Lisbon Architecture Triennale 2010), consultant of *Becoming Minor: Architectures and Critical Spatial Practices in Ibero-America* (Guimarães 2012), the curator of *Generation Z: Emergent Portuguese Architectural Practices* and curator of *ARX archive* (Centro Cultural de Belém). He is author of the project *Modern Masterpieces Revisited*.

Margarida Acciaiuoli is a Full Professor at the Art History Department of Faculdade de Ciências Sociais e Humanas of Universidade Nova de Lisboa. She is the coordinator of the Contemporary Art History section – and has been, between Master and PhD levels, responsible for the supervision of 88 thesis. She has a PhD in Contemporary Art (1991) from FCSH-UNL. She curated the exhibitions *Almada Negreiros – Exposição Retrospectiva* (CAM-FCG, 1984), *Amadeo de Souza-Cardoso* (Europália – Museu de Arte Moderna de Bruxelas, 1991) and *KWY. Paris 1958-1968* (CCB, 2001). She is the author of a diverse bibliography, having published, between other titles, *Exposições do Estado Novo. 1934-1940* (Livros Horizonte, 1998), *Os Cinemas de Lisboa* (Bizâncio, 2012) and *António Ferro – A Vertigem da Palavra* (Bizâncio, 2013).

Margarida Brito Alves holds a PhD in Contemporary Art History by the Faculty of Social Science and Humanities of the University NOVA of Lisbon where she also concluded her Masters in the same field. She also holds a Degree in Archi-

ecture by the Faculty of Science and Technology, University of Coimbra. She is Auxiliary Professor in the Art History Department at FCSH/UNL and is Integrated Researcher at the Art History Institute, coordinating the Contemporary Art Studies Group. She has authored “A Revista Colóquio / Artes” (Lisboa: Colibri, 2007) - awarded in ex-aequo the José de Figueiredo 2008 prize by the National Academy of Fine Arts - and “O Espaço na Criação Artística do Século XX. Heterogeneidade. Tridimensionalidade. Performatividade”. (Lisboa: Colibri, 2012).

Paulo Tormenta Pinto (Lisbon, 1970) Is an architect and holds a PhD since 2004 from the Politechnical University of Cataluña. He is a Professor of the Department of Architecture and Urbanism (ISCTE-IUL) and a researcher of DINAMIA/CET'IUL and CIAAM. He also coordinates the doctoral programme of Architecture of Metropolitan Contemporary Territories in ISCTE-IUL. His work has been several times awarded: prize IHH in 2002 for the social housing complex in the Calhariz de Benfica (91 dwellings and social equipments) and the 2012 IHRU prize for rehabilitation of the public space of the Bairro fo Lagarteiro, in Oporto (7ha).

Pedro Castelo is a London-based architect, lecturer and researcher. He graduated from the School of Architecture of the University of Porto in 2000, and holds an MA in the Histories and Theories of Architecture from the Architectural Association (2004). Since his graduation he has worked as an architect in practices in Portugal and the UK. He joined David Chipperfield's practice in 2004 where he took part in the designing of the Museum of Anchorage at the Rasmussen Center in Alaska. More recently, he worked for Allies and Morisson where he developed a series of infrastructural buildings in Qatar. Castelo has been teaching in several architectural schools in Portugal and in the UK. His latest teaching position has been at the University for the Creative Arts in Canterbury (since 2008). His doctorate research, undertaken at the London Consortium and the Architectural Association, explores the role of Portuguese architectural magazines from the 1950s to the 1970s in shaping Portuguese built environment, and more broadly, culture, at that time and beyond. Since 2011 he has been a fellow of the Portuguese Government and The Foundation for Science and Technology.

Ricardo Carvalho is a PhD architect and currently professor in Autonomia University in Lisbon. He was professor of the International Master in Architecture A.S.G. in the B.T.U. Cottbus, Germany (2009-2013) and in the University of Navarra, Spain (2013). His written work has been published in magazines such as Casabella, El Croquis, 2G among others. In 1999, together with Joana Vilhena he founded his office based in Lisbon. They built both public and private buildings. The office has been presented in lectures and published in Europe, China, Japan and South America. Their work has been presented in several international exhibitions: “OVERLAPPPINGS. Six Portuguese Architecture Studios” in the Royal Institute of British Architects in London in 2009. “Tradition is Innovation” in Ozone Design Center in Tokyo in 2011. “Lisbon Ground” in the Venice Biennale of Architecture in 2012. “A Room for Mexico City” in Liga, Mexico City in 2013. In 2015 they were nominated for the Mies van der Rohe Prize.

Rute Figueiredo Is an architect and architectural historian (Master in Art History by FCSH/UNL). Her main research interests rely in the disciplinary field of architecture mainly the Venice Bienal of Architecture and in the analysis of the discourse printed in the periodical press. She has authored the study *Arquitetura e Discurso Crítico em Portugal 1893-1918* (Prize José Figueiredo 200// National Academy of Fine Arts) which was based in the specialized press. She is also researcher of the Contemporary Art Studies Group (IHA/UNL) coordinating since 2012 the R&D project “The Site of Discourse”, financed by the FCR. She is conducting doctoral research in the gta/D-ARCH/ETHZürich. She was also FCT grant holder, of the gta/D-ARCH/ETHZürich and currently of the Swiss National Science Foundation.

THE SITE OF DISCOURSE
O LUGAR DO DISCURSO
PTDC/CPC-HA T/4894/2012
2013-2015

HOST INSTITUTION

IHA Instituto de História da Arte /
FCSH - Universidade Nova de Lisboa
Centro de Estudos sobre a Mudança Socioeconómica e o Território
[Dinâmia/CET-IUL/ISCTE-IUL]

FUNDING

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PRINCIPAL RESEARCHER

Margarida Acciaiuoli de Brito [FCSH/UNL]

COORDINATORS

Rute Figueiredo [ETH Zurich/ D-ARCH gta]
Paulo Tormenta Pinto [DINÂMIA/CET/ISCTE-IUL]

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Pedro Castelo [London Consortium]
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Jorge Figueira [DARQ/FCTUC]
Hugo Segawa [FAU-Universidade de São Paulo]
Manuel Graça Dias [FAUP]

RESEARCH FELLOWS

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Daniela V. de Freitas Simões [IHA/FCSH-UNL]

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Pedro Castelo [London Consortium / Architectural Association]

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III INSTITUTO
DE HISTÓRIA
DA ARTE

FCSH
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UNIVERSIDADE NOVA DE LISBOA

DINAMIA'CET
CENTRO DE ESTUDOS SOBRE A MÚLTIPLO
SOCIOECONÓMICA E O TERRITÓRIO
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