RUPTURE AND TRADITION
DISRUPTION, CONTINUITY, REPERCUSSIONS

Traditional Dwellings and Settlements Review (TDSR) is the official publication of the INTERNATIONAL ASSOCIATION FOR THE STUDY OF TRADITIONAL ENVIRONMENTS (IASTE). As a semi-annual refereed journal, *TDSR* acts as a forum for the exchange of ideas and a means to disseminate information and report on research activities. All articles submitted to *TDSR* are evaluated through a blind peer-review process. *TDSR* has been funded by grants from the Graham Foundation, the Getty Publication Program, the National Endowment for the Arts, the Center for Environmental Design Research, the University of California at Berkeley, and many others.

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TRADITIONAL DWELLINGS AND SETTLEMENTS REVIEW

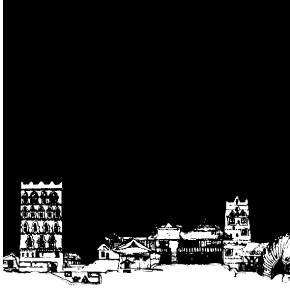*Journal of the International Association for the Study of Traditional Environments*

Contents

Editor's Note

This special issue of *Traditional Dwellings and Settlements Review* is dedicated IASTE's 2022 Conference, to be held in December in Singapore under the theme of "Rupture and Tradition". As with past special *TDSR* conference issues, it intends to provide individual and institutional IASTE members who are unable to attend with information about the content of the event. For those attending, the issue serves the additional purpose of providing a preliminary document for discussion, as it contains all abstracts of papers accepted for presentation.

Past IASTE conferences have dealt with themes as diverse as authenticity, value, myth, utopia, politics, and virtual traditions. The theme of the Seventeenth IASTE Conference is designed to provide a collective reflection by foregrounding an examination of the ways traditions in the built environment are changing in the current era of globalization. The COVID-19 pandemic years have certainly provided such a moment, which may be used to reflect on the ways that "rupture," in its multifarious forms, has shaped traditional environments.

Paper in the conference explore how the "ruptures" caused by the ongoing pandemic are restructuring the ways traditions operate and are understood. To describe a rupture is to describe an event that makes the difference between a before and an after. A rupture is a crack, a fissure, an impassable chasm, or a wrinkle in time. Whether understood in a temporal, physical, or topographic sense, ruptures have played an important part in the making of buildings and cultural landscapes. Instead of simply considering direct responses to this global crisis, our conference on "Rupture and Tradition" is also interested in the slower, more long-term processes by which traditions consolidate history-altering events. Indeed, it is often through repercussions felt elsewhere, rather than the event itself, that ruptures produce change, altering traditions and their forms of continuation.

This year conference brings together more than 120 scholars and practitioners from a variety of disciplines including architecture, architectural history, art history, anthropology, archaeology, conservation, folklore, geography, history, planning, and urban studies. Their papers are structured around three broad themes: disruption, continuity, and repercussions.

For those attending the conference, we hope this document will help you select among the sessions and papers you would like to attend, and for those who are unable to be with us in Singapore we hope this special issue of the journal will give you a good sense of the content of the conference.

Nezar AlSayyad

KEYNOTE PAPERS

TRADITIONS OF TRANSITION: CHANGE AND INNOVATION IN THE BUILT ENVIRONMENT
Jane M. Jacobs
Division of Social Sciences, Yale-NUS College, Singapore

COMING APART AT THE SEAMS: REVELATIONS FOR A FUTURE ACCOUNT OF ARCHITECTURAL CONTEMPORANEITY
Ikem Okoye
Department of Art History, University of Delaware, USA

SCAFFOLDING COLONIAL ARCHITECTURAL TRADITIONS IN THE AFTERMATH OF CRISIS
Peter Scriver
Centre for Asian and Middle Eastern Architecture, University of Adelaide, Australia

CONTINUITIES AMID RUPTURE
Juan Du
Faculty of Architecture, Landscape, and Design, University of Toronto, Canada

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TRADITIONS OF TRANSITION: CHANGE AND INNOVATION IN THE BUILT ENVIRONMENT
Jane M. Jacobs

What are the terms by which we speak and experience change in the built environment? How might we honor building traditions, yet adjust to the needs of the present in ways that avoid hardened binaries. Binaries that, on the one hand, lead to romantic nostalgias and salvage paradigms, or, on the other hand, to fears of disruption or fantasies of tabula rasa. This question has immediate and urgent saliency. Social and environmental pressures are forcing swathes of the existing built environment into degrees of obsolescence and ill-fit. Change must come. But how and by what terms will such change be realized? This paper looks into the traditions of transition in the built environment to seek models for managed mass innovation. It takes as its empirical focus the housing modernization project of Singapore, with special focus on the immediate post-independence period. This was a period of radical disruption, entailing land resumption, forced and voluntary relocation, and the adoption of the modernist-inspired, high-rise residential typology. This paper explores some key material and bureaucratic techniques used to manage this change.

Although housing reform was framed by the State as a process of bold and clear-sighted modernization, on the ground it was an uncertain process of filtering old ways into new forms: forcing obsolescence with ways that did not work in unison with the high-rise typology and cultivating new ones that did. This mass re-design of housing and the housed required socio-technical experimentation and innovation. In the context of climate change, we need to understand such large-scale traditions of transition for they may offer both models and forewarnings for the changes that must come.

COMING APART AT THE SEAMS: REVELATIONS FOR A FUTURE ACCOUNT OF ARCHITECTURAL CONTEMPORANEITY
Ikem Okoye

Until recently, the history of architecture, especially when with an eye turned towards the modern, traced a Global North phenomenon of expansion (or "spread"), seeing the modern as bequeathed (spreading) mainly through an assertion of favored heroic metropolitan predecessors. Little attention was given to local architectures and their histories as also being the sources, in fact, of modernist lineages. In effect, the troubling local is often silenced in the acts of purification. This study will illustrate this invisibilizing procedure through examples produced during specific moments of colonial rupture, where exchanges with dynamic "indigenous architecture" and their forms in the Global South were left out and overwritten in the processes constructing colonial and post-colonial historiography.

The talk will focus especially on colonial spaces, landscapes, and building ecologies in Africa that were challenged by such reconfigurations (including even the "history of architecture" itself as a disciplinary formation). I will also attend to what I will suggest are false claims about origin and authorship still at play in our contemporary accounts — doing so in ways different from how Paul Rabinow, Gwendolyn Wright, Patricia Morton, and Itohan Osayimwese have, variously, engaged related issues. The talk's revealing of the colonial overwrites will also indicate the grounds of rupture and discontinuity anticipated by late twentieth-century theoreticians including Foucault, Mudimbe, Kapur, and Abu-Lughod, and the ways in which the opened seams of the earlier periodic history that they critiqued too, offer new possibilities for what we might now call 'decolonial historicities'. Perhaps these possibilities also subtend some of the ideas motivating the IASTE archive over the last several decades.

SCAFFOLDING COLONIAL ARCHITECTURAL TRADITIONS IN THE AFTERMATH OF CRISIS
Peter Scriver

Through the lens of current challenges to the contemporary world order, this paper intends to re-examine salient parallels with the context of profound rupture, in the middle decades of the 19th century, from which the physical and the conceptual architecture of what came to be known as the "British Raj" emerged. Reeling from the shock of the great uprising that finally brought the anarchic tyranny of the British East India Company to an end in 1858, the panoply of conspicuously standardized civil and military buildings erected across the Indian subcontinent over the next decade were some of the more telling evidence that the revamped British colonial administration, now under the direct rule of the British Crown, was resolved to stay. Focusing on the agency of the Public Works Department (PWD), the ubiquitous logistical and engineering arm of the administration, we will consider how a colonial architectural tradition was effectively invented and institutionalized in just a few short years. With its bureaucratically organized system of design standards, guidelines and procedures, the PWD ultimately enabled a small number of design professionals to generate a large volume of formally consistent and serviceable architectural designs with relative efficiency. However, the case also reveals how a convention-grounded concern for order and system in the engineering and management of the colonial built environment ultimately sustained precedence over efforts to transcend established building traditions and re-invent them along more scientific principles. Here the notion of 'progress' was engaged in a politically delicate dialectic, not only with the subjugated society of the colonized, but also within the polyvalent structures of the colonial technocracy itself, with its competing professional cohorts and their different modes of reasoning. Within this closed system of spatial production, even the most prosaic innovations in building form or methods were potentially counter-productive to the peculiar project of colonial-modernity.

From a historiographical perspective, the paper will also look back to another moment of rupture, four decades ago, when a cultural turn, experienced broadly across both scholarly and more popular genres of historical inquiry, enabled the culture of imperialism to be examined closely — and unapologetically, for some — for the first time since the putative demise of "The Age of Empire" in the aftermath of the World Wars. Reevaluated as some of the most constructive, if not "splendid" of colonialism's cultural legacies, we will consider how, in the Neoliberal Age, the architectural traditions of empire have been conserved and commodified through neo-colonial nostalgia and the logic of late capitalism, and how, moreover, has a further generation of critical architectural scholarship helped us to understand the repercussions of this complex material, spatial and conceptual legacy, decades after the ostensible rupture of its political rationale.

CONTINUITIES AMID RUPTURE
Juan Du

China experienced a watershed moment in 1979 when it initiated its "Reforms and Opening" policies that radically changed the country's trajectory and launched its recent decades of rapid urbanization and growth. The shift from planned to market economy, as well as a long-standing isolationist stance toward international diplomacy and commerce, formed an intense rupture in the history of the People's Republic, established in 1949. No other Chinese city exemplifies this radical transformation than the city of Shenzhen, where the population growth from a few hundred thousand people to 20 million residents within three decades wasn't just notable nationally, but also unprecedented in the annals of global urbanization. Amid the shocking contrast in quantitative data of population and GDP differentials of pre- and post-reforms, continuities that crossed over the historic rupture were less celebrated and, at times, conveniently overlooked. A particularly vivid demonstration of these continuities are the centuries-old pre-existing traditional settlements that mostly subsisted through the urbanization process in unique spatial and socio-economic forms, becoming known as "Villages in the City." Roughly 2,000 villages and townships evolved throughout the city, and through the country's radical change, to unexpectedly become one of the largest forces contributing to Shenzhen's successful urbanization while simultaneously constantly battling over their rights in the city. Examination of the unexpected geographical, social, and cultural continuities amid such radical ruptures reveals underexamined powers of tradition and culture that transcend political regimes and global upheavals — and perhaps offer much-needed lessons for resiliency around the world.

A1. URBAN RUPTURES

SPACE ODDITY: BERLIN'S CHANGING NIGHTSCAPE AND COLD WAR RUPTURES OF LIGHTING TRADITIONS
Dietrich Neumann

This paper traces the history of streetlighting in Berlin and its rupture during the Cold War, when American general Lucius D. Clay interrupted the gas lines from West Berlin to the Eastern part of the city during the Berlin blockade in 1948. As a result, socialist East Berlin had to rely on different technologies and switched from gas to electric street lights, fitted out from the 1960s, with the orange colored Sodium Vapor bulbs. Taller lamp shafts were developed and the light distribution changed drastically. When the wall went up in 1961, surrounding West Berlin, the two different nightscapes continued to grow apart.

In the western part of the city, gas street lights with their whiter light continued to be used, and would soon be joined by bright white arc and metal halide lights, carefully and consciously outshining the light level in the eastern part of the city. Light color and intensity assumed political meaning.

To this day, Berlin is the only city in the world whose satellite view shows two distinct colors — white in the west, yellow in the east. Slowly LED lights are now replacing existing light bulbs and the two halves of the city are becoming more similar in their light levels and hue. Preservationists, however, are eager to preserve both evidence of the rupture during the cold war and the continuity of the lighting traditions in the west. Several sections of western Berlin will keep their original gas lights, while others will use LED replacements which have been designed to look exactly like them and will continue to use the old lamp posts and glass containers.

While the rich architectural activity since the fall of the wall in 1989 has led to a relative urban homogeneity across the city, the different lamp posts and hues at night are often the only signifiers that give away if one is in the former east or west Berlin.

URBAN RUPTURES AS CULTURAL CATALYSTS FOR SOCIO-ECOLOGICAL INNOVATION IN THE METAVERSE
Diane Wildsmith

The global spectacle of blue and yellow lights on civic and cultural monuments in support of the Ukrainian resistance shifts the narrative on rupture in urban architecture from tangible geographies to intangible virtual space. In parallel, disruptive technologies create innovation in the metaverse. Technological innovation inspires the creation and development of cyber-urban utopias. Both Telosa (Bjarke Ingels Group, BIG, 2021) and Liberland Metaverse City (Zaha Hadid Architects, 2022) focus on civic centers as cultural catalysts for socio-ecological innovation in a technological shift towards the metaverse.

As explosions reverberated around Kyiv during the Russian invasion on February 24, 2022, illuminated iconic cultural landmarks radiated solidarity in capital cities from the Eiffel Tower in Paris to No. 10 Downing Street in London to the Brandenburg Gate in Berlin to the Opera House in Sydney. Civic monuments were ablaze in the colors of Ukraine's flag, symbolic of a blue sky and yellow sunflowers. In the cultural landscape, this iconic momentum indicates that under extreme duress, human agency, civic pride, and cultural spontaneity symbolically unify diverse traditions.

Historically, ruptures in urban architecture include Futurist Antonio Sant'Elia's La Citta Nuova (The New City, 1913–1914) that was a manifesto for a machine age city envisioned in steel, glass, and reinforced concrete with an explicit abhorrence of classical and neo-classical architecture. Le Corbusier and Pierre Jeanneret's unbuilt project, Plan Obus, (1930–1933), proposed a modernist urban megastructure overlaid on the traditional urban fabric of Algiers, (Lamprakos, 1992). The International Exposition of Art and Technology in Modern Life (Exposition Internationale des Arts et Techniques dans La Vie Moderne, 1937) in Paris man-

ifested the political rupture between Germany and the Soviet Union with two colossal pavilions poised in a symbolic confrontation on either side of the Eiffel Tower (Chandler, 1988). In Valencia, Calatrava and Candela evolved a techno-cultural identity for the City of Arts and Sciences urban redevelopment, (1996–2009).

Philosophically, Jacques Derrida (1967) asserts that new structures appear when there is a rupture with the past, its origins, and its cause. In the rupture between cities and the biosphere, Saskia Saskin (2016) contends that the urban produce diverse instantiations of space, time, and 'new natures'. To overcome the likelihood of urban dystopia due to climate change, a new sustainable city, Telosa, based on equity and inclusion, targets 5 million people on a 150,000-acre (62,000-hectare) site in 2050. Within a garden city typology, Bjarke Ingel's master plan focuses on a landmark 'Equitism Tower,' replete with photovoltaic roofs and aeroponic farms. Derived from blockchains, gaming, and bitcoins, the metaverse triggers innovation from a real economy to a digital economy. Liberland is physically located in an aspiring micronation in-between Serbia and Croatia, (Patrik Schumacher, Zaha Hadid Architects, 2022). As the locus of Liberland's cultural identity, a city hall, an NFT (Non-Fungible Token) gallery and an innovation hub define public space in a virtual world. Conclusively, civic landmarks are becoming cultural catalysts for socio-ecological innovation, whether in the public sphere or the metaverse.

BETWEEN RUPTURE AND CONTINUITY: DISRUPTING THE NARRATIVE AT GUADELOUPE'S SLAVERY MEMORIAL
Anne-Marie Broudehoux

Recent decades have seen the multiplication of memorial museums devoted to the commemoration of collective atrocities. Memorial museums were born out of the realization that conventional memorial practices were inadequate to the task of remembering massive crimes. Apart from honoring the memory of victims, they also act as instruments of historic reparation and reconciliation and carry a therapeutic function in the healing of collective wounds. This new form of public architecture thus plays an important civic role in helping redefine the terms of belonging in society, granting visibility to formerly marginalized communities long excluded from dominant historical discourses, and giving them a voice and agency in their own representation. As places of debate and inclusion, they have the potential to become a cohesive force for local communities, and to become key venues for the fostering of shared values. When conceiving those memorial museums, artists, designers, architects and curators are faced with a set of significant challenges in order to achieve such transformative effect.

This article explores the complex politics behind the realization of such projects through a close examination of the world's largest memorial museum devoted to the transatlantic slave trade: the Memorial ACTe, in the French overseas department of Guadeloupe. The tumultuous story of the MACTe, which opened in 2015, illustrates the many pitfalls that can tarnish such endeavors, in the absence of a clear ethical-critical framework and when consensus building and top-down politics are prioritized over humility, respect, and intellectual honesty. Rather than being an instrument of reconciliation allowing a long-divided community to come together, the museum has reopened old wounds and caused major ruptures in the island's fragile relationship with its troubled past.

The MACTe's short history is one of ruptures, disruptions and (dis)continuities, which would ultimately, and against all odds, manage to bring together the local community in the most unpredictable way. Originally built as a result of political opportunism, without taking the time for public consultation, the institution was initially shunned by the local population. The permanent exhibition was denounced for being ripe with historical distortions, approximations, and generalizations. Rather than an act of bravery that would address head on the island's shameful past and question the old consensual national narrative, it was a gesture of compromise, both unapologetic and unrepentant.

However, circumstances would turn this situation on its head and lead the local community to finally appropriate the museum and remodel its message on its own terms. After only 4 years of operations, following a major governance crisiswith allegations of embezzlement and political corruption, the museum was forced to close. When it reopened a few months later, with a transformed mission and a permanent exhibition reworked by local artists and activists, the MACTe finally became the community center it had striven to be. The article thus examines this case-study, in light of the current literature on memorial museums, to try to draw important lessons from this usual yet intriguing story.

DISCOVERING TRADITION IN DISRUPTION: THE IDEA OF MODULE IN THE POST-WWII JAPANESE ARCHITECTURE
Izumi Kuroishi

In the post-WWII period, Japanese architectural design discourses were diversified in various schools, such as the International Modernist, Nationalist, and Regionalist groups. Particularly, under the pressure of the U.S. Cultural policy and the need of the post-war reconstruction, it was difficult for Japanese architects to critically examine these ideologies' socio-cultural background beyond the issue of style and to understand how they related to Japanese architectural realities. Apart from the styles, the ideas of health, democracy, and technological evolution in architectural expression primarily claimed by the European Modernism architecture were recognized as universal values to be basically attained. In such separation, the comprehensive meaning of architectural tradition was hardly recognized.

One of the most obvious results of this disruption of architectural tradition was the limited understanding of the idea of module, which Japanese architects had to transfer from the traditional timber construction module to the modern Westernized module from the 1930s to the 1950s. However, due to the resistance from and resilience of the construction practice and residents' everyday lifestyle, the traditional module and timber construction system have been sustained in the post-war development of Japanese prefabricated architectural design. Thus, I argue that through the disruption of architectural tradition, and with the aid of the resilient nature of everyday life and architectural construction practice, Japanese architects could learn about the comprehensive meaning of the tradition and invent their own post-war prefabrication technology and ideas. This process is not a simple technological or stylistic evolution but is a process of discovering the comprehensive and humanistic meaning of technology and dwelling in the disruption of the tradition.

This study explains the historical transformation of the discussions of Japanese architectural module and prefabrication systems from the war time until the 1960's using 6 cases: Eidan's design of Housing Bureau influenced by German theories, JunzoSakakura's design of prefabricated housing influenced by Jean Prouve's idea, the 51-C model of the public apartment housing designed by the Kodan Housing Bureau, the Kiyoshi Seike's design of a small prefabricated house, which W. Gropius evaluated as an example of the integration of Japanese tradition with the Modernist Movement, Kiyoshi Ikebe's small size prefabricated housing based on his new module system, and the first factory-made prefabricated house by Daiwa Cooperation. With these examples, I examine how Japanese architects rejected Japanese traditional architectural ideas and replaced them with Western modern architectural ideas to improve construction, planning and facility technologies, how they discovered the socio-functional and psychological meaning of traditional technologies, module, and lifestyle in dwelling space, and how they reinterpreted the timber construction system and created a unique combination of the traditional and modern ideas and designs.

TIME RUPTURE IN URBAN HERITAGE AND REFLECTION ON CITY WEAVING: BASED ON THE CASE OF SHANGHAI
Kaixuan Wang

A rupture between the past symbolized by urban heritage and the modernity symbolized by urban development can be clearly seen. In the context of rupture, the concept of urban weaving has been developed in urban planning as a more holistic and sustainable approach to planning the connection between historic area and new urban area. This paper aims to discuss the urban heritage and its protection from the perspective of time, and puts forward the concept of time rupture. A 'time rupture' refers to a fault in the expression of time in urban heritage and a discontinuity of people's sense of time. Based on a case study of Shanghai's urban heritage, this paper finds manifestations of time rupture: the fading of local uniqueness, a discontinuity in the urban landscape and an alienation of the man-land relationship. Using a literature review, discourse analysis and on-site observation, this research reveals that the internal cause of time rupture is that heritage time surpasses real time. The external causes include the paradox between nostalgia and modernization, the dispute between the native and the other, the mobility of urban space, forgetfulness and pseudo memory of heritage development, the multiple dimensions of heritage time and the contradiction between the accumulation of heritage and the fragmentary nature of individual life. The internal cause determines the inevitability of the rupture, while the external causes presuppose the controllability of the rupture, which creates wider space for innovation in urban heritage protection. After reflection on the concept of time rupture, this paper argues that time rupture provides new possibilities for urban heritage and inspiration for urban weaving, which are concluded based on forms of past, identity construction and heritage images.

B1. RURAL AND VILLAGE TRADITIONS

A WAR ON VILLAGES: LEGACIES OF PORTUGAL'S WARTIME VILLAGIZATION IN GUINEA-BISSAU
Rui Lebre, Tiago Castela

Of the many watershed events after WWII, the decolonization of Africa and Asia from European dominion, from the 1950s to the 1970s, forged a new planet, namely in the actual landscapes witnessing the liberation struggles. Vast swathes of the rural landscapes of Africa and Asia were transformed by military programs of forced villagization practiced by various North-Atlantic states, such as Britain in Malaysia and Kenya, France in Indochina and Argel, and Portugal in Guinea-Bissau, Angola and Mozambique. These programs taking place in the thousands of new villages taken together, aimed to control rural populations while offering a measure of 'development' that served a counterinsurgency strategy. The process of displacing and concentrating populations created new rural hinterlands, economies and sociability networks in many of these 'new villages' thriving today as dense villages and lively rural towns. At the same time, their emergence as a war strategy coincides with the rise of development discourses, as well as with intense collaboration among NATO countries. These programs have been studied by military, colonial and social historiography. Their understanding tends to be framed, respectively, as part of larger military operations, late colonial arts of government and as part of struggles for political identity. This paper argues that to understand the landscape of villagization it is necessary to address how new rural spatialities were formed, with new architectures and environments that intertwine processes of control, development and decolonization. With a few exceptions in architectural historiography, these spatial histories have yet to be fully explored.

This paper examines the spatiality of wartime villagization as both a violent form of late colonial coercion and as producer of rural spatial planning, through a detailed study of specific cases in Guinea-Bissau that aims to bring forth the actual experience of these landscapes today. Together with Angola and Mozambique, Guinea-Bissau was a key laboratory for the villagization solution applied from 1961 to 1974 by the Portuguese military, in its attempt to suppress the liberation movements in these countries. Learning from military anti-liberation knowledge of NATO countries, villagization in Guinea-Bissau, more than in Angola and Mozambique, constituted a form of control through rural modernization, creating landscapes that have lived to this day. Acknowledging the international nature of wartime villagization and its imbrication with development discourses and practices, the paper foregrounds the spatial dimension of such discourses, analyzing in particular how the architectural and territorial dimensions of villagization constituted its own specific form of urbanization. Confronting a gap in the existing literature concerning both the actual experience of villagization for the people it displaced, and the landscape producing aspect of these programs beyond their military purposes, the paper brings forth the concrete design, materiality, economy and experience of specific cases in Guinea-Bissau, relying on a preliminary spatial ethnography, field mapping and oral history. Keeping in view the actual development created by this form of colonial coercion, the paper thus discusses how practices of villagization were simultaneously a violent form of late colonialism, laboratories for apparatuses of rural urbanization and a new living 'itinerant' landscape.

RESILIENT COURTYARDS AND GARDENS —
REVISITING THE JIANGNAN DWELLINGS FROM AN
ECO-AESTHETIC PERSPECTIVE
Yiping Dong, Tordis Berstrand

The traditional Chinese courtyard houses and gardens located in the old town of Suzhou in Eastern China have gone through several transformations over time. Their endurance and changeability extend to the wider grid of lanes, streets and waterways which continue to constitute parts of the central city in intimate, pedestrian-friendly quarters. This ability to accommodate shifting moods and needs over the course of hundreds of years relies on the strength and versatility of the overall urban fabric within which the dwellings with their courtyards and gardens play important parts. The paper examines the properties of these spaces that ensure continuity while also accommodating and adapting to disruptions of various kinds.

At a moment of increased concern with the climate emergency, the paper looks at Suzhou's courtyards and gardens through the lens of eco-aesthetics. As an emerging philosophy of ecological awareness, eco-aesthetics suggests new approaches to the understanding of how we know, experience and appreciate the world. The ecological crisis, as a form of disruption, is not a sudden event but, rather, the outcome of ongoing processes setting the planet's ecosystems off balance. Continuity, as well as disruption, is involved when irreversible changes with catastrophic outcomes gradually unfold towards tipping points that might already have been crossed. In this light, the histories of architectural work call for re-evaluation and re-narration, and the paper explores select examples of Suzhou courtyards and gardens with the aim of understanding how these spaces embedded in the material fabric of the residential setting continue to hold the city together.

The multi-courtyard dwellings and gardens interweaving with streets, canals and lanes in the city form traditional settlements in the Jiangnan region. The water spaces in the gardens are central to the whole city's ecosystem when connecting with the canals and moats and extending to the large water networks of the low land area of the Tai Lake region. Courtyards and gardens are embedded inside the water networks and hence are central to eco-aesthetic appreciation. By examining the spatial history since the Ming Period of typical courtyard gardens such as Suzhou's Garden of Cultivation, the Shadow Garden of the Twin Pagodas, and Gengle Hall in the Tongli area, the paper argues that Jiangnan's urban fabric is resilient and historically resists dramatic, even disruptive transitions. Disasters including wars, floods and droughts have been absorbed into the urban fabric and triggered the creation of new urban spaces. Considering disruptions to come, a deeper appreciation of such relations and processes will strengthen the ability to navigate an uncertain future.

HERITAGE IN (TRANS)FORMATION:
THE VERNACULAR IN THE VILLAGES OF THE
ROMANESQUE ROUTE (PORTUGAL)
Carolina Sousa

The growing interest in and demand for the rural world, together with the recognition and consequent concern for heritage, have broadened the concept, blurred the contours, and gradually made the definition of vernacular more difficult. The world is becoming a global network, ever more distant from rurality. And the villages, rural environments par excellence, a few steps away from total rupture, function as cultural inventions for the industries of heritage production and tourism. These processes of patrimonialization and touristification gradually transform the essence of rural environments, giving way to spaces staged for urban consumption and, abandoning the apparently local character for a global rurality, tend to omit the changes suffered in favor of an idyllic or picturesque landscape of the villages. The places that remain faithful to rurality itself, developing progressively in the face of the mutations imposed by time, become the chosen spaces to live in. Aware of the demands of the new way of life resulting from the transformations caused by depopulation and desertification, the increase in emigration, and, consequently, the accelerated immersion of modernity and urbanity, the inhabitants accept the adversities of the environment, not resigning themselves to the staging of the spaces and projecting the territory where they live as a continuity of the rural, now modernized. The concept of vernacular, until then consecrated, becomes insufficient to incorporate and characterize the architectural heritage that constitute the villages. Based on the empirical knowledge about places that have been the object of staging of the great recovery programs and government in Portugal, this research starts from two opposite realities distributed by the Romanesque Route — Village of Quintandona and Village of Ordins, — having as its main purpose the display of the typological variety of the architectures that constitute these villages in order to underline the continuity sometimes interpreted as disruptive by the use of industrial materials and formal vocabulary that departs from rurality and consequently the need to rethink and reinterpret the repercussions of the vernacular architectural heritage in the face of this staging and/ or continuity.

OPPOSED TO HYPOCRITICAL CONSERVATION — CASE STUDY OF A 600-YEAR-OLD WALLED VILLAGE REDEVELOPMENT IN HONG KONG
Yanya Tan, Gehan Selim, James Dyson

This study examines how the Urban Renewal Authority in Hong Kong ludicrously manages the historical village redevelopment. Until recently Nga Tsin Wai was the only walled village in Kowloon, set in the metropolis of Hong Kong. According to the pressures in the protection of vernacular buildings in a dense city with extremely high land value, the Nga Tsin Wai Walled Village has been planned to redevelop. Being a historical village without outstanding architectural value, most of the buildings in Nga Tsin Wai have been destroyed to make way for establishing middle-class residential towers. This renovation plan has transformed the walled village from a vibrant community into a conservation park surrounded by residential towers. The villagers were expelled and lost their community cultures. It is seen as preserving the shell of the culture and village but expelling the participant who is endowed with its culture and cohesion. This case vividly embodies the contestations between the destruction of civil cohesion and the redevelopment of the cultural heritage.

As a result, the understanding of the urban renewal approach to Nga Tsin Wai Village offers many experiences for traditional community renewal policy elsewhere. The findings of this case remind us to rethink the form of redeveloping any vernacular environments with local significance. Does the 'protection' lead to 'destruction'? This study examines the situation from a humanistic perspective taking into account the inheritance of local culture with the purpose of balancing the challenges between conservation and redevelopment. It also provides the formulation of land use planning to allow the historical site original users to preserve their indigenous culture.

A CRITICAL ANALYSIS OF THE YIN YU TANG PROJECT AND THE PRESERVATION OF HUIZHOU-STYLE VERNACULAR DWELLINGS IN CHINA
Luxi Yang

Yin Yu Tang is a traditional Chinese vernacular dwelling from the ancient Huizhou region re-erected ex-situ in the Peabody Essex Museum in the U.S. with the cooperation of the museum and the local Chinese government. This paper aims to study how the Yin Yu Tang project's identity and on-line article-guided propaganda dynamically interacted with the development of Huizhou-style Vernacular dwellings preservation in China in a social context.

The paper first outlines how the identity of the Yin Yu Tang project has been continuously revised in Chinese articles based on the societal changes in China. As an international cultural exchange project, initially this project was intended to make people in the Huizhou region value their ancient dwellings more. However, with the rising of favors in Huizhou-style architecture and the success of the Yin Yu Tang project, many Chinese developers found great profit in purchasing vernacular dwellings for tourism. Around the same time, articles about the Yin Yu Tang project changed the focus to justify the developers' purchasing and ex-situ reconstruction activities. With more and more people realizing these practices will severely harm the authenticity and integrity of the architectural heritage in the region, all the Chinese online articles and newspaper suddenly turned their back to the project, calling it "the regret of Chinese cultural community."

The paper proposes that twenty years after the Yin Yu Tang project was launched, the preservation principles and methods used are still helpful in solving the existing issues in preserving Huizhou-style dwellings in China.

Lastly, the paper casts a light on how the widespread of new media, multi-media, and social media can be a chance for the preservationists to take back the dominant voice of promoting the Yin Yu Tang project and public education preservation theories and practices.

C1. HOUSING AND TRADITION

SOCIAL HOUSING AS A MUSEUM: MODERN DOMESTICITIES IN FRENCH APPARTEMENTS-TÉMOINS
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PERSISTENT ERASURE: A MULTI-LAYERED EXPLORATION OF ARCHITECTURAL DEMOLITION IN KUWAIT
Mohammad Aljassar, Reem Alissa
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PANDEMIC, POLITICS AND PARTICIPATORY DESIGN METHODS: EXPLORING THE MOMENTS OF RUPTURE THAT SHAPE THE DESIGN AND DELIVERY OF INDIGENOUS HOUSING IN BOGGABILLA, NEW SOUTH WALES, AUSTRALIA
Ella Holmgren
University of Technology Sydney, Sydney, Australia

SAME SOCIALIST HOUSING SCHEME, DIFFERENT PERCEPTION: RELOCATION HOUSING COMMUNITIES' ORIGIN AND IDENTITY DEVELOPMENT IN SUZHOU INDUSTRIAL PARK
Amir Djalali, Jiawen Han
Xi'an Jiaotong-Liverpool University, Suzhou, China

BUILDING RESILIENCE: WORKERS' VILLAGES IN LATE COLONIAL ANGOLA
Beatriz Serrazina
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SOCIAL HOUSING AS A MUSEUM: MODERN DOMESTICITIES IN FRENCH APPARTEMENTS-TÉMOINS
Flavia Nascimento

As Laurajane Smith states, perhaps among the keys used to think about identities in heritage such as class and race, gender is one of the most naturalized and least problematized. The categories of "man" and "woman" are rarely questioned in official heritage discourses, being continuously recreated and reinforced by their "authorized discourse." Selective practices naturalize or reinforce the masculine space, leaving little room for questioning and construction of new meanings.

In the specific case of women's history, important works on the participation in the production of the houses of the modern movement have shown their role and protagonism in intellectual partnerships. They have also clarified the difficulties and inequalities of their professional insertion and, later,

of their inclusion in historiographical narratives. The space of female architects and users in the construction representation and constitution of the social practices of modern architecture was broad, diverse, and contested. Although the idea of "hidden from history" was important, this was only the first historiographic step. Since the 1980s the role of women as producers of the architecture with which they established complex and varied relationships has been known. It is necessary to find the motivations of women in the public spheres and in their relations with the private, considering, also, their roles as producers, consumers, and bearers of the history of architecture and urbanism in the 20th century.

Based on these reflections, this paper aims to discuss the processes of memorialization of the history of social housing in France and of modern domesticities through museums and exhibitions of modern French apartments, the so called appartements-témoin. Organized over the last two decades in diverse towns and housing developments in cities such as Le Havre, Marseille, Rezé, Lyon, Saint-Etienne, Firminy and the Paris region, we discuss how social roles and modern domesticities are exhibited and musealized.

I reflect on whether or not exhibitions of post-World War II modern homes reiterate gender ideals, and whether heritage is configured as a space for questioning other forms of experiencing private life. This paper discusses how twentieth-century heritage has been used, thought and discussed to reiterate social and gender places, approaching idealizations and representations that do not always find ballast in the history of its production, reception and use? It also discusses how domesticity and its consequent gender roles relates to the history of modern social housing in order to question how the construction of memory of these spaces and places as 20th century heritage has taken place. The paper examines the extent to which gender as a category of analysis helps to think the policies of patrimonialization and memorialization of the spaces of modernity, considering their place of work or reiterating the domestic roles assigned to women. How is it possible to construct values for modern architecture considering the place of women as producers and protagonists of the historical process of the modern movement.

PERSISTENT ERASURE: A MULTI-LAYERED EXPLORATION OF ARCHITECTURAL DEMOLITION IN KUWAIT
Mohammad Aljassar, Reem Alissa

The continuous act of demolition in Kuwait's architectural landscape has become an established and expected practice that persistently erases any form of urban palimpsest. These acts of architectural erasure can be traced back to Kuwait City's initial post-oil inception with the introduction of the master plan of 1952 by Minoprio, Spencely and Macfarlane (MSP) which called for the demolition of the old

city to be replaced by the new Central Business District surrounded by residential suburbs in the name of progress. This is the foundational phase of several spaciotemporal ruptures Kuwait has experienced since the mid-twentieth century until the time of writing this paper. Each spaciotemporal rupture — whether it is Kuwait's mid-twentieth century urban development or, more recently, the COVID-19 pandemic and the stealthy overnight demolition of the Kuwait Ice-skating Hall — is coupled with this continuous, persistent, and relentless act of demolition. Indeed, Al-Ragam (2019) and Al-Nakib (2018) have astutely lamented how these acts of demolition erode Kuwait's progressive values indicative of the time erasing them as though they never existed. The authors join and expand upon this growing discussion on the act of demolition in Kuwait by examining four recent case studies; the first is the Kuwait Chamber of Commerce and Industry Building, the second is the Al-Sawaber Residential Complex, the third is the Kuwait Ice-skating Hall, and the fourth is the Justice Palace Building. Through the consultation of primary and secondary sources such as archival documents, interviews and surveys and social media analysis, the authors elucidate the multiple layers such as the socio-cultural significance of these buildings, the rationale used for their demolition, and the rise of various grassroot activism movements, and their role in determining the fate of these buildings. The authors argue that a nuanced understanding of these multiple layers upon which acts of demolition move forward, are stalled or ideally rescinded, is warranted in an attempt to break this continuous cycle of demolition that relentlessly threatens Kuwait's past, present and future architecture.

PANDEMIC, POLITICS AND PARTICIPATORY DESIGN METHODS: EXPLORING THE MOMENTS OF RUPTURE THAT SHAPE THE DESIGN AND DELIVERY OF INDIGENOUS HOUSING IN BOGGABILLA, NEW SOUTH WALES, AUSTRALIA
Ella Holmgren

This research explores how moments of social, political and economic disruption can impact the design and delivery of culturally responsive outcomes in Aboriginal housing within New South Wales, Australia.

Governments, service providers and architects are yet to address the ongoing issues in Aboriginal housing. According to the Australian Institute of Health and Welfare (AIHW), between 2018 and 2019 "1 in 5 Indigenous households were living in dwellings that did not meet an acceptable standard" (AIHW 2021). Without a change to community consultation methods, construction systems and spatial planning to acknowledge the specific cultural needs of Aboriginal people, the gap between Indigenous and non-Indigenous Australians will continue to widen.

This research presents a socio-technical evaluation of Aboriginal housing in north-western districts of New South Wales, Australia. This is explored through investigating various moments of rupture within the design and procurement processes for two dwellings to be built in Boggabilla, New South Wales. Informed by co-design techniques and an evaluation of best practice examples, this project in Boggabilla aims to be a new model of culturally responsive Indigenous housing.

To contextualize the tracked project, Boggabilla is part of the Gamilaraay nation and is located in close proximity to the Aboriginal community of Toomelah which has a reputation for being home to some of the worst living conditions in Australia, facing ongoing issues such as poverty and racism.

The current global pandemic has placed immense political pressure on Indigenous housing, including the declared urgent need for a 'Great Reset' in 2020 which led to increased funding being injected into the Australian economy. Despite this economic growth, there is still yet to be culturally responsive outcomes built on the ground. In 2021, depreciating provision of services and material shortages led construction costs to rise in New South Wales by "6.6 per cent — the highest annual growth on record for the state." (Australian Financial News 2021). It is moments of rupture like this that further encourage government agencies' impetus to 'rationalize' the designing of Indigenous housing, with focus on cost, maintenance and turnover timeframes. This is often to the detriment of effective design that addresses the cultural and domiciliary needs of Aboriginal people.

At what point within this rationalization process are design elements considered non-essential and at what cost of Indigenous tenant's future quality of life living in these proposed dwellings? Through both an action and reflection-based practice, this research explores this question and the disruptions of the contemporary moment. The term 'disruptions' here encompasses political and economic pressures, failed participatory design methods, conflicting design perspectives and cultural misunderstanding.

Architectural documentation will accompany this evaluation to critically review the iterative design process within the project in Boggabilla, from the initial concept to the drawings submitted for construction.

Mindful of the evident deficiencies of Aboriginal housing and the socio-political context of the specific tracked projects in Boggabilla, this research seeks to contribute to the evaluation and development of new housing models that respond to the needs of Aboriginal residents.

SAME SOCIALIST HOUSING SCHEME, DIFFERENT PERCEPTION: RELOCATION HOUSING COMMUNITIES' ORIGIN AND IDENTITY DEVELOPMENT IN SUZHOU INDUSTRIAL PARK
Amir Djalali, Jiawen Han

Since 2012, the idea of the "Chinese dream" has replaced the "harmonious society" slogan, signaling a programmatic attitude towards utopian thinking and the projection of a future of collective prosperity and equality. This future, nevertheless, is based on a careful recuperation of China's past, with particular emphasis on the socialist organization of the pre-reform era, seen as an antidote to consumer culture, class inequality and the commodification of everyday life, which has characterized the roaring capitalism of the reform and open era. Socialist nostalgia has been carefully manufactured through films, posters and other media, in a conscious construction of a socialist tradition ready for present uses. However, it seems that socialist architecture, and in particular socialist communal housing schemes such as the Danwei (work unit) or the Xincun (new village), are not part of this revival. However, whether their characteristics retain a socialist identity within these housing schemes has received little attention. Without an understanding of the ongoing development of identity, scholars can only discuss the dead-end of ideological dichotomy. This research will take the Lianhua (Lotus) New Village, the first batch of resettlement residential communities in Suzhou Industrial Park (SIP), as a case study, first by rethinking the communities' urban form and their boundaries within the hyper-modern residential areas in SIP, and then by conducting site observations. Local farmers were relocated to these 5- to 6-story residential buildings and the associated communities when the industrial park model was introduced from Singapore and a hyper-modern vision was created in the 1990s. Interestingly, these resettlement communities' styles, community planning and building design were largely identical to the Danwei and Xincun, a tradition formulated in pre-reform China. The lotus communities became like ruralized aliens in the larger urban context. Given the complexity of their evolution into a complex identity, this research questions the cultural and ideological roots of the hyper-modern tall slabs in SIP, investigating how the socialist identity of these housing schemes was further complicated by the rural-urban relationship in Suzhou and high-speed urban development in SIP. This research prompts us to reconsider China's own socialist heritage and tradition in urban settlement from a more dynamic perspective with inevitable adaptation and evolving perceptions. The recent wave of interest in brutalist architecture in Western Europe and socialist modernism in Eastern Europe alike, as testified both in the academic and the professional architectural press, as well as in social media, provides a global background for this investigation. This research will further compare the housing themes in Berlin in Europe to discover the entanglement of brutalist and socialist aesthetics in forming a new perception of housing heritage.

BUILDING RESILIENCE: WORKERS' VILLAGES IN LATE COLONIAL ANGOLA
Beatriz Serrazina

Villages were key places to both support and contest colonialism in Africa — providing space for disruption and continuity together, in multiple ways and perspectives. Even if cities received greater attention from the colonial apparatus, it was the alleged control over small rural settlements that would allow the imperial formations to consolidate a wider infrastructural power. Workers' dwellings, in particular, appeared as crucial instruments for building empires, both materially and politically. That was the case in Angola, under the Portuguese colonial rule, where the state and the private employees were legally obliged to house thousands of workers, from plantation sites to road construction and mining activities. Such impact turned villages into pivotal spots, whose plans and (re)configurations were discussed in trans-imperial arenas, mostly through repertoires of domination and social engineering.

Everyday life on the ground, though, rather revealed workers' villages as resilient and adaptative spaces. Countering the linear and overarching development narratives, they emerged as arenas of complex, slippery, shifting and ambiguous power relations, where the "murky waters" of labor, using Fred Cooper's words, were made visible. While social history has long delved into this subject, little is known about the materialization of these sites. How was tradition enacted in village design? How was it used to negotiate and bypass colonial violence? What were the layouts, materials, programs and dimensions?

This paper surveys the plans for and the production of workers' villages in Angola, during the later colonial rule, to question the role of tradition(s) in shaping the built environment. It mobilizes these places simultaneously as centers of continuity and resistance, as well as scenes for change, knowledge transfer and power struggles. Despite being pictured under a single and homogenous category, the "village" was in reality a constellation of very different spaces, whose particularities have been often obscured. A comparison will thus be drawn between various typologies, from "company villages" to "strategic villages", to grasp whether and how built repertoires were shared, translated and evolved over time and space, and what was (if any) their interplay with tradition.

The built landscape of villages, being grey and mundane, has been little explored by architectural historiography — still majorly focused on Tropical Modern aesthetics, white male architects and outstanding buildings in larger cities. Moving in another direction, this paper focuses on the spatialization of labor to get a more complex and nuanced picture of the spatial footprint(s) of 20th-century colonialism

in Africa, engaging with plenty of actors outside the architectural field, from businessmen to engineers, doctors and foremen. The growing calls to diversify archival sources, move away from the canon, explore "off-radar" agents and critically engage with concepts of race, labor and gender will be considered, placing villages as promising sites to further move towards decolonial narratives. Since they remain as root territorial structures, acknowledging such built repercussions seems paramount to cope with difficult architectural legacies and counter flatten histories of (post)colonialism.

A2. RUPTURES OF TRADITION

CHANGING LANDSCAPES OF THE INDO-PAK PARTITION — RUPTURES OF IDENTITY, PLACE AND HOME
Manu Sobti
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PERSISTING TRADITIONS AT A MUSEUM BORN OF RUPTURE
Anne Marshall
University of Idaho, Moscow, U.S.A.

RUPTURE: THE TRANSFORMATION OF CHINESE ARCHITECTURE ENVIRONMENT IDEOLOGY FROM "HARMONY BETWEEN MAN AND NATURE" TO "HUMAN ORIENTATION"
Ying Shu
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RUPTURED HONG KONG WETLAND PARK: ECOLOGICAL MITIGATION AND TRADITIONAL WETLAND CONSTRUCTION
Ting Wang
The University of Hong Kong, Hong Kong, China

AESTHETIC POLITICS: BLENDING OR CONFUSING THE RUPTURE AND CONTINUITY OF THE TRADITION OF DOMESTIC ARCHITECTURE OF BARPAK, NEPAL?
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CHANGING LANDSCAPES OF THE INDO-PAK PARTITION — RUPTURES OF IDENTITY, PLACE AND HOME
Manu Sobti

The climactic 1947 partition of British-administered India into the independent states of India and Pakistan was a geographically, culturally and nationalistically divisive moment in Asian history. The socio-spatial implications of this apportionment effectively undermined the cultural continuities that had once pervaded the shared Hindustani geo-political space of the Subcontinent — characterized by its syncretic Hindu-Muslim tahzeeb (etiquette), house form, and domesticities. In highlighting the nature of human migrations exacerbated by the Partition process, alongside the uprootedness, estrangement, and resettlement of large populations who fled to either State, this paper seeks to look back and look forward from this point of critical rupture. More importantly, it defines the Partition as a moment when contested identities were forged on both sides of the Indo-Pak

borderland, materializing into the insidious sanctification of home and the politicization of the memory of home to that of homeland. In effect, one's home became something sacrosanct — particularly in memory — requiring the elimination of any other plurality that would potentially pollute it.

This criterion also made the religious and syncretic minority unpatriotic in both countries, constantly needing to prove where their loyalties indeed lay, beyond the 'religious labels' that were writ large in their everyday lives. The architectural cleansing that ravaged cities in 1947 was a reflection of a deeper desire for ethnic cleansing, which set out to 'cleanse' spatial territories of 'impure elements' — architectural iconographies of other communities and, eventually, the people themselves. The urban and built fabric of the nations were altered to make certain groups of people feel excluded from the communities they have lived in their entire lives, feeling terrorized and lost in their own native lands. Meanwhile, the disappearance of shared landmarks, once frequented markets and shops, the change of street names and popular establishments, and the demolition of minority homes and religious buildings created an alien landscape which inadvertently affected the psychological understanding of place, as what had once been legible now became foreign. This strategic 'place annihilation' inadvertently unsettled the very people who carried out the violence, the population that stayed behind and, eventually, the people who returned.

Within this picture, the refugee reached his homeland with close to nothing to call his own and was forced to survive knowing that he may never return, that all that he left behind in India or Pakistan would never be his again. Despite the powerlessness of this state, it is moving to understand just how much agency the refugee possessed when it came to impacting the spatial and architectural character of the society he would come to inhabit. In the years to come, both countries would witness several changes in the built environment as direct consequences of the Partition and the refugee condition. Sometimes these changes were felt at a neighborhood scale, with informal refugee clusters growing to form strongholds — infiltrating the existing settlement with new typologies. And sometimes the impacts were on a national scale, with cities being created as a response to the Partition of 1947 and the nation building process that was underway.

PERSISTING TRADITIONS AT A MUSEUM BORN OF RUPTURE
Anne Marshall

Throughout the world, Indigenous communities have experienced cataclysmic rupture as colonizing others invaded their lands. On Turtle Island (North America), Indigenous peoples' lives were ruptured by the arrival of Russians on the west coast and Europeans on the east coast. European-Americans displaced Indigenous inhabitants in what became the United

States and in 1830 the US Indian Removal Act laid the groundwork for the removal of Indigenous peoples from their traditional lands and confinement to reservations. The United States recognized Indigenous tribes as sovereign nations capable of making treaties, the legal method by which agents of the US government dispossessed people of their lands.

In 1855, by the Treaty of the Tribes of Middle Oregon, confederated bands of Warm Springs and Wasco people signed a treaty ceding ten million acres of their land along Nch'i-Wana (the Big River, known today as the Columbia River) reserving a 640,000-acre reservation for their exclusive use along with rights to harvest fish, game, and other foods in ceded lands. A century later, in 1955, the Confederated Tribes of Warm Springs commemorated the centennial of the 1855 treaty that led to the creation of their reservation. Tribal members wore their finest regalia which impressed visitors and collectors who offered thousands of dollars to buy regalia and other Tribal heirlooms. To forestall appropriation of the community's material heritage, Tribal Council allocated funding in 1960 to buy up traditional objects and, in 1974, Tribal Council initiated an annual appropriation to buy artifacts and continue building the collection. As the collection grew, Tribal members became concerned about secure storage for their heirlooms and realized they needed a museum.

Although it took decades for fundraising, design, and construction, by 1993 the Confederated Tribes of Warm Springs had their own tribal museum, state of the art at that time. The Museum at Warm Springs was a museum born of rupture. This paper will examine traditions that persist at the Museum at Warm Springs in spite of, and in response to the rupture of processes related to colonization. These include honoring elders; ceremonies including prayer, song, and dance; storytelling; the use of Native languages; celebrating and eating traditional foods; making canoes and supporting the annual canoe journey; making baskets, dipnets, beaded bags and articles of clothing; and traditional architecture. The paper is informed by 25 oral history interviews of tribal members and designers engaged in bringing the museum to life.

RUPTURE: THE TRANSFORMATION OF CHINESE ARCHITECTURE ENVIRONMENT IDEOLOGY FROM "HARMONY BETWEEN MAN AND NATURE" TO "HUMAN ORIENTATION"
Ying Shu

The traditional Chinese cultural concept originates from the rice farming civilization. China respects Taoism following nature and harmony between heaven and man. For thousands of years, the ancient Chinese have used this concept in the way of living and the construction of the built environment. The selection of building sites or materials, the plane organization of the building space, the beautification of the facade,

and the echo of the surrounding environment, all followed the basic principle of "harmony between man and nature". With the changes of the times, the population has grown and cities have prospered. Many traditional concepts in China have been broken and updated after the spread of Western influence to the East. The architectural technological innovation of environment transformation has greatly changed compared to traditional architectural cultural concepts. The West emphasizes practical structure, stability and convenience and that has become the most important core pursuit of new buildings in modern China. Along with the complicated carvings, flashy decorations, and the threat of fire and insects in traditional Chinese-style wooden buildings was abandon, the Chinese basic code of conduct which respects the spiritual connotation of the natural environment has been replaced by utilitarian "people-oriented" buildings. Spiritual pursuit of nature is no longer the highest pursuit. Humans' own material needs have become the ultimate goal of nature service. With the rapid development of contemporary society, people, on the one hand, are stripped of the land and traditional social clans are disintegrated. On the other hand, a large number of artificial environments have been successfully created and demonstrated the "people first" concept. It is even the best interpretation of "Man conquers the sky". Humans, who no longer respect the natural world, continue to amplify their own results. Architectural designs are constantly pursuing extraordinary innovation or imitation of superficial forms, but at the spiritual connotation they are becoming paler and paler by time. Faith is lost, the humility crawling on the earth can no longer be seen in the environmental space of modern Chinese architecture, and the form has long lost the lightness of flying towards the sky. The old traditional cultural concepts are gradually fading away. The traditional architectural environment concepts that had persisted for thousands of years are now invaded by the modern ones, which has created huge rupture causing the biggest deficiency in the current Chinese architectural design — Cultural aphasia. Comparing the past and the present from the aspects of building site selection, material use, spatial structure and architectural form, and the coordination of surrounding environment, will reveal the huge difference between the two sides of this rupture and find possible ways for stitching.

RUPTURED HONG KONG WETLAND PARK: ECOLOGICAL MITIGATION AND TRADITIONAL WETLAND CONSTRUCTION
Ting Wang

This article examines the configuration of ecological knowledge and wetland landscape practices through the ruptured Hong Kong Wetland Park development. It is a millennium project designated by the Hong Kong Government which upgrades a 61-hectare ecological mitigation area to a world-class conservation, education, and tourism facility. Ecological mitigation is broadly understood as a compromise strategy to mitigate the tension between rapid urban growth and environmental conservation. Its ambiguous nature and loosely defined practices allow it to be applied and appropriated to different ends. By constructing a mitigation Wetland, ecologists and administrators emphasize the traditional understanding of wetlands as natural infrastructure designed and managed to provide public services and stabilize social orders. However, how wetlands are made into infrastructural, not naturally but politically, are left out for critical research.

This paper argues that the design and construction of Hong Kong Wetland Park from 1997 to 2006 is a temporary rupture generated by wetlands' contested economic and ecological values at the turn of the millennium. From the resources perspective, wetlands in Deep Bay Area of Hong Kong were regarded for centuries as productive landscapes by local farmers and managers. Oyster farms, Gei Wai ponds, wet agricultural fields and commercial fish ponds were developed as a mosaic wetland landscape under shifting social-political contexts of the region. Only since the 1960s, under the parallel development of Hong Kong's economic flourish and the rise of environmental awareness , have the fishponds in the Hong Kong Wetland Park area been the concern of the Government as a design resolution. Its development aims to fulfill the mitigation requirements of a Tin Shui Wai housing development as well as a substitute to divert visitation from the international important Mai Po Nature Reserve. This rupture situated the local wetland construction into contestations of urban economy and global environmental justices.

This paper utilizes site observation, in-depth interviews, and archive research methods to explore all the aspects of the rupture of Hong Kong Wetland Park in different disruptions. By examining the multiple interpretations of design drawings and its contingencies during materialization, this paper illustrates how disciplinary experts and governmental sectors appropriated wetland mitigation on their terms in the field of water treatment, biodiversity conservation and eco-tourism; and how these disruptions legitimize the ecological mitigation discourse as an object of economic, political and ecological concern in Hong Kong.

Overall, ruptured Hong Kong Wetland Park has played an important role in making wetland landscape in contemporary Hong Kong. The rupture motivates the policy learning process of ecological mitigation with clear objectives, standards and management team. The examination also offers an opportunity to rethink the notion of traditional wetland construction, which is often regarded as state mandate and a stable landscape. The practice of Hong Kong Wetland Park is more like 'wetland governance', a collective exercise formed by different actors and associated values. Most importantly, wetland ecology is not a stable landscape system but a 'becoming' where disruptions may also come from non-human species and substances.

AESTHETIC POLITICS: BLENDING OR CONFUSING THE RUPTURE AND CONTINUITY OF THE TRADITION OF DOMESTIC ARCHITECTURE OF BARPAK, NEPAL?
Abhishek Bhutoria

Barpak, the crown of Gorkha, a picturesque Nepali Himalayan village with its iconic black stone tile roofs, stone block walls, and mud painted floors and interior, settled harmonically in cobble streets, was dramatically razed by the earthquake of 2015. Barpak has also experienced a slower, long-term disruption in its tradition through globalization and transculturalism, but it was the catastrophic event of the earthquake that resulted in a rupture that extensively changed the dynamics of the village, especially its aesthetics. It is now a disorder of concrete, cement, traditional stone blocks, timber, black stone tiles and corrugated galvanized iron sheets, with an enforced architectural design model that is taken on from the nondescript cubic construction and built on ambiguous memories and aspirations. This study aims to build on the representation of this ambiguity of memories and aspirations, tradition and modernity on the new dwellings of Barpak through the vantage point of aesthetic politics to explain the rupture and continuity of traditional architectural and spatial practices in Barpak. So, this aestheticization under duress incorporating disruption with aspiration and grounding its feet in tradition is a determinant of global and cultural forces, political aesthetics of the nation, the intrinsic volatility of social actors and their relationship, the aspiration for innovation, progress, modern material world and status quo, and the emotional attachment to traditions. Hence, this study starting from a critical architectural enquiry investigates dwellings aesthetics (exterior and interior), followed by an interpretive methodological approach informed by phenomenology and hermeneutics laying emphasis on narration of social and cultural rupture and continuity through aesthetics. It also attempts to analyze the epistemic value and the residents' visualization of their dwelling as a blended or confused aestheticization of rupture and continuity of tradition. To creatively meet the challenges and complexity involved in this sociological and anthropological exploration, this study uses creative ethnographic methodology which combines theory, ethnography and art (digital and performative display) and collaborates with residents and artists for an inclusive and dynamic conversation, discussion and presentation. The outcome of this study will contribute to answering two larger questions of this discourse; first, how and in what capacity can architecture embrace and present disruption and continuity? Secondly, how does the contemporary ambiguity in the meaning and practice of "traditional" and "modern" post rupture bring new narratives, architecture and positionalities in a traditional settlement?

B2. CITY, MODERNITY, AND TRADITION

TRADITIONS AS CONTENTIONS: TAIPEI'S SHEZIDAO IN THE FACE OF CHANGE
Jeffrey Hou
University of Washington, Seattle, U.S.A.

TILTED UPWARDS: THE VITAL MATERIALITY OF SAN FRANCISCO'S STEEP STREETS
Tanu Sankalia
University of San Francisco, San Francisco, U.S.A.

SHANGHAI AS A GLOBAL CITY IN CINEMA
Vandana Baweja
University of Florida, Gainesville, U.S.A.

TEL AVIV "POSTMODERNISM": THE CITY'S 1980S–1990S FAÇADES REFLECT A DISRUPTION OF NEOLIBERAL PRIVATIZATION
Dana Silverstein Duani
Technion, Haifa, Israel

UN-ARCHIVING THE CITY
Howayda Al-Harithy
American University in Beirut, Beirut, Lebanon

TRADITIONS AS CONTENTIONS: TAIPEI'S SHEZIDAO IN THE FACE OF CHANGE
Jeffrey Hou

Tugged in the northwestern corner of Taipei, Shezidao seemed like a forgotten community where time stood still as the rest of the city went through rapid development. Concerns over frequent flooding resulted in a building moratorium imposed since the 1970s, leading to its current state — a patchwork of traditional villages and farmlands, juxtaposed with a few industrial buildings and logistics centers in the middle of the metropolis. Shezidao today is arguably the last remnant of the city's pre-modern landscapes.

In recent years, the stillness of Shezidao has been disrupted by an intense debate concerning its future. The City Government's proposed development plan, which was intended to turn the peninsula into the largest construction site in the city, resulted in growing conflicts with stakeholders holding different views toward Shezidao's future. Some welcomed the proposed development as a long-awaited reform, while others are still concerned about the irreversible social and ecological impact of the development. While the government argues that the proposed plan is necessary as a means to upgrade the conditions of the place, many fear being dis-

placed from a community that has been home to generations of residents.

As the debate rages on, traditional settlements have emerged as the center of contention. During the project review process, the City Government was asked to address the protection of traditional settlements on the peninsula. The community-based opposition saw this as an opportunity not only to protect their home but also to modify, or at best, defeat the proposed development. In the meantime, the pro-development stakeholders viewed the issue as a distraction and argued that there were no such things as traditional settlements in Shezidao and that such terms were fabricated by the preservationists, representing romanticized views by outsiders.

Based on participant observations conducted as a community workshop that took place in 2021 as well as an analysis of media reports and project documents, this study examines how the concept of traditions and traditional settlements are viewed by the different stakeholders in the ongoing debate, and how different discourses have been constructed concerning the significance or insignificance of traditional settlements. The workshop was the last successful effort that brought stakeholders from both sides to engage in a meaningful dialogue.

Based on preliminary findings that suggest a profound conceptual and ideological divide concerning the traditional settlements and the future of Shezidao, the study argues for a wider range of development and preservation tools to address the complex interests and agenda facing communities such as Shezidao. It further argues that the debate concerning the existence and merit of traditional settlements appear to have overshadowed the lack of creativity and innovation and discussion concerning adaptation in the process of urban transformation.

TILTED UPWARDS: THE VITAL MATERIALITY OF SAN FRANCISCO'S STEEP STREETS
Tanu Sankalia

Published in 1908, G.K. Chesterton's (1867–1936) short story, "The Angry Street: A Bad Dream," is an allegorical tale meant to elicit respect for inanimate things that surround us in our everyday lives. In the story, Leadenhall Street, located in London's financial district, goes rogue on the story's main character by unexpectedly tilting upwards, and impelling him to not neglect it. This surreal experience shakes the protagonist out of his unwavering daily grind — of being chained to work and cyclical time, of taking things around him for granted—and forces him to "wake up" and appreciate the world around, the world made up of things… even those we call streets.

Painted between the late 1970's and early 2000's, the American artist Wayne Thiebaud's (1920–2021) cityscapes — large-scale canvases and smaller water colors — equaled in images the fantastical bent of Chesterton's words. Thiebaud's

paintings, inspired by San Francisco's steep, building-lined streets, reestablish our links to the built environment with a vitality that sometimes the real — and the camera — lacks, but which drawing and painting bring to that which is represented.

Chesterton and Thiebaud underscore how fictions are more evocative than truths. They disrupt — or rupture — traditional considerations of the material world in which streets are seen as inert matter. In animating streets, they accord them agency and thus open up new horizons of engaging the material world, of cities and architecture. Chesterton's and Thiebaud's works resonate with the political theorist Jane Bennet's idea of "vibrant matter," where non-human actors or things are seen as active forces in events. Bennet's questions the division of the sensible world into animated "life" and inanimate, dead "matter," so as to create a sense of estrangement whereby we may begin to see things as animate, or as "vital materiality." Dead, or inert matter, Bennet argues, can be instrumentalized to feed human hubris and "our earth-destroying fantasies of conquest and consumption."

In this paper, accompanied by my own drawings of San Francisco's steep streets, I suggest that fantastical literature and art, in allegorical forms, can inspire us to reconnect with the material world around us — of cities, streets, and architecture — with renewed imagination, civility, and respect. Sketching and drawing — streets in this case — are meant to give oneself time to be with a subject, to get to know it intimately, which is another way of according it attention, and seeing it as "vibrant matter."

SHANGHAI AS A GLOBAL CITY IN CINEMA
Vandana Baweja

This paper investigates how films represent Shanghai's current global status, the historic globalization processes that have shaped the city, and the tensions between high-end and low-end globalization processes. This paper uses four films — *Skyfall* (2012, English, directed by Sam Mendes), *Meili Xin Shijie* [*A Beautiful New World*] (1999, directed by Shi Runjiu), *Yi ma de hou xian dai sheng huo* [*The Postmodern Life of My Aunt*] (2006, directed by Ann Hui), *Suzhou He* [Suzhou River] (2000, directed by Lou Ye) — to demonstrate how films narrate the impact of globalization processes that have shaped the architecture and urbanism of Shanghai. The paper begins by examining how *Skyfall* represents Shanghai as a glitzy skyscraper city, in a perpetual present, and purged of the historic processes that have shaped the city. *Meili Xin Shijie* is set in the context of the 1990s consumer revolution and the intense transformation of Shanghai through which the old city was pulled down to build new skyscrapers. It is the story of two people, Zhang Baogen and Jin Fang, who aspire to be consumers of this new world that is transforming Shanghai. They have been left at the margins of this consumer revolution and globalization processes that have

created the glossy Shanghai that we see in *Skyfall*. Thus, *Meili Xin Shijie* shows the globalization of Shanghai is an uneven process in which the benefits of globalization for the elite few create social chasms that can be hard to bridge. *Yi ma de hou xian dai sheng huo* represents Shanghai as an urban palimpsest, where drastic changes of political ideologies have resulted in radical transformation of architecture and urbanism. Consequently, the characters constantly wander through older layers of Shanghai juxtaposed with the new. The filmic representation of architecture and urbanism in *The Postmodern Life of My Aunt* depicts fragmentation and layering as visual tropes that spatialize how the characters navigate the city. *Suzhou He* represents how tensions between high-end and low-end globalization processes, have shaped the Suzhou River Bank. In the film, the river functions as a metaphor for globalization. It establishes Shanghai's identity as the treaty port that brought China into contact with international trade. The film signifies how global trade is closely tied to the globalization of culture. Through these films, this presentation will engage with unpacking the category of global as architectural and urban paradigm.

TEL AVIV "POSTMODERNISM": THE CITY'S 1980S–1990S FAÇADES REFLECT A DISRUPTION OF NEOLIBERAL PRIVATIZATION
Dana Silverstein Duani

Tel Aviv's architecture is identified with the buildings of the 'White City', which have been iconized and declared as a World Heritage Site by UNESCO. However, in addition to the iconic modernist fabric, the city's architecture includes a large number of buildings from the 1980s and 1990s. These buildings reflect a process of dramatic changes in the social, economic, and governmental structure of the city and are expressed in the urban planning processes and in the city's architectural language. This architecture is expressed on the façade design of Tel Aviv's 1980s–1990s buildings, and is identified on iconic buildings and on thousands of residential buildings that were built in those decades and are assimilated into the urban fabric.

This phenomenon is attributed to the socio-economic and political processes of a receded government and to the privatization of urban development and construction. These processes were also reflected in Tel Aviv, following the historic loss of the Labor Party in the 1977 elections to a more capitalist party. This resulted in adapting the Israeli design and space from the values and needs of the Labor movement to a different political movement and a new economic-liberal policy influencing the re-discovery of the modernist heritage. Up until then the modernist fabric of Tel Aviv was regarded by the public as old and outdated.

Even so, important structural processes in municipal planning took place in Tel Aviv in the 1980s and 1990s,

including the creation of a professional institutional urban planning division, in charge of regulating market-led development. Rather than demonstrating free market domination and the privatization of planning, Tel Aviv underwent a process of growing institutionalization in planning - a disruption to the neoliberal process of privatization.

The division implemented its vision for the city via statute, igniting conceptual planning, master planning and regulating on what is supposed to be a market-led development. Also promoting non-statutory planning and introducing the conservation discourse into Tel Aviv's planning. They established policies and design guidelines for private buildings, with a direct effect on the architectural culture and the creation of a new local architectural language in the city, Tel Aviv "Postmodernism". These guidelines and documents express the city's desire to communicate with the existing environment and to continue the architectural tradition of Tel Aviv.

By taking Tel Aviv's urban façade into account and effecting the gradual creation of a new architectural language, the disruption of the global neoliberal process of privatization that occurred in those years managed to turn disruption into continuity, thus promoting the city's traditional environment. This paper will present the changes that occurred in Tel Aviv's Planning Division in the 1980s and 1990s and the impact on the local architectural language, by examining the processes that occurred and the architectural language that developed in those years.

UN-ARCHIVING THE CITY
Howayda Al-Harithy

"Un-archiving the City" explores two interrelated strands of inquiry "city as archives" using Beirut as its case study, and "unarchiving the city" focusing on the August port explosion as a rupture/ disruption. It argues for unarchiving as a process of post-disaster recovery.

The paper tackles "unarchiving as recovery" by focusing on the neighborhood of Karantina in Beirut, Lebanon. Karantina is a site of multiple traumas and remains the most marginalized and vulnerable neighborhood in Beirut that houses refugees and low-income families. It is confined by natural and physical infrastructural edges that separate it from the city. Karantina's built environment is an overlap of historical evolution, spatial practices, and built fabric, further damaged by the port's blast of August 4, 2020. Today, Karantina is stigmatized, silenced, and excluded from participating in the narrative or future of the city, both in the process of "city as archives" and in "unarchiving as recovery"

The paper argues for "unarchiving as recovery" by looking at the post-disaster recovery processes in producing multiple future imaginaries. It challenges authoritarian narratives by exploring alternative and inclusive egalitarian methods of archiving of oral histories and socio-spatial prac-

tices. However, in this proposed project, the author aims to explore and highlight the socio-spatial narratives of the residents of Karantina in order to redefine the dynamic power of socio-spatial archiving, empower the inhabitants of the area, and form a step towards future recovery. The project aims at increasing the participation of a broader archival custodianship bound by ethics and legal reflection in an urban context, achieved by the participatory model of recovery that is community-based and bottom-up.

C2. TRADITION AND ECONOMIC REGENERATION

NEW LIVES FOR OLD TRADITIONS
Heba Safey Eldeen
Misr International University, Cairo, Egypt

CONSTRUCTING CIVICNESS: THE ARCHITECTURAL TYPE OF THE 'MUNICIPAL SERVICES BUILDINGS' FROM BRITISH HONG KONG TO THE SAR
Ying Zhou
The University of Hong Kong, Hong Kong, China

THE CONTINUATION OF DISRUPTION VIA THE YELLOW ECONOMIC CIRCLE: AN INFRASTRUCTURE OF POLITICAL ACTIVISM THROUGH EATERIES IN HONG KONG
Noella Tsz Wai Kwok
Independent researcher, Hong Kong, China

REGENERATION OF HISTORIC NEIGHBORHOODS THROUGH MARKET ROUTES — THE CASE OF AHMEDABAD
Vasudha Saraogi
Ahmedabad University, Ahmedabad, India

NEW LIVES FOR OLD TRADITIONS
Heba Safey Eldeen

Together with its sociocultural context, the present historic Cairo environment is totally different from the traditional one. While the reasons and consequences of the resulting discontinuity fall beyond the scope of this paper, yet, a sense of alienation and abandonment has developed among the inhabitants towards the historical and traditional buildings. While continuity is disrupted in both its physical and social terms, yet there is a growing interest in the adaptive reuse of old buildings as an approach towards repercussion. Repercussions in this manner are but a few echoes that resonate with old buildings as resources which broaden our choices for different times and places. However, some questions are evoked with respect to the values of authenticity; can such endeavors establish a connection between buildings and people? Can they help overcome the disparity and create a sociocultural impact of effectiveness? What values do such buildings possess? And how can such values create a certain order and offer something upon which we can operate?

Literature states that adaptive reuse serves several cultural and economic purposes, involving reviving abandoned buildings through preservation and conservation, raising

awareness of architectural heritage, as well as developing the sociocultural (and the economic) contexts and surroundings. The Egyptian government set some criteria for the building selection including the design value of the building, its appropriateness with respect to areas and capacity, its structural condition suitability for the required alterations (if any), the appropriateness for housing the required activities in the original spaces, the location within the urban context and the ease of accessibility within the vehicular and pedestrian routes, and its flexibility for the accommodation of special lighting, acoustical, firefighting, and/or any other contemporary quality and safety measures.

Evidently, the previous measures merely emphasize the buildings' physical entities. The question raises itself; does adaptive reuse come in as a sustainable option for the reclamation of tradition? This is the question the paper at hand attempts to answer. Its aim is to develop a theoretical foundation for a particular approach of adaptive reuse for the purpose of giving both life and authenticity to old buildings. The objective is to frame a model for operating old buildings as repercussions of traditions. The methodology is based on showcasing a number of recently reused old buildings in historic Cairo that offer activities and practices claiming to rejuvenate the essence of history and culminate a contemporary link with the past. Then, through observation and investigation, an empirical study evaluates the role and impact of those buildings in the reclamation of tradition among their communities in particular and among the Cairene society at large. Discussion of the findings proliferates the processes and factors through which we can conceive of an appropriate approach to reestablish a sense of continuity with the past that stems from the needs of the present and aspirations for the future. It is further expected to contribute to the intellectual foundation of this discipline and provide a valuable input to the wider discussion on adaptive reuse theory and practice in the future.

CONSTRUCTING CIVICNESS: THE ARCHITECTURAL TYPE OF THE 'MUNICIPAL SERVICES BUILDINGS' FROM BRITISH HONG KONG TO THE SAR
Ying Zhou

The 'municipal services building (MSB)' is an architectural type unique to the density of Hong Kong and shaped by its shifting political economy since its inception in the 1970s. With multiple programs vertically stacked into a single volume — from the wet market and food courts to a variety of sports facilities, libraries, theaters and other spaces for cultural functions — and located on state-owned land, the MSB today seems to represent a bygone era of civicness. The MSB's tectonic form and its institutional origin by the now-dissolved representative body of the Urban Council both express this civicness. In a prevalent developmentalist urbanism that con-

tinues to rapidly replace older buildings with new ones, the MSB, though a recent postwar spatial product, is a notable indigenous architectural type facing encroaching obsolescence.

This article will unpack the development trajectory of the MSB, contextualizing its inceptions as Urban Council complexes in the aftermaths of the civil disturbances from the late 1960s, the consequent shifts in the British colonial administration toward the provisions of the public, and the type's embodiment of these ensuing civic aspirations in what is otherwise known as an epitome of laissez faire governance. The construction of the Urban Council complexes by the then-newly formed and elected Urban Council and its tectonic language of architectural modernism exemplify the implementation of civicness in both idea and form. The disruptions and continuities resulting from the political economic transition of the Handover of Hong Kong to Chinese sovereignty, a decolonization of the territory sans independence, are also manifested in the genealogy of the UC complexes, renamed as MSBs after 1997, physically and institutionally. The ways colonial conceptions for the function of culture have been maintained, by a new chief-executive-appointed Leisure and Cultural Services Department (LCSD) in the MSBs, while the markets are outsourced in a growing reliance on private investment in the last decade, reveal the repercussions of the ongoing economic transition in the Special Administrative Region (SAR). That there have been no new constructions of the MSB since the 2010s in the SAR seems to magnify the precarity of this architectural type in the face of a growing erosion of municipal buildings.

Despite what is an emerging popular consciousness for historic buildings since the Handover, the concurrent condoning of the demolition of the architecturally-modern General Post Office and the mass protest for the preservation of an architecturally-classic service reservoir in the early 2020s, for example, call out a persistent popular affection biasing against architectural modernism, to which the MSBs' designs belong. In the face of growing obsolescence, the MSB, a type that is part of this overlooked genre of historical buildings, is thus worthy of further examination.

THE CONTINUATION OF DISRUPTION VIA THE YELLOW ECONOMIC CIRCLE: AN INFRASTRUCTURE OF POLITICAL ACTIVISM THROUGH EATERIES IN HONG KONG
Noella Tsz Wai Kwok

The paper explores political consumption as a form to continue networked movements by engaging with eateries. Following social gathering restrictions imposed due to the pandemic and the National Security Law's introduction, an organized protest is next to impossible. People who support the pro-democracy cause have sought alternative subtle ways of continuing their political activism, one of which is contrib-

uting to the "Yellow Economic Circle" (YEC). In its essence, proponents frequent "yellow shops" which supported the 2019 anti-ELAB protests; boycott "blue shops" and "red/black" shops, the former Hong Kong Police Force backers and the latter China-affiliated enterprises. Established by grassroots efforts, the initiative started as restaurant and café guides — the shops are meticulously screened and information is disseminated through social media platforms and mobile applications that are familiar to the general public. While it is a new way of re-discovering cities, the network of eateries has become a utopia and an infrastructure of political safe space, the two lenses through which this paper seeks to examine the YEC.

The concept of utopia can be used as a discourse and a set of practices to look at social movements. People aspire to use consumption as a tool to change society, creating utopias through political ideals [1]. The paper studies the characteristics that construct the utopia of YEC. Often, these are criteria in the screening process of deciding the inclusion of certain businesses in the YEC; the formation allows us to understand the collective identity through these spaces.

The notion of infrastructure can be defined as a built network "that facilitates the flow of goods, people, or ideas and allows for their exchange over space" [2]. Digital media has played an indispensable role in marking the spatial presence of the YEC, especially in providing a support system for small independent shops. This paper scrutinizes the modus operandi of YEC and its businesses to reveal how this social collective directly contributes to the political cause in a larger scope, such as the revived interest in food localism and the resistance against homogeneity in cities that are comprised of chain stores and big enterprises. Yet, the network of political safe spaces functioning as hubs for intellectual exchanges akin to coffeehouses and cafés seems to be an underdeveloped prospect in YEC. The few exceptions in Sham Shui Po and Foo Tak Building are cited as case studies to cogitate the potential of facilitating the actual evolving discourse of the political movement.

The YEC is a dérive — a psychogeographical tool for cities; the duo of lenses enables us to speculate the future of this system — does it have the means to sustain the political cause or is it a mere display of a nostalgic exoticized aspiration of Hong Kong?

REGENERATION OF HISTORIC NEIGHBORHOODS THROUGH MARKET ROUTES — THE CASE OF AHMEDABAD
Vasudha Saraogi

Historical and Cultural narratives have resulted in the creation of Historic Neighborhoods as spaces that have a multiplicity of values attached to them. These areas not only boast of architectural values but also appeal to historical, aesthetic and symbolic value systems. Thus, historic neigh-

borhoods are cultural assets that can be conserved, enhanced and leveraged to sustain these cultural spaces and make them economically viable. The multiplicity of approaches and professionals working with Historic Neighborhoods put these spaces at the helm of the debate: "Conservation or Development?". Conceptualizing "conservation" and "development" as two distinct concepts reflects the mutually exclusive approach towards these inter-related domains and results in these historic neighborhoods sliding economically and physically backwards owing to the overuse of obsolete limited economic activities and inadequate physical infrastructure. This, in turn, impacts the ability of those neighborhoods to leverage their heritage values to their true economic potential.

Historic neighborhoods tend to experience a breakdown of essential services and turn into stressed assets. The inadequate infrastructure not only impacts the resilience of the historic neighborhood but also the heritage valuation of the area in context. Furthermore, the study proposes urban development and its sub-components like Urban Heritage Regeneration as a composite term that brings in economic growth, and social and physical infrastructure up-grade, and thus enabling continuity to make the historic neighborhoods relevant, resilient and responsive to the changing needs of the residents. Development-guided Urban Regeneration and Conservation in historic city neighborhoods face several roadblocks but emphasize the need for private sector participation and an entrepreneurial approach that fosters contemporizing of those historic neighborhoods. Site sensitive incorporation of Urban Development and modern infrastructure in the historical fabric not only makes the neighborhood sustainable but also renders heritage zone management a reality. Entrepreneurial approaches to heritage-sensitive cluster development within historic neighborhoods may be the solution to layered and balanced growth, asset development, efficient value leveraging and resilience building that guarantee continuity of such neighborhoods.

In an attempt to further the vision of sensitively enabling continuity of historic neighborhoods with an undertone of economic viability, the study evaluates the possibility of such heritage values to be leveraged in such a way so as to create a win-win solution and minimize the trade-off between infrastructural development and heritage conservation while proposing development as fundamental to the revitalization of historic urban neighborhoods. The paper attempts to conceptualize a framework that bridges the gap between planning, conservation and business/economics and assesses a heritage-sensitive regeneration approach that uses Impact Investment Funds and subsequently entrepreneurial class of action to regenerate a historic neighborhood in Ahmedabad.

The aim of the study is to propose development-led regeneration strategies for the continuity of the historic neighborhoods of Ahmedabad, India, which assume a synergetic class of action between multiple stakeholders. The development of historic neighborhoods must be regarded as a necessary and inclusive strategy for the regeneration of a neighborhood in particular and historic cities in general.

A3. NATIONS AND RUPTURES

HISTORICIZING RAPTURE: THE DISSOLVE OF THE ARCHITECTURAL ROLE IN ZIONIST NATIONAL HOUSING
Yael Allweil

This paper looks into a perplexing moment in the history of Israel-Palestine housing enterprise, as a long ongoing history of gain and loss of individual and national home: the moment of rapture in the role of housing as a designed cultural product, revolving around which Israeli architectural culture of nation building has traditionally articulated itself.

Housing has been the key strategy and raison d'etre of Zionist nation building over three distinct historical periods: pre-state accumulation of future-citizens, state-period consolidation, and post-67 expansion beyond state borders. In their role in shaping the deep relationship between individual and collective national home, architects and the disciplinary premise of architecture have held an important 'seat at the table' in the Zionist homeland enterprise. Housing has thus shaped the modern profession in Israel-Palestine, producing a two-way impactful relationship between modern architecture and the Homeland enterprise.

However, since the late 1970s, Israeli architecture culture has abruptly turned away from housing as key disciplinary premise, towards designing urban public spaces and public buildings. This process, which occurred more or less simultaneously worldwide, is theorized in contemporary scholarship with global financialization processes which, since the 1980s, have rearticulated the value of housing from a social to a market product. These processes have transferred responsibility for housing provision from the public to the private sector and to the dwellers themselves. Research regarding these processes falls primarily within the scope of sociology, economics, demography, and planning. But these disciplines engage housing as being simply the end-result of overarching processes, rather than as designed cultural landscapes such as the Zionist nation building enterprise.

This paper focuses on Ramot Polin Estate in East Jerusalem, designed by Zvi Hecker as part of the Judaization enterprise of Jerusalem post-1967. Employing experimental beehive-like tetrahedron-based compact space packaging and factory manufactured prefabricated elements, Ramot Polin housing embodied experimentation in several modes of architectural design including flat layout, construction technologies, and urban design. Built in 1972, Ramot Polin is now the 'Israeli Pruitt-Igoe', the last state-funded experimental architecture in mass housing, deemed a terrible failure at the expense of disenfranchised dwellers, thus the nail in the coffin of public housing in Israel.

Examining this case study of architectural experimentation and 'failure' as a moment of rapture in the role of architecture in the Zionist homeland enterprise, this paper aims to contextualize the global processes of state desertion of citizen housing via historiography of a case study whose stakes and repercussions challenge accepted theory and narratives.

NARRATING DISAPPEARANCE: THE POLITICS AND POETICS OF THE PAST AMIDST CRISIS
Cecilia Chu

Writing on the eve of the transfer of Hong Kong's sovereignty from Britain to China in 1997, cultural critic Ackbar Abbas suggested that decolonization had not ushered in a critical 'postcolonial consciousness' amongst Hong Kong citizens, who had yet to develop effective strategies to interrogate the colonial past. Amongst various cultural forms, Abbas singled out the preservation of architecture as the most problematic. This is because, as the main material support of visual ideology, preservation tends to present the past in romanticized built forms that 'give us history in site, but also

keeping history in sight'. Culture as preservation then, Abbas concludes, leads not to the development of a critical sense of history but to the disappearance of history, where preserved buildings — now construed as 'heritage' — have kept the colonial subject in place, occupied with gazing at images of identity.

Taking Abbas's thesis as a reference frame, this paper examines how Hong Kong's architecture has been used as a key element for narrating the city's past in three different historical moments: the early 1880s, which saw the colony undergo an extraordinary property boom that led to accelerating redevelopment in the central city; the mid-1930s, a period followed by a prolonged recession with businesses and real estate developers calling to boost the economy with a series of new building schemes; and the 1990s, a time preceding the transfer of Hong Kong's sovereignty from Britain to China with a surge in the citizens' interest in preserving the territory's built heritage. While concurring with Abbas's critique of the problematic nature of preservation and tendency to romanticize Hong Kong's urban past, this paper suggests that a closer examination of each set of narratives about architecture and urban change in the three periods proves that each represents specific responses to emergent economic and political crises of its time, where the past was rendered a powerful resource to mediate senses of uncertainty and growing desires to secure a cultural identity amidst the crisis. It is argued that a comparison of these narratives enables not only a better understanding of the modes of urban development and politics of identity in the three periods, but also the continuities and discontinuities of urban processes that have shaped the forms and norms of Hong Kong's built environment across time. Crucially, the attention to the perspectives of different social actors and the moral claims associated with the 'disappearance' of built forms illustrates both the shared sentiments about the city's colonial past as well as the divergent values ascribed to building properties that constitute its urban landscape. The findings from this study will contribute to existing scholarship on Hong Kong's planning history by highlighting the dialogic processes through which different constituencies participated in the ongoing remaking of the built environment and the construction of enduring discourses about Hong Kong and its urban milieu.

RUPTURES AND DISRUPTIONS AS INNOVATIVE TURNS: INTERPRETING CHANGES AND ANTICIPATING POSSIBILITIES IN BUILT ENVIRONMENT IN AND AROUND THE WALLED SETTLEMENT OF LOMANTHANG, NEPAL
Neel Kamal Chapagain

This paper is based on a fundamental assumption that traditions and traditional settlements are living heritage, hence they are not static but always changing and evolving in response to diverse contextual factors. The paper argues that significant changes are often triggered by ruptures and disruptions of different scales and intensities, and that they are key to our understanding of the evolution of traditional environments. The case of a 15th century earthen walled settlement of Lomanthang as well as its surrounding cultural landscape in North-western Nepal helps us explore this phenomenon. The intent of this paper is to present a critical interpretation of the traditional environment that accounts for such ruptures and disruptions as innovative transitions. Some of these innovations last long and some disappear in response to periodic ruptures and disruptions.

The establishment of the walled settlement of Lomanthang as the capital of the then Kingdom of Lo was an outcome of what could be considered as a political rupture within a larger Tibetan Kingdom in the 14th–15th century. Though Lomanthang has been a living settlement for the past six centuries, there are other ruins of abandoned settlements hinting of ecological and socio-political ruptures that took a toll on them. In recent years, there has been a case of a small village relocation owing to water crisis — a visible sign of perhaps a major rupture of our time, climate change. The building of a vehicular road through the region in the past two decades seems to be another planned rupture that is triggering changes in the landscape and built environment in the area otherwise featuring only earthen art and architecture. The seasonal migration of the young populations to the south of the Himalayas for an active economic engagement during otherwise dull winter months, has been another invisible rupture across the decades triggering slow transformations of both the culture and landscape. The 2015 earthquakes in Nepal were certainly caused significant disruptions as well. The question lies in the acknowledgement and interpretation of these ruptures and disruptions when we study building cultures and traditional environments. These phenomena are both constructive and destructive but they can be interpreted as innovative turns because even the destructive turns offer opportunities for innovation.

So, what is needed is some kind of framework to deal with these nuances. Does Theory of Disruptive Innovation from the business world help, or do we fall back to Darwin's Theory of Evolution? Or does Maslow's pyramid still hold true for understanding societal priorities? The core of all these discussions perhaps relies on how we understand the

change — both in long range ruptures as well as occasional but powerful disruptions. This paper attempts to reflect on some of these threads by using an empirical case of the walled settlement of Lomanthang as well as its surrounding cultural landscapes in Nepal. It probes some of the theories in exploring the case. However, the paper does not aim to build a theory at this point; it is rather a groundwork for further research on the topic.

REPRESENTATION OF A NATIONAL IDENTITY:
THE CASE OF THE KUWAIT NATIONAL MUSEUM
Deena Al Jassar

National Museums are often regarded as instruments to express a nation's identity and as evidence of nationhood. Governments often utilize museums to offer an image of progress and nation building, where recent developments in the Gulf Cooperation Council (GCC) led to the unprecedented growth of national museums. Kuwait was the forerunner in this field. The 1960s saw Kuwait, with its newly gained independence from the British, create a collective national identity through a massive program of oil-funded infrastructural and architectural building. One of the most notable efforts was the establishment of the Kuwait National Museum (KNM). Founded in 1957, KNM has undergone a lot of attempts to represent a Kuwaiti national identity, a project which has been questionable since its inception and throughout its lifetime.

This research measures the ability of the architecture and displays of the KNM to express a collective national identity through four iterations of the KNM: 1. Sheikh Khaza'al Bin Merdaw's Diwan; 2. Bait Al-Bader; 3. Ecochard's KNM pre-Gulf War; 4. Ecochard's KNM's post-Gulf War expansions. Through qualitative and quantitative methods and by drawing on Anthony Smith's ethnosymbolist theory, the research undertakes an exploratory case study to investigate the national identity represented during the lifetime of the KNM. The research reveals that the museum depicted more national identity elements in its earlier years. In its latter years, many factors have caused the collective identity portrayed at KNM to decline.

PARADIGM SHIFT BETWEEN MODES OF RESILIENCE AND PRODUCTION OF OPPORTUNITIES:
AN ANALYTICAL NARRATION OF YOUTH EVERYDAY LIFE IN PALESTINE
Maha Samman, Sahera Bleibleh

Youth are mostly the architects who shape their societies as they are driven by local-global factors. In Palestine, the youthscape is shaped by the dynamics of asymmetrical power, within challenging geopolitical conditions under the Israeli occupation. Despite individual discrepancies, the Palestinian youth struggle for quality life while encountering everyday uncertainties. This research questions the perception of everyday life among the youth (aged 18–25 years) of Beit Hanina neighborhood in Jerusalem, those mainly born after Oslo Agreement in 1993, while crossing checkpoints around Jerusalem. Based on a mixed methodology, this research combines theories of space and everyday life of De Certeau (1984 & 1998), and self-organizing concepts of Portugali (2000), with a survey to investigate the correlation between youth experience and the Israeli colonial infrastructure. A conceptual framework was adopted to triangulate space, time, and youth experience towards modes of resilience in Jerusalem and the results were analyzed through the intersectionality between the emergent patterns of youthscape practices of everyday repertoire and sense of agency to produce a new paradigm of opportunities. The research explicates the ways the youth negotiate their everyday life practices between their own modes of resilience and production of opportunities, through which they reshape the youthscape in East Jerusalem.

B3. CITIES IN CRISIS

SEOUL'S 10-MINUTE CITY PROJECT: THE FORMAL AND DIY CONFIGURATIONS
Jieheerah Yun
Hongik University, Seoul, Republic of Korea

AN EMERGING URBAN NETWORK UNDER THE COVID-19 PANDEMIC: HONG KONG IMMIGRANTS IN A HISTORIC CITY IN TAIWAN
Ping-Sheng Wu, An-Yu Cheng
National Cheng Kung University, Tainan, Taiwan

ARCHITECTURE, PHILOSOPHY AND THE MORALITY OF BUILDING AND DESTRUCTION OF CITIES
Mohamed Abdelmonem, Andrew Knight
Nottingham Trent University, Nottingham, U.K.

CLIMATE CHANGE AND THE UNTOLD STORY OF ECOANXIETY
Manar Zaki
American University in Cairo, Cairo, Egypt

SWIMMING STUDIES: DIVE-IN AT THE MONSON MOTOR LODGE (1964)
Arièle Dionne-Krosnick
McGill University, Montreal, Canada

SEOUL'S 10-MINUTE CITY PROJECT: THE FORMAL AND DIY CONFIGURATIONS
Jieheerah Yun

South Korean government has embarked on a city-wide project to promote the concept of a 10-minute-city, where everyday activities such as shopping, taking a stroll in a park, and reading in a library are possible within a 10-minute distance. The "Three Year Life Social Overhead Capital (SOC) Plan" promotes higher quality of life, better infrastructure, and balanced growth. Although this plan was officially announced in 2019, its goal became more urgent as Covid19 measures began to constrict many urban services residents used to take for granted. While the state had the tradition of making three or five-year economic growth plans, 2019 SOC plan was different in the sense that it emphasized the quality of life and equity in access to urban amenities.

Yet even before the plan was executed, many residents of Seoul had appropriated and made informal use of urban spaces to suit their needs. With the onset of the COVID-19 pandemic, vernacular responses included previously less used open spaces for picnics, exercises, and meeting friends,

as well as for informal economic activities. While Seoul and other South Korean cities have been characterized as having highly interiorized urbanism (King 2018, Kim 2021), such interiorized urbanism has reached its limit in the context of the pandemic. With indoor activities associated with higher health risks, many have turned outdoors and looked for ingenious use of open spaces. The sudden rupture in the interior-focused urbanism, partly prompted by the pandemic, has affected various urban sectors.

This paper examines urban spatial uses that have intensified after the start of COVID-19 and how such spatial reinventions can inform the policy direction of the SOC plan put forward by the state. By analyzing the informal activities of both ethnic Koreans and ethnic minorities in the case study sites, this paper argues that informal activities are interpreted and treated differently, even though the actors have similarly multiple motives behind informal practices. While many studies recognized a blurring boundary between the formal and the informal, the subject of urban informality was primarily limited to economic activities or need-based informalities whereas civic minded re-appropriations of open spaces are categorized as DIY urbanism. This study problematizes the dichotomy of urban informality and DIY urbanism, expanding the current conceptual boundaries of informality and DIY urban activities.

AN EMERGING URBAN NETWORK UNDER THE COVID-19 PANDEMIC: HONG KONG IMMIGRANTS IN A HISTORIC CITY IN TAIWAN
Ping-Sheng Wu, An-Yu Cheng

This paper focuses on the strategies of a new community, Hong Kong immigrants, in Tainan City, the oldest city in Taiwan settled around 400 years ago. This young community has grown in numbers just in the last decade. However, they established an online food order network with an idea derived from a local and traditional social-spatial unit in the city, *'li'*. In this paper we illustrate that with crisis comes opportunity, as the physical separation led to a closer and functional business and emotional network under the COVID-19 pandemic.

As a traditional Han settlement of immigrants, civilians in Tainan City once formed a cross-ethnic-group civil defensive system about 150 years ago. This system was based on the cooperation of local temples. At that time, the temple's Jing, or its religious sphere, possessed a defensive posture. This system was basically weakened in the following trend of colonial urbanization and modernization introduced by the Japanese government (1895–1945) and magnified by the R.O.C government after WWII. In the urban area developed after WWII folk belief was individualized. Religious community was no more that necessary force grouping people together.

'li' was a very basic administrative unit established by R.O.C. government. It symbolized the control and penetra-

tion of society by the national power. After the 90s, the control of the governing authority loosened and the *'li'* turned into a scope of neighborhood. Under the pandemic of COVID-19, the Hong Kong immigrant group re-coined this term as a cyber-concept covering the whole urban Tainan City, both the historic and the new districts. It was an identified symbol claiming their struggle of livelihood earning and their pursuit of being members of this historic city. Under this idea, a network of shops and stores was established and ran a business model combining online shopping, group buying, delivery and takeout, apps and cross-store loyalty card, etc. In short, the pandemic has been more like a driver for the Hongkongers to collectively work out a set of strategies to enhance their internal cohesion and to have a positive role in reshaping the traditional environment.

ARCHITECTURE, PHILOSOPHY AND THE MORALITY OF BUILDING AND DESTRUCTION OF CITIES
Mohamed Abdelmonem, Andrew Knight

This paper aims to investigate the relationships between architecture, philosophy and moral duty toward the preservation of the urban fabric and architecture of our cities. It looks at how discourses of architectural theory and philosophy have emerged, changed and evolved in the context of post-war destruction, reconstruction and preservation of cities and their historic core. The destruction of built heritage is to a large extent critical to the understanding of human history that has experienced significant ideological and philosophical shifts such as what has been witnessed across Europe for most of 19th and 20th centuries. In fact, architecture and urban heritage have always been a tactical target during conflicts and at war zones driven by enforcing cultural change and engineered attempts of the erasure of urban memory. Robert Bevan in his seminal book and subsequent film, The Destruction of Memory: Architecture at War (2006) asserts that the destruction of architectural and iconic buildings is a tactic often conducted well away from the front line. Its aim is the pursuit of ethnic or cultural cleansing by other means, of the rewriting of history in the interests of a victor reinforcing their control of the conquered land.

On the other hand, Kant's Groundwork for the Metaphysics of Morals focuses on the power of scientific progress and doubts about the value of metaphysics. As argued by O'Neil (2013) despite Kant's formality, this ethical outlook is both fertile and has real practical importance in guiding our actions. Kant asserts the importance of humans as autonomous beings with rational capacity, and highlights "the concept of duty, which includes that of a good will, exposed however, to certain subjective limitations and obstacles" (Kant, 1785, 62). If a duty is something that is morally required, we act from duty when we have a good will. What do we reveal, communicate, reproduce have consequences. Such

inherent pressures would have an effect on the rational thinking and the moral duty of the individual versus society, hence on the act of destruction and preservation. It begs the questions of the subjectivity of heritage and how man becomes an embodied form of heritage itself.

The ethical enquiry will bring the lens of philosophy to the analysis of the frequently recurring wars and conflicts, during which the aggression towards buildings and places result in massive destructions, leaving huge decisions to be made in its aftermath. The concept and notion of duty towards those decisions have not been interrogated before. Hence, this paper provides a genuine theoretical investigation supported with case studies in the Middle East and Europe.

CLIMATE CHANGE AND THE UNTOLD STORY OF ECOANXIETY
Manar Zaki

Climate change has been manifested through numerous phenomena that are creating disruption, disequilibrium and ultimately a state of anxiety. We are currently observing an unprecedented rise in severe weather conditions that are disrupting people's livelihoods, such as floods, hurricanes, storms, droughts, wildfires, heat, or cold waves. People are losing their lives, or forced to dislocate, due to such natural disasters. Diseases are spreading, crops and plants are destroyed, animal species are endangered, and some are dying. And amidst all that, fossil fuel is still drilled, coal and minerals are mined, and our carbon footprint is increasing. All such human activities escalate the planet's temperature and result in dire consequences to our environment and our health, whether physical or mental. The imbalance created in the planet's environmental conditions has consequently caused a rupture in mental health, and ecoanxiety has become one of the adverse indirect repercussions. Not quite recently, a sense of urgency has been spreading in the literature of climate change, evoking a call for action, and requesting commitment from us all: individuals, communities, and countries. Therefore, establishing the link between the climate crisis and ecoanxiety can help restore our cognition of our roles in saving the planet, salvaging our health and preserving and conserving, environmental resources for future generations.

Hence, the proposed research attempts to theoretically analyze the concept of "ecoanxiety," and to provide a classification of the reasons behind this condition. The aim is to dissect the construct and search the literature for means to resolve the climate crisis gradually and realistically and in turn proactively address the issue of "ecoanxiety." Ultimately, it has become critical to manage the climate crisis through a better understanding of the whole spectrum of associated adversities, including the concept of "ecoanxiety" and by presenting practical steps to move forward.

SWIMMING STUDIES: DIVE-IN AT THE MONSON MOTOR LODGE (1964)

Arièle Dionne-Krosnick

On June 18, 1964, a protest at the segregated pool of the Monson Motor Lodge in St. Augustine, Florida, ended when the hotel manager poured acid into the water to expel black and white protesters. Images of the attack circulated across the world garnering support for desegregation and impelling the local government to act, just days before the signing of the 1964 Civil Rights Act. This paper provides an in depth exploration of the "dive-in" protest at the Monson Motor Lodge as a moment of rupture of the quotidian practice of segregation as the spatial status quo. Fundamentally challenging the norms and traditions ruling the white-supremacist classification, division, and restriction of space according to race, this protest reflects the ways in which the political activism and agency of Black communities in urban sites related to swimming came to symbolize and actualize demands for equal access to public space.

Pools are community and family meeting places, where one could swim, sunbathe, and socialize; yet they are also sites with a distinct visual and physical intimacy not easily matched in other public urban spaces. Pools became sites of social conflict as places where community life was fostered, monitored, disputed, and ruptured. The methodology for this paper is based on visual analysis, extrapolating the historical, spatial, and socio-cultural conditions of swimming pools as protest sites and the role of architecture in facilitating moments of rupture. This research answers questions such as: How did desegregation protests disrupt the everyday built environment of the Monson Motor Lodge and produce conditions for change? What were the repercussions of this protest on the spaces of the city? What architectural and urban conditions does the segregated space of the pool reflect about the continuity of American racial oppression?

This case study forms the basis for a chapter of my PhD dissertation *Swimming Studies: Pool Segregation in the United States (1950–70)*, which theorizes the urban protests of the civil rights movement that took place at, and around, swimming pools as highly contested sites of socio-political activity with deep repercussions on the architecture of American cities. Through a series of interrelated case studies focusing on specific protests, this spatial history unpacks how the conflicts over discrimination and exclusion of Black people from public swimming infrastructures are emblematic of systemic racism in the United States and anti-Blackness in the built environment. The civil rights protests sought to address and redress conditions of uninhabitability for Black communities, such as segregation, surveillance and control, unequal access, and disinvestment, all unequal circumstances reflected in the access and exclusion, hypervigilance, and funding of public swimming pools. Deeply considered spatial tactics of civil resistance, such as demonstrations and marches, and civil disobedience, like sit-ins and blockades were adapted to the specific conditions of protesting segregated swimming spaces. The inequitable spatial conditions in cities indelibly shaped Black political organizing, and in return public protests affected changes in the urban built environment by intervening, challenging, and rupturing the typical use and function of public space.

C3. HERITAGE DISCOURSES

TRANSNATIONAL DIALOGUES ON NEW HERITAGE APPROACHES

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RURAL LANDSCAPES CHANGES UNDER COLLECTIVE ACTIONS: A CASE STUDY OF LONGXIAN VILLAGE IN QINGTIAN COUNTY (CHINA)

Shan Zhou
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PROBLEMATIZING THE ELEMENTS OF "THE PAST" AND THE RELATED HERITAGE VALUES FROM THE UNESCO WORLD HERITAGE FRAMEWORK: THE CASE OF CHIANG MAI, THAILAND

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REVIVAL OF TRADITION IN CONTEMPORARY ARCHITECTURE (SUB-PATTERN HYPOTHESIS IN ARCHITECTURE) — A CASE STUDY IN IRAN

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URBAN REGENERATION AS AN APPROACH TO RETAIN TRADITION AND HERITAGE IN QUSEIR — A RED SEA PORT CITY

Manar Al Gammal, Amany Saker
October 6 University, Cairo, Egypt

TRANSNATIONAL DIALOGUES ON NEW HERITAGE APPROACHES

Monica Schlee, Vera Tangari, Rubens Andrade, Rafael Ribeiro, Flavia Nascimento

On November 16, 2020, a global call for action — the Our World Heritage (OWH) initiative — was launched to renew the spirit of the World Heritage Convention and advance the protection of Earth's treasures. As part of the OWH initiative activities, in November 2020 and March 2021, two roundtables were held — called Regional Dialogues, for Africa and Latin America. During the month of June 2021, a 24-session global webinar (globinar) on New Heritage Approaches was promoted and coordinated by the Federal University of Rio de Janeiro and the University of Bologna, in partnership with other universities and institutions worldwide.

The June 2021 New Heritage Approaches globinar sessions expressed the results of the discussions held in monthly meetings with a collaborative network of partners focusing on five main topics: 1. Concepts, 2. Methodologies, 3. Heritage integration and connection, 4. Narratives on perception and interpretation of heritage and 5. Management processes.

In addition, two courses in Master's programs were offered: in October 2020, at the Federal University of Rio de Janeiro (Universidade Federal do Rio de Janeiro), and in April–May 2021, in a joint action between the Federal University of Rio de Janeiro (Universidade Federal do Rio de Janeiro) and the University of São Paulo (Universidade de São Paulo).

The 2021 debates were a great experience of co-learning and knowledge exchange, made possible by the voluntary involvement of diverse civil society participants, including heritage professionals, researchers, site managers, activists of popular movements, indigenous and other traditional community leaders, artists, representatives of private institutions and protection agencies and students.

This article registers the globinar synthesis, including the main results achieved, the main challenges, considerations arising from the debate, key issues and the main recommendations that emerged during discussions of the theme, presenting ideas regarding the World Heritage system and Operational Guidelines; local communities engagement and capacity building; concepts and methodologies; assessment and monitoring systems; and heritage economics and sustainability.

To conclude, we highlight the main lessons learned and the role of transnational dialogues to peripheral countries. It is fundamental to include the periphery and the marginalized voices in the World Heritage system.

UNESCO and States Parties need to recognize the multitude of voices and multiple sectors of different civil and political societies. Moreover, recurrent conflicts resulting from unequal, prejudicial or discriminatory behaviors and stances must be acknowledged. In order to galvanize the lessons learned, it is critical to increase partnerships and collaborations with local universities, local non-profit-organizations, local grassroots movements, local governments and local media.

RURAL LANDSCAPES CHANGES UNDER COLLECTIVE ACTIONS: A CASE STUDY OF LONGXIAN VILLAGE IN QINGTIAN COUNTY (CHINA)
Shan Zhou

The current study aims to analyze a rural settlement in the southern mountainous area of Zhejiang Province, China, focusing on the transformation of the rural landscape in a

specific context. Longxian Village is a historical village with hundreds of years of tradition of raising fish in rice fields, and was listed in Globally Important Agricultural Heritage Systems (GIAHS) by the Food and Agriculture Organization (FAO) in 2005 for its rice-fish system; its unique land use patterns and agricultural landscape are an important part of the cultural heritage. At the same time, as an overseas Chinese village, the vast majority of its villagers live abroad since 1905. After two booms of building residential houses in the 1980s and early 21st century, the architectural texture of Longxian Village has changed dramatically, and the style of residential houses has changed from traditional white-walled and black-tiled courtyards to large-volume houses, and the main public space of the village has also been transferred. However, the traditional custom of fish farming in the rice fields still shows tenacious vitality. This study uses field research to observe the physical environmental characteristics of this village. Through literature research, the historical process of landscape change in Longxian Village is investigated. Through on-site interviews and questionnaires, the physical elements that constitute the characteristics of the village in the minds of villagers were extracted. The changes in the characteristics of private and public spaces in this village indicate that this rural landscape has been formed in several special stages, all of which are based on the villagers' common values and collective actions.

PROBLEMATIZING THE ELEMENTS OF "THE PAST" AND THE RELATED HERITAGE VALUES FROM THE UNESCO WORLD HERITAGE FRAMEWORK: THE CASE OF CHIANG MAI, THAILAND
Komson Teeraparbwong

The current research stems from the fundamental framework of UNESCO approach, and the challenge faced due to the UNESCO World Heritage's new adopted concepts on the approach of Historic Urban Landscape (HUL) and the Sustainable Development Goal (SDG). The historic town of Chiang Mai, Thailand, has been targeted to be on the World Heritage list in the near future. However, there is a need to understand the historic site's values of "The Past", on the one hand, and to realize their problematic significances against their existing conditions within "The Present" urbanism, on the other. This paper starts from the attempt to unfold the theoretical framework of both SDG and HUL criteria. It is an "in-situ" survey on the focus contextual areas of the historic town of Chiang Mai in order to understand how the contemporary context of "The Past" can become the potential reference point for future sustainable development, especially through the lens of HUL approach as described on the operational guideline by UNESCO World Heritage process of nominations management and protection plan. The elements of "The Past" will be identified and assessed through the de-

veloped analytical framework that is suited for Chiang Mai's future urban growth. Also the paper will illustrate the results of observation regarding the way the elements of "The Past" have manifested themselves in the contemporary urban conditions. The outcomes from the research investigation will be illustrated and categorized according to their sustainable potential or problematic nature for SDG in three groups which are a) the "remaining" Past, b) the "continuing" Past, and c) the new "disruptive" Past. is the purpose is to unfold the concerning and changing values that new interpretations of those "elements of The Past" can actually have their future sustainable roles within the contemporary Chiang Mai Urbanism.

REVIVAL OF TRADITION IN CONTEMPORARY ARCHITECTURE (SUB-PATTERN HYPOTHESIS IN ARCHITECTURE) — A CASE STUDY IN IRAN
Omid Ebrahimbaysalami

Nowadays, people's lifestyles are influenced by the speed of technological and industrial progress, which means that vernacular architecture can no longer meet the demands of new generations. As trust in vernacular buildings has been lost, they are being replaced more and more quickly by contemporary methods, especially in developing countries such as Iran, which are just an unfounded imitation of prepared architectural forms without taking into account the unique traditions and social and environmental patterns of the region. This phenomenon has disturbed the relationship between tradition and architecture. Therefore, finding a method to adapt vernacular architecture to contemporary approaches in order to meet current demands and, at the same time, preserve traditional patterns is a crucial challenge that needs to be addressed. In other words, how can vernacular architectural patterns be considered and not ignored in contemporary buildings so that the rhetoric can be put into action in new circumstances to appreciate and apply vernacular knowledge and ensure the persistence of the past in the present and the future. Conclusions are made through a case study in Iran's Khorasan-Razavi province, where new construction methods have ruptured the historical chain of valuable traditions, particularly in rural areas.

This research recommends a new idea to revive confidence in vernacular architecture, which could restore the destroyed traditional chain and connect the past with contemporary architecture. The result could open a new discourse in the study of vernacular architecture to use new and upcoming social changes as an opportunity for improvement. The idea could also address similar problems in other parts of the world, especially when an area has lost its traditional and vernacular trust. In this study, a new hypothesis, the architectural sub-pattern, is highlighted to interpret the traditional and vernacular patterns in new contexts and illustrate a new methodology to revive the traditions in contemporary ap-

proaches. This hypothesis explains how architecture can be updated to respond to people's changing needs while preserving traditional identity. In other words, it shows how to create a sub-pattern in architecture that plays an interdependent role in the structure of the main architectural patterns to adapt them to the new circumstances created by the new social demands. The purpose is to maintain the connection between the main social, traditional and vernacular architectural patterns and lead them to outstanding development progress.

URBAN REGENERATION AS AN APPROACH TO RETAIN TRADITION AND HERITAGE IN QUSEIR - A RED SEA PORT CITY
Manar Al Gammal, Amany Saker

In Egypt, most of Red Sea cities, especially Quseir, at present, share a serious deterioration of their urban heritage and city old core. Many reasons could be contributing to this. A change in the culture and behavior of the local community may have occurred. Those living in this urban heritage environment are looking down on traditional architecture and urban morphology. The philosophy of nations across the globe is to value and take pride in what is local. But in some areas of Egypt, what is local is regarded as of lower worth and value. A considerable number of the new generation is not proud of their local urban heritage. Paul Oliver's notion of tradition and the concept of "Handing Down" provides a crucial key to understanding traditional architecture and built environments where it explains the actual process of transmission from one generation to another. Such debate initiates many questions, such as, what happened to the "Handing Down" process of tradition or, in other words, heritage in the community of Quseir; why is it that some Egyptians are not aware of the concepts of traditional architecture and heritage with and somehow deal with the two concepts as one? And with the present ongoing sustainable development initiatives in Egypt and all over the world, the main question is how can urban regeneration as a conservation strategy be a tool of handing down tradition or, in other terms, sustaining tradition including tangible and intangible heritage through different generations? The research aims to study one of the oldest port cities of the Red Sea which is Quseir, its urban heritage and structure, in view of defining tradition, place identity, and heritage. It also investigates how urban regeneration as a conservation strategy can be a tool to revive tradition and heritage.

A4. DISRUPTIVE REALITIES

RECONCILING TRADITION AND MODERNITY: RESPONSES TO THE DISRUPTION OF WAR IN INTERWAR GERMAN ARCHITECTURE
Deborah Barnstone
University of Technology Sydney, Sydney, Australia

DISRUPTIVE VILLAGIZATION IN LATE COLONIALISM: SPATIAL ETHNOGRAPHY FOR A POSTCOLONIAL CARTOGRAPHY
Tiago Castela, Rui Aristides Lebre
University of Coimbra, Coimbra, Portugal

DISRUPTIVE REALITIES: EXPLORING THE PARADOXES OF ARCHITECTURE AND SOCIAL CHANGE
David Franco
Clemson University, Clemson, USA

PANDEMIC, TRADITION AND CHINA'S 'INSTAGRAMMABLE' WET MARKETS
Xinhui Chen
The University of Hong Kong, Hong Kong, China

FEMALE DISRUPTIONS OF TROPICAL MODERNISM: JANE DREW AND MINNETTE DE SILVA DESIGNING THE SOCIAL IN THE TROPICS
Inês Nunes
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RECONCILING TRADITION AND MODERNITY: RESPONSES TO THE DISRUPTION OF WAR IN INTERWAR GERMAN ARCHITECTURE
Deborah Barnstone

The disruptive force of World War I is usually posited as a catalyst for substantial political, social and economic change in Germany after 1918, but the war also helped cause an unusual situation in which architects intentionally chose to reconcile tradition and modernity in their work. They did so by combining traditional and modern aesthetics, building materials, and construction systems in every way imaginable — a clever response to the strong German sense of Heimatgefuhl, or feeling of home, which permeated local culture. Contrary to the picture usually presented in architectural histories, one in which modern architects totally reject all traditional values, those practicing in Germany between the wars embraced every combination possible as a pragmatic response to interwar housing demands, economic imperatives, and local taste.

The destruction of housing stock, especially in East Prussia and Silesia, coupled with a dire pre-existing housing shortage before the war, and the expulsion of millions of Germans from the East, precipitated a national housing crisis of over a million units in the 1920s. The Weimar government responded with various legislative measures including the 1918 Prussian Housing Law and efforts to boost rural housing programs in East Prussia, Silesia and Saxony, and to encourage large-scale housing estates and innovations in the sector that would enable rapid, low-cost mass housing design and construction. These conditions, together with material shortages, and a belief that the new political order should eventuate in innovations in every realm of German culture, encouraged architects to experiment with ersatz and new materials, new construction systems, prefabrication, mass-production techniques, and new spatial propositions. At the same time, the inherently conservative nature of many Germans, especially those targeted by the national programs who were largely from the new Mittelstand — white collar workers like clerks and secretaries, rural residents, returning soldiers, farm laborers, miners, and refugees — made traditional aesthetics appealing.

By the 1920s, social reformers had reached a consensus that the ideal type for mass housing was the single-family home; however, the model was often not economically feasible. Therefore, architects experimented with a raft of variations including single, double, and triple houses, as well as multi-story designs, usually in park-like settings in large estates. Strategies deployed by architects like Ernst May at Oltaschin (1921), Hans Scharoun at Bunte-Reihe (1919), Heinrich Tessenow at GAGFAH (1928), combined tropes from traditional architecture with modern ones, like open spatial planning with individuated rooms, materials like steel and concrete with wood and slate, construction systems like steel-frame with load-bearing blocks. Similarly, they freely used traditional tropes like the pitched roof and stucco facades with modern tropes like open spaces and tubular steel handrails. The nearly endless combinations German architects used demonstrate the rich possibilities inherent in this approach to design, and underscore the fact that most architects did not practice at the extremes of aesthetics. Instead, they occupied a middle ground where they could accept some aspects of the modern condition, while mediating or rejecting others.

DISRUPTIVE VILLAGIZATION IN LATE COLONIALISM: SPATIAL ETHNOGRAPHY FOR A POSTCOLONIAL CARTOGRAPHY
Tiago Castela, Rui Aristides Lebre

This paper reflects on the potential of spatial ethnography to construct a postcolonial, global cartography of the disruptions wrought by wartime villagization programs in late colonial Africa and Asia. It builds on histories of colonialism that are focused on particular colonies, or on specific imperial states. Yet, it articulates a conception of 20th Century colonialism as a European multinational project; and in its final stage, after the partition of Europe in 1945, as a contradictory North Atlantic project of colonial development. We thus propose conceiving late colonialism as a project on which various European states cooperated in each colony through the circulation of settlers, capital, and expertise. The paper focuses on a global cartography of wartime villagization schemes, conceiving rural villagization camps as a single North Atlantic military and police tactic for so-called counterinsurgency. This tactic was articulated in particular colonies with the US-led postwar rural development project, as well as with national colonial rationalities. The paper thus argues that it is not possible to understand specific wartime villagization schemes, like those by Portugal in Angola, Guinea, and Mozambique, without a comprehensive perspective on programs implemented by North Atlantic states or successor states in occupied territories in Africa and Asia from 1945 to 1980.

The paper collects and critically surveys extant secondary sources on wartime villagization programs and their aftermath, mostly in history and military studies. This extant research has often relied exclusively on an examination of the colonial archive, reproducing both its emphases and its elisions. Therefore, this paper advances towards a reflection on the potential of spatial ethnography to respond to questioning a history of disruption, at various spatial scales, in a way that is enabling for African or Asian rural dwellers today. It also considers how spatial ethnography can contribute to a postcolonial cartography, providing lessons on how to face both a legacy of land dispossession and new rounds of disruption for present-day development projects.

DISRUPTIVE REALITIES: EXPLORING THE PARADOXES OF ARCHITECTURE AND SOCIAL CHANGE
David Franco

The most accepted narrative about modern architecture's dreams of social transformation imagines them born out of the ideals of 19th-century social experiments and the boldness of early twentieth-century avant-garde movements. It then sees them propelled into global significance during the postwar to slowly fall into decadence until its collapse in the late 1970s with the emergence of postmodernism. According to the still dominant debate on criticality, the discipline that emerged from these ruins was forced into two distinct positions that denied architecture's ability to be a transformative force in society. It could either detach itself from reality in search of "the inherent nature of the (architectural) object", giving up, as Tafuri put it, "every dream of social function, every utopian residue". Or, if it chose to engage with the real world — as suggested by figures as influential

as Robert Venturi or Rem Koolhaas — it had to remain uncritically submissive, seizing the opportunities that opened within capitalist societies, but "deferring the judgment" over their social dysfunction.

In contrast with influent narratives like these, which regrettably leave little space for present-day claims over modernity's emancipatory ambitions, this paper proposes a different framework to understand the relations between architecture and social change. Instead of the linear histories of modernity defined, as Marshall Berman denounced, by "rigid polarities and flat totalizations", it will argue that the cultural and social changes that have affected modern architecture have often materialized through discrete and ambiguous moments of disruption, moments at which reality upsets architecture's prevailing values by introducing new images and languages. Themes and subject groups that already exist in society but are deemed unworthy of attention within architecture's mainstream, emerge into visibility, turning esthetic practices into political ones, in what Jacques Rancière calls "the re-distribution of the sensible".

To explore this idea, I will compare three significant episodes from 20th-century Europe, in which social disruption fueled the revelation of new subjects and themes for architecture and, significantly, the blurring of the limits between tradition and modernity.

The first episode is the 1920s Red Vienna experiments, in which the proletariat's social revolution disrupted the meaning of classical architecture. The monuments of the powerful became everyday environments for the working classes. Second is Rome's Quartiere Tiburtino during the early 1950s, in which the massive postwar rural migration prompted the reformulation of a furiously antimodern neovernacular. The purity of Italian prewar rationalism was leveraged to produce a sophisticated simulacrum of spontaneous living. And, finally, Newcastle's Byker Wall during the 1970s and 80s, whose long and convoluted participatory processes witnessed England's deindustrialization and Thatcher's erosion of working-class culture. Ironically, the first product of the turbulent inception of neoliberalism is fueled by two progressive architectural paradigms opposing each other: the modern ambition to produce new forms stemming from social utopias on the one hand; and the 1970s countercultural ethos and its critique to top-down culture on the other.

PANDEMIC: TRADITION AND CHINA'S 'INSTAGRAMMABLE' WET MARKETS
Xinhui Chen

The Dongshan Meat and Vegetable Market in Guangzhou hit the headlines on Chinese social media after several months of refurbishment in 2021. Its 'modern' colorful membrane roof, iconic arches that reflect a strong touch of 'tradition' and the Nescafe pop-up store drew a crowd of young social media lovers with cameras in their hands. While the market has generated much appeal to audience on the social media, the phenomenon also opens up new questions on its impact on reshaping the relation to food and the tradition of food consumption on the longer term.

The pandemic has brought about ruptures to Chinese people's grocery shopping habits and their perceptions of traditional wet markets. The typical Chinese wet markets are places where people buy fresh food from local farms and local slaughterhouses. Vendors transport live animals to the markets, butcher them shortly before they sell the meat at the counter. The visibility of these activities, which accentuate the freshness of food to Chinese customers, contrasts with shopping packaged products in supermarkets where the consumption of food is separated from its production. At the same time, wet markets are also seen as the origin of infectious diseases, places that spread virus and thus need to be avoided. Since the outbreak of COVID-19 pandemic, wet markets have struggled to compete with supermarkets and online groceries. In response, some wet markets have tried to reinvent their images by making themselves 'instagrammable'. Being 'instagrammable' here means the refurbishing of a place in order to generate visitors' photographic interests on social media. Significantly, their appearance on social media has helped the wet markets to disassociate from their classical public image as dirty, messy and inferior places whilst expanding a younger customer base.

The purpose of this paper is to understand the ruptures brought by the pandemic and changing mode of food consumption in the making of China's 'instagrammable' wet markets. It will focus on the shifting interpretations of Dongshan Meat and Vegetable Market as well as on the current trend to turn traditional wet markets into 'instagrammable' places since the outbreak of COVID-19 pandemic. This study will raise the following questions: what allows traditional wet markets to persist alongside the advent of supermarkets? What new meanings does 'instagrammable' wet markets bring to the vendors, grocery shoppers and visitors from the social media? What kinds of narrative have been used to produce 'instagrammable' wet markets? How have the 'instagrammable' wet markets transformed the ways in which people relate to their everyday environment? How may this case study help us understand the potential of social media in mobilizing habits of consumption and the creation of new values?

Based on fieldwork and archival research, this paper will analyze the space of the Dongshan Meat and Vegetable Market, its images on social media, and the narrations of visitors, vendors and grocery shoppers about their everyday experience. By doing so, it will provide new insights on the role of social media in mediating consumption practices and the remaking of the built environment.

FEMALE DISRUPTIONS OF TROPICAL MODERNISM: JANE DREW AND MINNETTE DE SILVA DESIGNING THE SOCIAL IN THE TROPICS
Inês Nunes

'Tropical Architecture' denotes the technoscientific adaptation of the Modern Movement to the climate of the 'tropics', through devices, mechanisms, and imperial power-knowledge networks. Institutionalized in mid-twenty century London, its genealogy is traceable to the eighteenth century or to the West Indies.

Maxwell Fry's appointment as West Africa Town Planner, the genesis of the era, is integrated into extensive building programs overseas that, sponsored by the welfare state to deflect anti-colonialism movements, promoted mobility between metropolis-based practices and colonies. These architects, educated in the flourishing (ideally apolitical) modernism, considered the latter suitable to represent the future independent nations. Soon, the clear lines and immaculate white surfaces were revealed inadequate for the distinct locality. Aiming acclimatization, eaves were projected for rainfall harvesting, plans and openings were orientated to explore the breeze and glazed windows were replaced by ventilated shading screens.

This worldwide climatic trend filled architectural drawings, from Gropius to Le Corbusier, with charts and schemes documenting meteorology or solar movements. However, Jane Drew and Maxwell Fry developed another *filière*, approaching tropicalization as the transculturation present in the first English settlements. In fact, if temperate zone architecture was never climate-based described, why should these architectural cultures be reduced to their tropicality?

Despite sharing a lifetime partnership, Drew had her own agenda of themes and profound social beliefs. Through methods of inclusiveness and respect for local cultures, which ranged from interviews and mock-ups to grasping dialects, she deconstructed the Saidian *status quo* that considered the tropics as the 'other'. The celebration of genuine forms of 'place' became her powerful resistance to the 'placelessness' of the so-called International Style, declaring the obsolescence of the climatic myth. Tropical Architecture was transmuted into a regionalism: modernist core with vernacular shell.

Minnette de Silva provoked an even deeper disruption. The newly independent Ceylon welcomed her from London as the first modern architect. However, it was in the vernacular Kandyan arts and crafts that she found her *alma mater*. Her condition as a local allowed the 'Asian woman architect' to bounce further and renew Drew's 'Regionalist Modernism' in an architectural language that avowedly selected its influences. The result was an eloquent *rendez-vous* of modern and indigenous artisanal techniques. In a *vis-à-vis* hierarchy of value, pilotis, free plans, and concrete slabs were as vital as dumbara mats, lacquered balusters or *ridivihare* dancer terracotta tiles, reviving and employing

artists and craftsmen; a Ceylon-ness as vibrant as the saris and flowers in her hair with which she colored the AA and the CIAMs. Self-portrayed as "an experiment in Modern Regional Architecture in the Tropics", de Silva's œuvre reformulated Tropical Architecture, arguably anticipating 'Critical Regionalism' by thirty years.

In an intersectional framework, between gender and race, disrupting modernism's masculinist concepts, it's clear how these women's architectural narratives resisted the inceptive standardization of the 'modern diaspora'. The central-stage given to regional vernacular defied modernism's intended global, ahistorical and unornamental principles, emphasizing architecture's ability, not only to assimilate rupture but to assume it as a new beginning.

B4. URBANIZATION AND PLANNING

BUILDING CONTINUOUS TRADITIONAL ENVIRONMENT AND COMMUNITY: LESSONS FROM THE TAKEHARA PRESERVATION DISTRICT, JAPAN
Yushi Utaka

The old quarter of Takehara town was selected as a national "Important Preservation District for Groups of Traditional Buildings" in 1982 under the jurisdiction of the Agency for Cultural Affairs of Japan. In addition to its remarkable intellectuals, the town is known for the history of salt production. The local community and the authorities have focused on preserving the traditional environment; white plaster walls, carefully prepared wooden houses, and quasi-stone pavement.

Since its selection as a preservation district, owners of designated historic property in Takehara are eligible for up to 80% or a maximum of 6 million JPY restoration subsidies under certain conditions of restoration and official supervision. According to the municipal count of the restoration works from the fiscal years 1982 to 2019, 153 projects were carried out.

However, social shrinkage can now be obviously seen and it comes in a number of forms like social ageing, de-population and lack of future community leaders. Despite the successful outcome of physical preservation, continuity of community is now the prime challenge of future preservation districts.

The preservation district has been recognized as one of the most attractive tourist destinations in the city which has raised the locals' hopes to encourage the local economy through heritage tourism. It has also recently driven entrepreneurs to turn old dwellings into "boutique hotels".

However, maintaining popularity and attractiveness is not easy due to recent fiercer inter-destination competition, and heritage tourism demand continually fluctuates. The nature of the relatively conservative local community takes a noncommittal attitude toward newly established tourism business, and the pandemic year 2020 swiped the entire tourism income quite hard.

Recently, natural disasters are another concern. Takehara has often been attacked by disastrous heavy rain that cut off the major traffic route to the city and flooded a portion of the preservation district.

Throughout almost 20 years of the research period and a close monitoring of the changes in the residents perspectives through a series of questionnaire surveys (2003, 2011, 2020), the author and the research team have come to observe the residents' positive response to the outcomes of heritage conservation; 79.6% of respondents reported a favourable evaluation of the legal preservation district system and restoration subsidies. The street beautification project and the infrastructural upgrading project are also well-accepted terms.

However, their prospects are affected due to the uncertainty of their lives as they age and the population moves away to the big cities. At the beginning of the preservation effort in the 1980s, the pioneering community was relatively young and had a strong ambition to preserve their endangered heritages under the influx of development. However, after nearly 40 years of residency, the weathering of their initial ambitions is incontrovertible.

In this article, the author describes the historic environment of Takehara and captures its social transformations from a salt production town to the nation's preservation district. We also discuss the issues of continuities, particularly concerning issues of tourism development, and consider the future role of the community organizations as the issue of the shrinking society.

A POINT-COUNTERPOINT INTERPRETATION OF PANDEMIC URBANISM EXPERIENCED IN BROOKLYN, NEW YORK CITY AND BEYOĞLU, ISTANBUL
Alison Snyder

The COVID-19 pandemic has enabled a re-thinking of our urban interests in streets and how these public and civil spaces might be utilized and re-experienced as potentially novel places. Where people interweave and pass through the city, the shifts, challenges, and opportunities have emerged to give way to the obvious increased need for spatial distancing and open-air spaces. Yet a curiously philosophical condition also swiftly emerged forcing a constant re-thinking of our personal and collective actions and freedoms. These include evaluating practical and unusual behaviors, and phenomenological sensory realizations. How socio-cultural considerations bump into economics and political forces amplifies the necessity for altering traditions. Critical interrogations of the urban multiplicities, heterogeneities and ambiguities, especially in this period can be considered through deep or thick mapping — the transforming perceptions that are socially-based, not only physical (Bodenhammer, et al: 2022). Surprising constructed alternatives and new identities have appeared.

Considering IASTE's 2022 conference call, the interest in questioning how tradition is affected by rupture and its "multifarious forms" incorporating "change rather than stagnation", this paper focuses on selected street spaces located inside of Brooklyn, New York City and Beyoğlu, Istanbul to form a cross-geographical case-study highlighting the challenging issues and new potentials for hypercities that are "always under construction" (Presner, et al: 2014). Working to identify and explain the layered experiential and physical transformations, the author is interested in pairing these cities and studying them in tandem to better question and interpret how socio-cultural conditions of use pre-COVID are driving new narratives of co-existence; while, a kind of new spatio-temporal continuity is now being re-formed.

The author has conducted street-based research in both dense locales. The specific Brooklyn and Beyoğlu neighborhood regions provide a case-study of similar street types with continuous architectural edges made up of residential, commercial, creative, and food-oriented activities, though the scales are different. Each has a spirited limited pedestrian avenue and a linear vehicular street spotlighted. The author conducted Brooklyn COVID-era research with detailed documentation and survey/interviews starting in June 2020 and largely concluded work in January 2022. A larger long-term intermittent research on Beyoğlu's central region streets (including pedestrian and vehicular vias) commenced in 2006 and last occurred Summer 2019. This particular pandemic comparative study to identify what and how the pandemic has disrupted and affected people and their street use will take place in Summer/Fall 2022.

The author's onsite fieldwork is also influenced by those who interrogate and report on urban change pre-COVID and during this period. The voices of those cited and architects, anthropologists, journalists, and urban theorists such as Augé (1995), Soja (1996, 2011), Benjamin (1999), Harvey (2008), Çokuğraş (2011), Dökmeci (2011), Adanalı (2011), Erkut (2014), Sennet (2018), (Tureli: 2018), Chakya (2020), Mattern (2021), Author (2021), Turkun (2021), Sönmez (2021) will add to the story of exerting change while witnessing. Coupling NYC and Turkish analysis with interdisciplinary academic critique of tangible and intangible urban conditions rounds out how we may re-interpret, re-compose, re-inhabit and re-feel the ruptured city.

RETHINKING URBAN WATERFRONT IN BANGKOK, THAILAND
Lassamon Maitreemit, Naweepahb Taksayos, Willaya Song-im

The urban waterfront is a special area in the development of the *modern city*. It has progressed through the rise of heavy industry along the water routes and the decline of water-based logistics afterward. The decay of the port areas impacts the fabric of urban waterfronts in many cities on different dimensions and scales according to the cities' backgrounds and conditions.

The urban waterfront situation in Bangkok is one of the cases of these global phenomena. Like other port cities in Southeast Asia, the Bangkok water-based town has been transformed by the development of the modern land-based city. The new road system dysfunctions many areas along the banks of Chao Phraya River and other canals and disrupts the local landscape that has evolved with the unique context of the meandering river and the human-made waterways. In the past decades, waterfront revitalization projects have been introduced to Bangkok with an expectation of urban regeneration. The projects were designed to support the modern way of life, providing open space for urban residents and becoming a new commercial district for the city. However, not all of them achieve the goal of urban renewal.

This study questions how the unique landscape of Bangkok influences the success of the urban waterfront projects in the city. The authors review 12 waterfront projects designed and built between 2012 and 2020 to understand the situation of urban waterfront development in Bangkok more in-depth. From the perspective of the Landscape Architecture Study, the analyzing themes focus on the conceptual trends in the projects' designs, the socio-cultural, economic, and environmental factors that determine their success, and the public opinion on their operation. Among the examples, *Khlong Chong Nonsi Public Park* (2020), *Klong Ong Ang Renovation Project* (2020), *Yannawa Riverfront* (2014), and *Asiatique the Riverfront* (2012) reveal the underlined issues

specific to Bangkok's context. The socio-cultural findings point to the issues of the public-funded projects which are not operating well with the local community, the private-owned projects that are criticized for having only economic purposes, and most of all, the highly controversial projects that cause the problem of gentrification. Instead of giving new life to Bangkok's urban space, many waterfront projects seem to disrupt the continuity of Bangkok water city.

The environmental condition of Bangkok's riverine landscape also provides specific settings for the traditional settlement on the riverbank, emphasizing the community's access to water and its direct use for the local life. These all create unique characteristics of the Bangkok waterfront that must be considered for future development.

As the morphology of Bangkok is instead a "waterscape" and not a "waterfront", this study suggests that to improve the urban waterfront situation and achieve the goal of urban development in Bangkok, the city's waterfront projects must be adapted to the specific socio-cultural and environmental conditions of the city. The primary concern in all waterfront-scape development should be community revitalization. In this way, the Bangkok waterfront will become more resilient and thrive into the future.

URBANIZATION IN THE HIMALAYAS: SUCCESSIVE TRANSFORMATIONS OF LEH AND ITS IMPACTS ON PRACTICES AND MEMORIES
Arvind Meel, Surajit Chakravarty

The predominance of market economies and a continuously growing sphere of influence of market forces are increasingly bringing traditional and indigenous societies under their sway, which in turn are witnessing radical socio-spatial transformations and rapid urbanization. Such transitions can be witnessed in almost every corner of the globe. This study attempts to explore the socio-spatial transformations witnessed by the residents of one such region, Leh (a district at an altitude of 3,500m in the Union Territory of Ladakh, India), along with its transition to a market economy over the course of the last seven decades.

Once referred to as the 'Hermit Kingdom' (owing to its remoteness and inaccessibility), Leh (Ladakh) has gradually become more approachable and accessible to outsiders since Indian Independence, initially for administrative and military purposes and later, in an attempt to steer the development of the region through tourism promotion. Many other factors such as religion, influx of Tibetan refugees, seasonal migration, rural-urban migration, etc. also played important roles in its urban transformation. More recently, the investors and increasingly wealthy local elites have been making the most of a growing tourism sector by converting residential areas and farmlands in the core spaces into commercial enterprises. In the process, social networks, spatial practices, and

important elements of place attachment of the original residents do get disrupted. The age-old practices and traditions that evolved through a continuous process of experimentation, verification and adaption to ensure the survival of the residents in this hostile geo-climatic region are either getting metamorphosed or are being replaced by newer ones. As Leh goes through yet another moment of transformation, it is important to ask what the 'right to the city' means in this pastiche mountain town, which is at once a spiritual, refugee, touristic and military center.

Every major or minor event has contributed in varying proportions and left their imprints on the trajectory of Leh's urban transformation. All these cumulatively resulted in its present morphology. This study attempts to explore the people's lived experiences and the spatial implications of watershed moments in Leh's evolution. It contributes to the ongoing debate on the implications of uncontrolled urbanization in nature-based tourist destinations of high-altitude regions (Boscoboinik, 2018; Dame et al., 2019; Wojtas-Harań, A. 2018) and the emerging planning practices to mitigate them. The study is based on interviews with residents and key respondents. Secondary data from local government offices will be used to trace the building activity and urban expansion in recent years and corroborate with the opinions expressed by the residents.

A GRADUAL CREEP OF CHANGE — MODERNIST INFILTRATION OF THE MUNICIPAL INFRASTRUCTURE IN PIETERMARITZBURG, SOUTH AFRICA BETWEEN 1930 AND 1960
Debbie Whelan

Cities grow organically, determined by population, economics and social systems. Pietermaritzburg, the capital of KwaZulu-Natal, South Africa, is no different. Laid out in grid fashion during its brief origins as a Dutch settler or Boer city, it was colonized by the British in 1843. The British brought with them late Victorian technology, some of which required new types of buildings for which there was no precedent. New technology was not the only driver of new infrastructures; gradual exclusionary legislation along race lines, which informed provision of specific buildings for African people within the city, was slowly being implemented.

The new technical age required housing steam-driven electrical power stations as well as the means by which to house the expansion of electricity across the city in substations. Electricity drove the potential for new transportation systems, particularly tramlines and tram stops. In addition to providing the infrastructure for the living, the city was also responsible for accommodating the dead, providing cemeteries and building crematoria. Legislation after the end of World War I also drove the provision of Corporation-funded housing for all races, as well as those elements deemed nec-

essary by of the new Union government: hostels to house African workers in the inner cities, as well as the legislated and formalized network of beer halls and breweries which controlled the production of African beer.

From 1900, the initial architectural approach embraced a pattern-book style, adopting a late 19th century domestic aesthetic which slowly mutated into a more politically inclusive, though non-committal, Union Period style after 1910. Significantly, at the beginning of the 1930s, the municipal architecture began to change, employing a more streamlined, planar aesthetic which responded to purpose, and at the same time presented a comparatively dramatic departure from the earlier precedent. It was modern, rooted in the city of Pietermaritzburg and had limited references to the nostalgic architecture which came with the Victorian era settlers.

This paper will discuss the municipal buildings in Pietermaritzburg in the early 20th century. It will begin by examining the different types of buildings new technology, and then those that were created as a result of it. It will then go on to describe the different types of buildings that were constructed to house the imperatives of separate development. It will conclude with comments on the survival, condition and usage of these structures in a post-apartheid South Africa.

C4. POLITICS OF TRADITION

COVID-19 AND URBAN UNITY: SAN FRANCISCO SANCTUARY POLICIES AND HOUSING RESILIENCY, PERSISTENCE, AND RUPTURE
Hesham Issa
IASTE, Berkeley, U.S.A.

GEOGRAPHIC AND POLICY BASED FRAMEWORK FOR URBAN HEAT ISLAND MITIGATION STRATEGIES
Makaela Burch
Grinnell College, Grinnell, U.S.A.

FROM ENCLAVES TO SPACES OF ENCOUNTER: POST-OCCUPATION URBAN POLITICS OF ISLAMIC MINORITIES IN TURKEY
Bülent Batuman
Bilkent University, Ankara, Turkey

WHEN CAIRO'S PUBLIC SPACES START TALKING: THE STREET VENDORS' DAILY STRUGGLE DURING THE PANDEMIC
Ahmed El-Kholei, Ghada A. Yassein
Menofia University, Shebin El Kom, Menofia, Egypt

COVID AND SMALL TOWNS — HOW TO MANAGE THE RUPTURE
Paula Loomis
Stevens Institute of Technology, Hoboken, U.S.A.

ASSEMBLING NARRATIVES OF AN ARCHITECTURE THAT UNEXPECTEDLY MIGRATED ACROSS THE LANDSCAPE
Rick Miller
American University of Sharjah, Sharjah, UAE

COVID-19 AND URBAN UNITY: SAN FRANCISCO SANCTUARY POLICIES AND HOUSING RESILIENCY, PERSISTENCE, AND RUPTURE
Hesham Issa

Sanctuary cities and state policies can relieve some refugees and undocumented displacement burdens in ordinary times. Fear, isolation, shifting borders, and lack of access to services are familiar experiences for non-status migrants. They lack legal authorization to live and work within a country and are forbidden from accessing public health, affordable housing, social assistance, labor rights, and education.

Sanctuary cities policies were designed as a resource for cultivating civic unity. This ultimate vision is sorely needed in the face of the politics of fear that swirl within national discourses, currently visible in the closure of borders even to asylum seekers. The defense and expansion of sanctuary policies are integral to the collective urban resiliency at this time in terms of public health, economic recovery, rights, and the retention of housing.

The disruption of Sanctuary policies by COVID-19 procedures have not only directly impacted public health but have also created a rupture in the housing tradition. Without developing the current policies, the COVID-19 crisis and any future pandemic will increase rates of homelessness, the need for city shelters, and the risk of infection in under-regulated communities. Reports from the US indicate that homeless persons are twice as likely to be hospitalized and up to four times more likely to require intensive care. The inter-dependence of economic policy, social support, (irregular) migration, and public health, requires governments to care-fully recalibrate the approach to include all persons living and working in the country and announce citizenship and official status as not irrational markers of difference.

On the contrary, and due to the COVID-19 remote work culture, housing market prices in California continue to increase, and affordable housing can be challenging for low-income families, especially refugees. Affordable housing for refugees has consistently been voiced as a significant concern by the Resettlement Agencies. Refugee housing practices need special attention to prepare tools to assist refugees in obtaining affordable housing during times of crises. The issue has become more problematic since COVID policies force shelters closure for new residents and reduced capacity, leaving many with no choice but to sleep on the streets.

The study will review the San Francisco future affordable housing policies and analyze the validity of the city Homelessness Recovery Plan (HRP) in terms of civic unity, community stabilization, community partnership, and Permanent Supportive Housing (PSH) as tools to achieve a housing resiliency action plan for the future of the city displacement policies. The research also will highlight the challenges that could block the city HRP future development due to the housing development visibility and increasing costs, the current regulation of housing development that could hinder efforts for housing resiliency, and the available state and city affordable housing funding. The research would introduce an affordable housing matrix that can guide other cities and states in their efforts to mitigate housing rupture due to the COVID-19, and similar pandemics, to increase civic unities in times of crisis.

GEOGRAPHIC AND POLICY BASED FRAMEWORK FOR URBAN HEAT ISLAND MITIGATION STRATEGIES
Makaela Burch

Currently, over half of the world's population resides in urban areas, and urban growth is a major factor that is often tied to development. Along with an increase in urban space, shifts in urban climates have also been observed. Urban heat islands (UHIs) occur in almost every major city and pose threats to residents, infrastructure, and the local environment. UHIs are most often caused by the use of impervious materials, such as asphalt and concrete, which disrupt the natural cooling process and create a bubble of heat surrounding cities. These heat islands not only have detrimental effects on climate systems but also on those living in urban areas, as high heat events can lead to illnesses such as heat stroke and impact pre-existing conditions such as asthma. Furthermore, in areas of low-income or with high populations of marginalized groups, lack of access to resources can exacerbate these effects, making them even more dangerous.

In recent years various mitigation strategies for UHIs have been studied and developed, but not all yield equal results when applied in different areas. The goal of this paper is to emphasize the importance of geographic analyses when implementing climate mitigation strategies for urban heat islands across the world. Using existing literature, this paper dives into some of the significant mitigation strategies that are often suggested throughout the field of urban planning and sustainability. As argued in this paper, these mitigation strategies may fall into five main categories: natural features, urban layout/planning, urban infrastructure, architecture, and energy use. These categories are distinct by design but can also work together in a synergistic manner to promote the alleviation of climate stress in urban centers. Furthermore, in order to determine what strategies are most favorable, planners and climate scientists must examine the geography of a metropolitan area by looking at aspects such as landscape geography, topography, climate, and existing land use. This paper aims to develop a framework that can be used to combine these necessary aspects of analysis and apply them to cities. This approach, in conjunction with an understanding of mitigation strategies, can be used to determine which mitigation methods would yield the highest benefits in any given area in the world.

The paper then uses this framework to analyze five major cities (Singapore, London, New York, Tehran, and Mexico City) with differing geographical aspects to determine effective approaches that would be best implemented. Using GIS and LANDSAT data, the urban geography of each of these areas is analyzed, and based on these findings, specific approaches are suggested regarding heat island relief.

In its application, this scheme will hopefully allow urban planners and designers to better understand the benefit of having an in-depth geographic background as a means to aid

in the search for the reduction of the urban heat island effect. While this research is limited in its scale, there is hope that it can be easily used within any major city.

FROM ENCLAVES TO SPACES OF ENCOUNTER: POST-OCCUPATION URBAN POLITICS OF ISLAMIC MINORITIES IN TURKEY
Bülent Batuman

The global protests of the 2010s marked a historical breakpoint. The protests in the Global North challenged austerity measures and those in the Global South targeted corrupt authoritarian regimes. From a wider perspective, they shared certain features, producing symbols, methods and names that created transnational links connecting the protests and their subjects. Various scholars have pointed out the democratic desire at the core of these movements and the performances of citizens materializing this desire. Nevertheless, the protests, similar to those in previous historical moments of crisis, simultaneously gave way to the rise of emancipatory will on the part of the people and authoritarian backlash on the part of the status quo(s).

In Turkey, the same point of rupture was the Gezi Park protests that took place in Istanbul, Turkey, in the summer of 2013. The protests began as a small environmentalist demonstration against the destruction of Gezi Park in the city center and rapidly turned into a nationwide uprising due to police brutality exercised on the protestors. While the Justice and Development Party (AKP) grew increasingly authoritarian in the following decade, the repertoire of collective action produced during the Gezi protests as well as the experience of encounters among different subject positions prevailed in grassroots politics.

This paper scrutinizes the post-Gezi moment with respect to the changing trajectories of urban politics. The growing authoritarianism of the AKP was coupled by the increasing role played by Sunni Islam in the definition of Turkish nationalism and the national identity. Thus, the increasingly oppressive attitude of the government was doubly troublesome for heterodox Islamic minorities who are forced to abide by Sunni practices. The largest of such groups is the Alevis — a large religious minority of 10 to 15 million- that has historically suffered marginalization due to the state's strict endorsement of Sunni Islam. The gradual urbanization of Alevism due to rural-to-urban migration has turned the urban environment into the site of encounter for various strands of Alevis. And such encounters have sparked new political possibilities in the post-Gezi moment.

I will discuss the predicaments of these encounters through the case of Adana in southern Turkey. Being a major industrial city and the center of an agricultural hinterland, Adana has received migrant (Turkish and Kurdish) Alevis from Eastern Anatolia; it has also been home to nomadic Alevi tribes of the Taurus Mountains and the local Arab Alawites. All these groups call themselves Alevi and the venues built by their NGOs facilitate interaction among them. While their shrines have traditionally functioned as enclaves, now they have become spaces of association among different Alevisms. That is, the specificity of Adana sheltering various minority groups has created conditions for an unexpected alliance cutting through ethnicities. I will analyze this new phenomenon through a number of recently built buildings and the architectural dialogue they display through spatial and iconographic analyses of the buildings and the interviews conducted with architects and NGO representatives.

WHEN CAIRO'S PUBLIC SPACES START TALKING: THE STREET VENDORS' DAILY STRUGGLE DURING THE PANDEMIC
Ahmed El-Kholei, Ghada A. Yassein

Poverty is a phenomenon intertwined with both economic and social factors. A poor individual lacks the necessary income for a decent living, thus requiring help. The assistance that a poor person receives from the community determines their social status. It determines their identity and the social stratum to which they belong. The social organization and institutions govern social reality, which either perpetuates or reduces poverty rates. The poor adopt coping strategies to sustain their livelihoods. Some of them depend on street vending to earn a living. Street vending exists because there is demand for its commodities. Unemployment, high profits, and lack of market infrastructure are the drivers for this kind of activity. Street vendors are subject to security raids on many grounds, such as causing traffic congestion, generating solid wastes, violating health measures, and the like. Any attempt to remove street vendors adversely affects the poor, whether buyer or seller. The hostility that street vendors face implies that the societal institutions deny them the right to public spaces. Lately, the outbreak of COVID-19 has added new challenges to those street vendors.

In Cairo, Egypt, food street vendors are common. They come from informal areas or rural settlements on the hinterlands. Following the 2011 revolt, unemployed university graduates from middle-income class households started food vending carts in affluent communities. Local authorities attempted to remove them, but under the pressure of the media, the President issued directives to support them. The State legalized their practices while excluding the traditional poor food street vendors. The pandemic and precautionary measures, including social distancing and lock-down, hit both groups.

The paper attempts to answer the following research question: how has the pandemic affected a food street vendor in Cairo's public spaces? The paper documents the State's response to the two types of street vendors classified along the lines of social strata, particularly during a pandemic. It

examines how public space ownership, institutional framework, and physical attributes, including location, yield different results. Data sources are published research, reports, Facebook posts, newspaper articles, and interviews with food street vendors and their customers in their context.

The paper tries to provide a contemporary interpretation of the impact of disruptions on the public space and activities taking place in it; thus linking disruption with tradition associated with cases, conceptions, and urban/rural culture. We use phenomenological research techniques by emphasizing the details and identifying the pandemic as seen by a street food vendor. The researchers look for patterns in a collection of people's behaviors. Based on our observations and discussions with the vendors and their customers, the paper highlights the challenges street vendors and their customers faced and the opportunities that the pandemic offered. The paper examines structures of consciousness as experienced from the first-person point of view.

COVID AND SMALL TOWNS — HOW TO MANAGE THE RUPTURE
Paula Loomis

When people think of COVID-19, many people think of the epidemic and horrible outcomes. But in small towns in the East, South, and Mid-West the outcomes can be both good and bad. The important issue is how the city responded.

During the outbreak of COVID-19 many large city residents, who could telecommute full time, started moving to small towns seeking a different family lifestyle. They were presumably drawn by shorter commutes, the charm of small downtowns, perhaps family and friends, and public schools with smaller overall grade sizes. For the small towns, these residents brought much needed income, spending power, and income taxes, but their presence often meant significant increases in houses prices and, if they migrated in large numbers, a change in the local community balance.

This paper looks at the way small towns are typically organized and raises the question of how the small towns should approach future development with the sudden influx of high-income families. Should the town try to limit the influx in order to allow current residents to prepare or absorb the shock? Can they legally do this? In facing development can towns guide the development, perhaps to revitalize the downtown, or should they equally welcome development at their perimeters, perhaps sacrificing an amenity that attracted the new residents. These new residents often commute back to their former cities on a routine basis. How can the small towns make this commute easier? Could it be through intercity bus routes, commuter lots, or specialized flights? If they want to encourage transplants, how do they advertise these benefits. What about internet service? Should its improvement be assisted by the town and how can the improvement benefit all?

In summary how does the town balance the former residents' requirements with those of the new residents? This paper investigates these questions and serves as a springboard for future research.

ASSEMBLING NARRATIVES OF AN ARCHITECTURE THAT UNEXPECTEDLY MIGRATED ACROSS THE LANDSCAPE
Rick Miller

An assemblage of buildings on the Mongolian steppe maintain material continuity to connect present users with the architectures' past, yet propelled by the drastic rupture of the Soviet system's collapse, demands shifts in narrative to secure a role in Mongolia's urban future for the buildings (and for their inhabitants).

The structures that appeared on the grasslands at Baganuur, Mongolia were initially assembled into the largest Soviet military base outside of the Soviet Union itself. In the aftermath of Soviet dismantlement, their original inhabitants moved away, withdrawing back to barracks in the remnant post-Soviet states. Abandoned to the steppe, the buildings at the Baganuur base evolved through three post-Socialist paradigms. In each periodization since the initial rupture, the buildings at Baganuur manifested in material form the paradigmatic political, economic, and cultural conditions that pervaded Mongolia. So continuities were maintained in the first instance through material culture. But material culture required a narrative to convey meaning through these successive periods and in so doing the story subtly shifted. 1. The initial rupture was the most drastic, and the resulting revolution from inhabitation to abandonment became a denial of what the assemblage of buildings had once been. In the wake of Soviet collapse, the base told a story of abandonment. The buildings had been housing to officers and soldiers, and what lingered were traces of both military tenure as well as former domesticity, but no longer of use. 2. In the second phase, as Mongolia submitted to a new national narrative of speculative economics (when resource extraction was imminent but not quite actualized), Baganuur saw the dismantlement of its built assemblage into constituent materials: buildings were initially stripped of all mobile goods, then doors and windows and anything that was detachable. Copper plumbing and wire were pulled from walls and mined from parade grounds, and figurative hammer-and-sickle insignia saw their literal counterparts reduce brick structures to atomized blocks. 3. In its most recent iteration, amid rapid urbanization and a new urban foundation, the buildings of Baganuur were themselves launched into migrating over the steppe. In the pastoral landscapes of Mongolia, there is an expectation toward roaming for the tents of nomads,but mobility had otherwise been unexpected of such towering concrete structures as the base was comprised. The base's buildings

joined the rural-to-urban migration, eventually settling into an expansive outer edge of Ulaanbaatar, yet at the same time these former barracks also returned to their original calling by providing new forms of housing. Mongolian families now inscribe their own narratives on the walls, overwriting the military legacy these structures once housed.

This project traces the narrative shifts to recover the material history of buildings that now live their lives and comprise the expanding edge of Ulaanbaatar. The narrative at once connects Mongolia's recent but receding past to its increasingly urbanizing future, and does so through an architecture that continues to stand amid intangible contexts of disruption.

A5. DISRUPTION AND CONTINUITY

DISRUPTION AND CONTINUITY OF PEDAGOGICAL TRADITIONS IN ARCHITECTURE AND URBANISM: BETWEEN CANONICAL, RESISTANT, SOCIAL CONSTRUCTION, AND FUTURE TRADITIONS
Ashraf Salama
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PUBLIC SPACE IN THE YANGTZE RIVER DELTA: CONVERSATIONS BETWEEN DISRUPTION AND CONTINUITY
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INDIGENOUS INTELLIGENCE: CONTINUITIES AMID DISRUPTIONS
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DISRUPTED TRADITION: A CASE FROM INDONESIAN VILLAGE
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UNSETTLING TERRITORIES: THE ROLE OF SPACE IN BLACK IDENTITY FORMATION
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DISRUPTION AND CONTINUITY OF PEDAGOGICAL TRADITIONS IN ARCHITECTURE AND URBANISM: BETWEEN CANONICAL, RESISTANT, SOCIAL CONSTRUCTION, AND FUTURE TRADITIONS
Ashraf Salama

As we know it today, formal pedagogy in architecture and urbanism developed two centuries ago, initially as a result of government initiatives as it was in the case of the Beaux-Arts and the Art Academies in France, and later as a consequence of the Industrial Revolution and craft and guild movements of the late 19th Century as it was in the case of the Bauhaus in Germany, and its counterpart Vkhutemas in Russia. These classical schools represent a legacy of canonical traditions that have evolved into variations which were embraced and appropriated in other parts of Europe, North America, and later transposed to other parts of the world. Yet,

very recently, the COVID-19 condition has instigated serious questions about the challenges facing the established two-century old canons of pedagogy in architecture and urbanism. The situation that architectural education is facing now is not simply a response to the COVID-19 condition. Rather, that which has evolved over the past two hundred years, is rapidly changing and is no longer appropriate or relevant. This paper is premised on the postulation that understanding current efforts to meet COVID-19 related challenges cannot be grasped without interrogating the course of history. In response, it calls for a more reflective and in-depth analysis on how pedagogical traditions in architecture and urbanism have evolved and arrived at the pre-COVID-19 condition, what some of the current voices of those involved (educators and students) are calling for, and, in the process of confronting this challenging situation, what the scope of opportunities that enables the evolutionary process to take its natural course, actually is.

Predicated on capturing the body of knowledge and on a critical analysis of pedagogy in architecture and urbanism, this paper conceptualizes the salient characteristics of studio pedagogy and their evolution since the establishment of canonical pedagogical traditions in architecture and urbanism. This enables a more in-depth understanding of whether current challenges resulting from COVID-19 are revolutionizing the canonical traditions and the inherited practices of pedagogy, and whether opportunities can be envisaged. A chronological representation of studio pedagogy offers opportunities for debating its future in a post-pandemic environment. The term 'tradition' in this sense is utilized to represent a set of values and norms that give legitimacy to a set of approaches to design pedagogy.

Four lines of inquiry are envisaged to enable the development of an evolutionary narrative that demonstrates disruption and continuity. This includes a) Identifying the key features of the legacy model, which emanated from the canonical traditions of the Beaux-Arts, Bauhaus, Vkhutemas models, b) examining revolutionary and resistant traditions including the interrogating discourse and practices in intervening 90 years, and c) probing social construction traditions developed during the 2000s originating from the discourse on alternative pedagogies, and the introduction of digital technologies. These three stages of evolution provide the opportunity for examining the current 'transitional' tradition while accentuating the emerging condition of the 'loss of the stable state' and introducing the scope and characteristics of future pedagogical traditions.

PUBLIC SPACE IN THE YANGTZE RIVER DELTA: CONVERSATIONS BETWEEN DISRUPTION AND CONTINUITY
Teresa Hoskyns, Siti Roslan, Claudia Westermann

The cities of Suzhou and Shanghai in the Yangtze River Delta have recently seen a huge expansion of space that appears to be genuinely public as it is obviously open for a wide variety of practices by the communities. In contrast, in many Western civilizations, public space is dismantled through neo-liberal policies of privatization. this is so paradoxical, as in the West, public space has been theorized for centuries as democratic space. In the paper 'Public Man and Public Space in Shanghai Today', Anthony Orum, et al. (2009) state "if residents are able to freely occupy public space then this is a testimony of the fundamental and free and democratic nature of the city." One could argue that such public spaces exist in China today. However, a recent White Paper published by China's State Council Information Office entitled 'China: Democracy That Works' (2022) has predictably received much critique from Western media.

With the aim of exploring the participatory nature of public space, the paper will explore the development of two practices that come with allusions of disruption. It will trace the Yangge Dance in public space through its history and counter it with a parallel study of a much younger skateboarding practice. While the Yangge Dance [Chinese: 秧歌; pinyin: Yāngge; lit. 'Rice Sprout Song'] is a particularly Chinese phenomenon that existed as a folk dance for a long time before it became a revolutionary dance promoted by the Communist Party, skating was imported to China in the late 80s as a rebellious practice. The two practices are very differently rooted, yet both practices appear to move through cycles of disruption and appropriation, followed by affirmation of governmental rule, (possibly) returning to disruption for the sake of continuity. As the Yangge Dance, a popular dance of China's Northern regions, was appropriated in the 50s as a state-sanctioned revolutionary dance by the Communist Party, its performance of disruption is different from the disruptive performativity linked to skateboarding. In Western societies, the performative act of skateboarding is commonly theorized as being rooted deeply in the act of rebellion against any form of authority challenging the intended use of public space. The counter-culture translates to an attitude of disruption at the beginning of skateboarding emergence in the streets of China in the mid-1980s. Yet, like the Yangge Dance the Chinese government appropriated skateboarding. It became a 'sport' with billions of CNY in investment for new state-of-the-art skate parks when the 2020 Olympic Games hosted skateboarding for the first time in history.

The paper presents case studies of Suzhou and Shanghai that analyze skateboarding and the Yangge Dance as participatory practices that test out the extent to whichh public space can be freely occupied.

INDIGENOUS INTELLIGENCE: CONTINUITIES AMID DISRUPTIONS
James Miller, Howard Davis

The publication of the Handbook of Contemporary Indigenous Architecture in 2018 along with the Canadian exhibition, "Unceded: Voices of the Land," at the 2018 Venice Architecture Biennale activated a renewed engagement with Indigenous knowledge in architecture and design leading to a revolution: a rebirth of Indigenous architecture. The significance of the contemporary wave lies in the fact that it is led by Indigenous architects, scholars, and designers as opposed to the documentation of Indigenous material culture and interpretation by non-indigenous people who are primarily Westerners. It is truly a momentous revolution as it centers Indigenous design epistemologies within the design process, allowing for a multitude of material manifestations. Indigenous architecture, designed and built by Indigenous people, emphasizes process over artifact, giving a renewed meaning to the vernacular, and showing how it transmits architectural knowledge in ways that support cultural and political identities.

Through a critical examination of several case studies in the U.S. and Canada, we seek to disrupt the idea of the architect as leader, that the architect is the one who makes the buildings, placing the emphasis on the process from conception through occupancy. The shift away from the architect to the process highlights the significance of continuity within building practices, an important factor in cultural continuity. Particularly in the consideration of disruptions across time through colonization, migrations, and globalization, the continuity of vernacular tradition challenges these disruptions, and now the resurgence in these practices demonstrates the importance of deep patterns. The idea that people in the community need to be doing the work to make meaningful place-based architectures is evident in the case studies. There is an important distinction between the use of vernacular ideas by a designer and the application of Indigenous intelligence, which is inclusive of community in the building production, where tradition becomes embedded in the process. Through the generative nature of processes, the form that arises is unpredictable, while predictable patterns are employed.

The case studies include built projects and projects currently underway. They are: s'gʷigʷiʔaltxʷ: House of Welcome by John Paul Jones (Choctaw) at Evergreen State College in Washington; Skokomish Community Center by Daniel Glenn (Crow) on the Skokomish Indian Tribe; Hoʻoulu ʻĀina in Honolulu, Hawaii; Sen̓áḵw development in Vancouver by Squamish Nation in collaboration with Revery; and ʻIke o Keahialaka by Metaamo Studio in Puna, Hawaiʻi. These case studies provide a wide array of Indigenous architecture that demonstrates the continuity of traditions through process.

Until recently, Indigenous architecture has been largely disregarded within architectural disciplines, appearing on the periphery as traditional and vernacular practices. With the renewed interest of social justice and decolonization, Indigenous architecture has resurfaced, led by Indigenous practitioners. We see the rise in Indigenous Architecture as an opportune moment to recenter the importance of Indigenous intelligence. As climate change necessitates a closer examination of the human-environment relationship, indignity provides real solutions.

DISRUPTED TRADITION:
A CASE FROM INDONESIAN VILLAGE
Feni Kurniati

By using the geographical concept of central-peripheral hierarchy, this study attempts to reveal the dynamic power relations between central governments and under resourced villages in the outer regions within the national territory of Indonesia. While Flint and Taylor (2018) argue that the core-periphery concept is more than mere spatial proximity, such a physical distance often becomes the onset to further investigate the complexity of social, economic, and political relations between the core and periphery. Thus, this study proceeds from the spatial proximity that separates the periphery (Eastern Indonesia) from the core (capital city, Jakarta) to investigate the dynamic relationships between the two scales.

The purpose of this paper is to investigate how central authorities utilize, incorporate and frame traditional architectures as a part of national development across time. The discussion will delve into how traditions change, negotiate, reconfigure, and resist various disruptions, be it political, environmental or cultural, resulting from central authorities' ways of reframing traditions in different spaces and times in the history of Indonesia. This research will study the case of one of the traditional villages in the Eastern part of Indonesia, Tololela village, to map the village's historical trajectory of adjusting, resisting, or responding to central authorities' decisions since the independence up until the present time. Data collection will mainly rely on the interview with a key village figure. The data then will go through qualitative analysis to highlight key events, in chronological order, that occurred in the village in response to central governments regulations. The discussion will focus on the impact of such regulations on the villagers' lives to capture and generate broader entangling political, economic, and cultural concerns between the village and the state levels to reach continuity and sustainability.

Results of this study help identify the critical aspect of the adaptive ability of traditions in a traditional environment and further show how it reflects in and emerges into broader contexts of the sustainable development of a state. Despite long-standing debates on traditional roles as the basis of identity formulation in the country, this shows that it is necessary to acknowledge the transformational process of culture and

tradition mediating, constructing, or counter-constructing an identity. Moreover, adding political aspects to traditions allows us to see the hybridization process in creating continuity and sustainability of traditions, a government, and a nation. Finally, using the geographical perspective on center-periphery, this study provides a useful insight for architecture to recognize that local histories do not unfold in isolation; instead, they exist in synchronic relationships with national and even global developments.

UNSETTLING TERRITORIES: THE ROLE OF SPACE IN BLACK IDENTITY FORMATION
Joseph Godlewski

A prevailing myth about African cultures and their spatial practices is that they are resistant to change and geographically fixed. However, the small scale, decentralized, and impermanent built environments historically found in what is today southeastern Nigeria challenge these misconceptions. Rather than timeless cultures tied to unique ethnic identities, the spatial practices at work in the region are in constant flux. Adjusting to changing cultural and economic circumstances, these built environments consciously mixed and modified to meet the needs of the local Èfik, Igbo, and Efut population as well as European traders, missionaries, and colonial administrators. These changing circumstances, or ruptures, catalyzed shifts in the spatial paradigms at work in urban contexts such as Old Calabar. While spatial paradigms or space images have long been useful in capturing specific configurations of space and power throughout history, they're closely tied to Euro-American philosophers and de-limited to urban contexts in the global North. This paper argues that these existing models are inadequate for understanding the complexities of contemporary urban contexts. By ignoring the creative and manifold ways in which Black subjects actively produced their built environments, philosophers have provided myopic (or incomplete) pictures of the spatial dynamics they seek to illuminate. The research also contends that new models are necessary in order to challenge these static biases and unhinge them from fixed locations. It concludes that different spatial paradigms provide evidence for a vibrant, mutually constituted building culture which has heretofore been overlooked or acutely oversimplified.

B5. RECONSTRUCTION AND REGENERATION

ARCHITECTURAL RECONSTRUCTION RECONSIDERED FOR CONTINUITY: CASES FROM THE POSTWAR GERMANY
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OF EARTHEN GOURBIS AND TROGLODYTIC CAVES: THE TROUBLING CONTINUITIES BETWEEN THE INFORMAL AND THE VERNACULAR IN MODERNIST DISCOURSES OF TUNISIAN ARCHITECTURE
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TRADITION AND CHANGES: THE TRANSFORMATION OF SHOP HOUSE AS AN EFFORT TO CONTINUE THE TRADING TRADITION IN PASAR BARU AREA BANDUNG — INDONESIA
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THE DYNAMIC INTERACTIVE RELATIONSHIP OF ASIAN PORT CITIES AND THE REGENERATION OF OLD PORT AREAS — A COMPARATIVE STUDY OF DALIAN AND SINGAPORE
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ADAPTIVE REUSE OF CENTURIATED DRY-STONE WALLS IN BARCELONA'S PARKS AND THE RAYMOND LULL TRADITION
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ARCHITECTURAL RECONSTRUCTION RECONSIDERED FOR CONTINUITY: CASES FROM THE POSTWAR GERMANY
Rumiko Handa

It may be taken for granted that "architectural reconstruction" is the ultimate method for the continuity of built heritage. And, typically, "architectural reconstruction" there means the reconstruction of architecture, with "architecture" being the object of the action. That is, the material building is being rebuilt. In this paper, I propose to reconsider the concept of architectural reconstruction. I suggest that we consider "architectural reconstruction" as reconstruc-

tion by architecture, with "architecture" being the means of action. Furthermore, I submit that, in this case, it is the immaterial past that is being rebuilt in the mind. Such construing is not only grammatically possible — as in the case of "medical intervention" — but it also would, I argue, allow us to contemplate meaningful ways to treat built heritage. After all, the ultimate goal of reconstructing architecture must be to engage the audience in the contemplation of the past. In order to demonstrate what will be gained by this proposed interpretation, I will refer to some known projects of German postwar reconstruction, including: Dürer House in Nuremberg; Altes Museum in Munich; Topography of Terror Documentation Center in Berlin; and Kolumba in Cologne. In these cases, the original buildings were damaged, to different degrees, during the air raids. They all received treatments after the war, which vary to a great extent. At Dürer House, much care and research have been given to faithfully present building as it was in Albrecht Dürer's time. Topography of Terror Documentation Center is a Mies-like building of metal and glass at the site of the Nazi operational headquarters. Peter Zumthor's Kolumba encases the excavated, multi-century church of St. Kolumba as well as a small chapel constructed immediately after the war in the design of Gottfried Böhm. The current buildings have a common mission to refer back to a past, although the period being recalled varies, from the middle ages to the Cold War era. These cases cover a range of methods of architectural reconstruction, including restoration, preservation, transformation, adaptation, and new construction.

OF EARTHEN GOURBIS AND TROGLODYTIC CAVES: THE TROUBLING CONTINUITIES BETWEEN THE INFORMAL AND THE VERNACULAR IN MODERNIST DISCOURSES OF TUNISIAN ARCHITECTURE
Nancy Demerdash

Post-WWII reconstruction in Tunisia ushered in a new era of architectural and spatial planning, during the late French protectorate period. The Swiss architect Bernard Zehrfuss, who was in charge of the reconstruction efforts, painstakingly surveyed the Tunisian countryside, trying to catalogue its vernacular architectural typologies — from the early Islamic mosque of Kairouan, to the troglodytic structures of Medenine or Matmata, and finally to the white-plastered domes peppering the town of Sidi Bou Saïd. This postwar period was also a phase that witnessed mass-scale rural-urban migrations across the country, with a surge in informal, earthen structures, called Gourbis being built by migrants in search of opportunity. These structures, too, were an object of fascination for Zehrfuss's transnational team of reconstruction architects. Later, after independence, in 1957, President Habib Bourguiba would issue a formal decree mandating the razing of gourbivilles, or earthen slum districts,

on the peripheries of cities like Tunis and Bizerte. But paralleling phenomena in Casablanca's vast Carrière Centrale bidonville district, what transpired in Tunisia was quite similar; those slum-dwellers for whom social housing units were built could not afford the lifestyle and maintenance of even the most austere units. Yet, what was the epistemological relationship between the informal and the vernacular in this context of postwar reconstruction? How was the informal taken to be a typology of the vernacular? In taking the contemporary discourses of CIAM or Bernard Rudofsky into account, this paper illuminates how utopic, modernist re-imaginings of both informal and vernacular structures were aestheticized, on the one hand, and how these same writings ethnographically fabricated slippages and continuities between the informal and the vernacular, in postwar Tunisia, on the other.

TRADITION AND CHANGES: THE TRANSFORMATION OF SHOP HOUSE AS AN EFFORT TO CONTINUE THE TRADING TRADITION IN PASAR BARU AREA BANDUNG — INDONESIA
Nurtati Soewarno

The development of cities in Indonesia cannot be separated from the role of the Dutch colonial government. Cities were built from an existing indigenous village by creating a grid pattern so that the village is divided into residential blocks with the traditional market as the center. This area then developed into a mixed area containing permanent row shop-houses in the outer block and an indigenous village in the inner block. The Chinese as immigrants had no choice of work other than being traders, therefore they focused on it and slowly controlled the commercial area. This can be recognized by the Chinese Architectural characters on their shop- houses. In Pasar Baru, the oldest commercial area in Bandung, Chinese shop houses are still recognizable to this day, and some have been designated as cultural heritage buildings. Unfortunately, some more are no longer intact, split into several units or transformed into other types of shop-houses. The original shape of the building can be recognized from the remains of the split building. This study will show how Chinese society has continued to trade as tradition and how the shop-house as a legacy adapted. Over time, the political, social, and economic situation have changed, the Chinese community and their descendants have become Indonesian citizens with the right to own land. The shop-house transformation begins with the division of the shop-house in a transverse direction so that each unit still has access to the road to continue the trading tradition. The number of divisions depends on the number of sons. Indigenous land located in the inner block was gradually purchased and merged into their buildings. This can be identified from the horizontal expansion of the building.

Subsequent developments occurred in vertical direction by adding floors. The combination of the two directions of development, horizontally and vertically, creates an irregular form of shop-houses: L-shaped, U-shaped or others shapes that adapt to the direction of merging lots. The success of the descendants' continuing tradition has made Pasar Baru not only the biggest trading center in Bandung but also a hub for serving other cities around Bandung. On the other hand, this success has encouraged the transformation of the shop-house function. The limited space and the high demand for commercial utilities push out the residential function. A similar impact also occurred in the inner block, the increasing number of merging plots pressing the village, even in some blocks, disappeared altogether. The inner block contains only the expansion of the shop- house from the outer block. Shop houses as multi-function buildings in the downtown area are no longer inhabited and only used during the day for trading activities. At nighttime the downtown as a potential area becomes quiet and uninhabited. Various efforts have been made by the Bandung Government to revive it by revitalizing several places for culinary but only some have succeeded. It is hoped that this effort can make the downtown area livable all day and night.

THE DYNAMIC INTERACTIVE RELATIONSHIP OF ASIAN PORT CITIES AND THE REGENERATION OF OLD PORT AREAS — A COMPARATIVE STUDY OF DALIAN AND SINGAPORE
Wenjing Luo

A port is the connection point between ocean and hinterland, which is reflected in the relationship between port and city. Drawing on the theory of port-city relationship allows us to understand the rationale behind the spatial layout of the past — which still exists today — so that we can strategically plan for the redevelopment of port districts and sensitively conserve their heritage in the future. The purpose of this article is twofold: first, to rethink the interrelationship between Asian ports and cities; and second, to explore strategies dealing with the reuse of heritage and land amidst processes of upgrading and transformation.

Most of the existing achievements of port-city development model are put forward by western scholars, based on a development mode of active construction, such as Anyport model (Bird, 1963) and Hoyle's Six Stage theory (Hoyle, 2000). However, the formation of Asian ports is mostly affected by colonialism, but then brings about the modernity of the city (Lee et al., 2008). The collision between colonialism and nationalism, the independence and the modernity in the development process of Asian port-cities will be discussed in this research. Under the free port policy, the transfer function has been brought into full play, and the displacement of the early port is not obvious; with the continuous activities,

hinterland expansion and cost increase, the port function began to transfer to the edge of the city, resulting in new ports, and the functions of the old port areas have been gradually dismantled. Where the old port area will go has become a follow-up issue to be discussed.

This paper is a comparative study of the old ports of Singapore and Dalian, case studies which serve to illustrate the two points above. These two ports were selected because they occupy important transit positions in Southeast Asia, and Northeast Asia, respectively. Both ports, shaped by their colonial histories, played a significant role in the emergence and development of their respective cities. Notably, Asian multiculturalism has influenced the process in which they were built.

This paper will classify the historical drawings of the Dalian port and Singapore port from the time they were built, and use ArcGIS to overlay the historical map, and then analyze the spatial relationship between the port and city. From the perspective of regional economics, this research will combine with the industrial layout, and comb the historical data such as trade volume and population, then use quantitative data such as Relative Concentration Index (RCI) to analyze the changes in the role of ports in cities.

At present, the old port area of Dalian faces problems of vacant space and abandoned industrial relics, similarly faced by Singapore's old port several years ago. In Singapore, regulations and institutions played a crucial role in the transformation of the Singapore river and the Keppel port. Singapore's success in the implementation of land reuse, transformation strategies, and port heritage conservation, will be a great reference for the Dalian port.

ADAPTIVE REUSE OF CENTURIATED DRY-STONE WALLS IN BARCELONA'S PARKS AND THE RAYMOND LULL TRADITION
Magda Saura

Centuriated dry-stone walls are forms of continuity and allow tradition to persist despite rupture. Before ad hoc planning disruption, urban leftover spaces around Barcelona were built with centuriated "traditional" dry-stone wall vineyards. Now they are reused in a the Collserola Park for agriculture. Barcelona is at the center of an ancient territory located in the northeast of the Iberian Peninsula, a centuriated grid that Julius Caesar, as governor of the Narbonne's province, developed in 59 BC between Marseille (Massalia), Fraga (Gallia Flavia) and Tarragona (Tarraco). The metropolitan park of Collserola aims at reshaping tradition by environmental upgrading. Vineyards and olive orchards are self-managed for produce, open-space leisure and urban gardening; maintenance is done by the community. Architects argue that plots of land should urgently be listed as landmarks. Opposing views from the municipal administration

question their heritage inventory validity since traditional, vernacular architecture lacks precise dating. In an on-line database catalogue ((Noguéi Font 2013) http://wikipedra.catpaisatge.net) most of geolocated sites are not protected. After a candidature put forward by Spain, Greece, Cyprus, France, Croatia, Slovenia, Italy and Switzerland, the art of dry-stone walling was declared in December 1st, 2018 as an "International expression of culture" and was included in the UNESCO Representative List of Intangible Cultural Heritage at the 13th Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. The debate should consider the protection of material culture as well, to protect walls built not only to retain plots of land, but also pathways, huts to store tools, and ditches and hydraulic structures. They were all consciously designed and timely set in centuriated forms. The bibliography lacks any reference to theories of architecture (e.g., treatises of Vitruvius or Alberti) for understanding tradition. It pays scant attention to major writers on theory of form such Raymond Lull, who revived the Corpus Agrimensorum Romanorum by Siculus Flaccus, Frontinus, Agennius Urbicus, and Hyginus Gromaticus. In the debate over dates, authors question the reliability of studying centuriation through Landsat data (Chouquer 2009). Yet interdisciplinary research of archaeologists working with architects use urban morphology and arqueo-morphology to diachronically study centuriated grids (Saura 2021; Orengo and Palet 2009). Epigraphy studies (Mayer and Olesti 2001; Guillaumin 2002; Mayer, Baratta, Guzmán, Almagro 2007) corroborate hypothesis of continuity of ancient centuriated grids into disrupted, contemporary landscapes (González Villaescusa 2008; Olesti 2021). To put an end to dating debates, I will present evidence through interviews of users and cultural heritage decision-makers through mapping field surveys and observation of geometric boundaries of land plots with Landsat/Copernicus imagery and with other multiyear remote sensing-satellite data. Conflicting perceptions on dating tradition are discussed through the wicked problem (Chan and Xiang 2022) and parametric, environmental design methodology (Protzen and Teitz 2013). A wall may be very ancient, even if all its stones have been repositioned. Barcelona's adaptive reuse of centuriated dry-stone walls for park design provides a framework for tradition to emerge.

C5. TRADITION AS PRACTICES OF SUTURING (SPECIAL PANEL)

NEIGHBORHOODS AS STALWARTS AGAINST SOCIO-SPATIAL RUPTURES IN MYANMAR'S CITIES
Jayde Roberts
UNSW, Sydney, Australia

PEOPLE'S PHILOSOPHIES, TRADITIONS, AND RESILIENCE AGAINST SOCIO-POLITICO-ECOLOGICAL THREATS IN MOUNT MERAPI
Catharina Depari
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Universitas Atma Jaya Yogyakarta, Yogyakarta, Indonesia

RECONSTITUTING THE SENSE OF BELONGING: ALTERNATIVE WALKING TOURS IN HONG KONG'S OLD NEIGHBORHOODS UNDER SOCIETAL STORMS
Ying-Fen Chen
National Taipei University of Technology, Taipei City, Taiwan

WORLDS UNDER CONSTANT REPAIR: THE YONOMAMI OF BRAZIL
Robert Mugerauer
University of Washington, Seattle, U.S.A.

NEIGHBORHOODS AS STALWARTS AGAINST SOCIO-SPATIAL RUPTURES IN MYANMAR'S CITIES
Jayde Roberts

On 1 February 2021, the Tatmadaw, Myanmar's military instigated yet another coup d'état. It declared the November 2020 election results invalid and barred the National League for Democracy (NLD) from resuming office after they had won 396 out of 476 seats in parliament. From colonial rule (1824–1948) onward, Myanmar has undergone multiple ruptures with each new government bringing new political, economic, and even naming systems, and four coup d'états (1958, 1962, 1988 and 2021). Episodic change has been the norm, rather than the exception.

This paper examines how Myanmar people enact tradition as a means of safeguarding each other and maintaining relationships that have and continue to shape a sense of neighborhood despite the rapid changes in Myanmar since 2012 and the agility required to oppose a well-armed enemy.

Soon after the 2021 coup, people took to the streets in public protests, but the Tatmadaw met dissent with teargas, batons, and guns, eventually dispersing the masses who had marched through the major streets of Yangon and Mandalay, the two largest cities in the country. Large scale protests died

down after February but small scale, seemingly spontaneous protests continued in the neighborhoods. In all townships, for months on end at eight o'clock in the evening, residents banged pots and pans. This traditional practice is supposed to drive away evil spirits and the collective cacophony that reverberated through urban neighborhoods was meant to expel the phantasmagoria that is the Tatmadaw. Residents also set up actual and symbolic barricades made of tires, furniture, pyi-tain-htaung (brightly painted egg-shaped dolls made of papier-mâché), htamein (women's sarong), and other materials. The egg-shaped dolls are traditional children's toys that never tip over and therefore symbolize resilience, grit, and survival in Myanmar culture. By placing these dolls on the street, residents declared that they would never fail in their fight against the military. They also strung up lines of women's sarong because, according to tradition, htamein should never be hung above men's clothes and walking under a htamein is supposed to rob men of their masculine energy. By leveraging this sexist cultural taboo as a symbolic barricade, the protestors undermined the confidence of the soldiers and forced them to stop, if only temporarily. In the end, soldiers cut down the clotheslines to avoid any threat to their virility, but not before the flimsy cloth of the htamein compelled them to acknowledge the will of the people. Even after the soldiers broke down the barricades, neighbors helped protestors escape and formed neighborhood protection associations as a defense against the military's night raids and kidnappings.

These almost spontaneous tactics not only deploy tradition as a weapon against the military, but they also draw on traditional conceptions of mutuality and reciprocity that seem to be reconfiguring Myanmar society not so much as a barely coherent patchwork of 135 ethnicities but as an emergent people who stand up and fight for their diverse neighborhoods.

PEOPLE'S PHILOSOPHIES, TRADITIONS, AND RESILIENCE AGAINST SOCIO-POLITICO-ECOLOGICAL THREATS IN MOUNT MERAPI
Catharina Depari

Mount Merapi finally spewed fountains of lava and hot clouds on March 9, 2022, after threats of eruption since 2020. No casualties are reported but about 253 villagers in Sleman Regency, Yogyakarta Special Districts, fled their homes to the nearest temporary shelters. Only four days before the eruption, *abdidalem* (royal servants) of Yogyakarta monarchy (the court of the Sultan) held the rite of *Labuhan Merapi* to commemorate the Sultan's ascension to the throne and appeal to their ancestral spirits for protection against disasters. Led by Mas KliwonSuraksoHargo, the volcano's gatekeeper, the parade, carrying offerings for the spirits, walked towards the sacred harbor Srimanganti in the protected forest. National security guards, from military soldiers to forestry police, escorted the procession. This scene mani-

fests a possible restoration of the long-ruptured relationship between the two poles of power — the State and the villagers — that had coalesced during the colonial period.

For the close-knit community of Pelemsari sub-village in Mount Merapi, this most recent volcanic activity recalls the trauma of the 2010 eruption and the disputes with the government. In 2010, 37 members of Pelemsari were killed and the rest were forced to relocate multiple times and quickly recover after losing their economic assets: cattle and grass. In 2011, a state-produced perturbance, namely the Sleman Regional Government's relocation policy, exacerbated their misery. Collectively, this community — mobilized by the conviction that land is 'ancestral heritage' and the Javanese principle *sadumukbathuksanyaribumi* dak *belapati arti* (to defend the land until the last breath) — refused to relocate unless the government issued land certificates which would protect them against potential annexation by the Mount Merapi National Park Agency.

Pelemsari's stubborn resistance reveals two longstanding contestations. Firstly, it is evidence of the accumulated disappointments over a government whose policies have persistently antagonized its people. Thus, when the Sultan ordered people living near the crater to evacuate during the 2006 and 2010 eruptions, villagers chose to emulate their former spiritual gatekeeper, Marijan, who courageously refused the order and stated that the Sultan talked not as a king but as a governor. This distinction between governor and king is significant as Marijian was clearly delegitimizing state authority by elevating the power of a more holy sovereign. Secondly, it displays the people's deep attachment to their ancestral lands, principles, and teachings that had long guided their behaviors. Among these teachings are prohibitions against conducting activities in places inhabited by deities near the crater. The deities' territory is compatible with the government's specified hazard zone and shows how village practices have long managed volcanic risks prior to state intrusions.

This paper investigates the adaptive capacity of Pelemsari villagers in dealing with socio-politico-ecological disruptions and the diverse cultural forms involved in resisting various impacts. The findings are based on the preliminary research conducted to date on the people's interrelationships with Merapi and the state from pre-colonial (1600–1800) to the post-reformation (1998–present) periods.

RECONSTITUTING THE SENSE OF BELONGING: ALTERNATIVE WALKING TOURS IN HONG KONG'S OLD NEIGHBORHOODS UNDER SOCIETAL STORM
Ying-Fen Chen

Since August 2020, a YouTube channel that broadcasts a series of short videos showing different individuals casually strolling in different Hong Kong neighborhoods has become popular among both local and overseas Hongkongers. In these videos, the audience rarely hears the individual voices of the strollers or the ambient noise of these neighborhoods; rather, they are guided along by the sounds of smooth jazz. Each video features a montage of still shots taken chronologically as the stroller walked through different places, aesthetically framing nostalgic street corners, buildings, and squares as stages for recollection. *When in Doubt, Take a Walk* is an ongoing experimental art project created by a Hong Kong urban scholar, Sampson Wong, and his artist friends. Their goal is to heal Hongkongers under the compound condition of the COVID-19 pandemic and post-activist depression. After the YouTube channel gained some public attention, Sampson Wong further established a Facebook group page for members to share their own experiences of taking a walk in Hong Kong and their knowledge of local histories, heritages, and nostalgic everyday places. Posts on this *Hong Kong Walk Concern Group* Facebook page indicate that social media participants are deriving some relief from the videos and similar walks they themselves take.

This is not the first time that alternative guided walking tours in old neighborhoods have played the role of suturing Hong Kong society after physical or mental disruptions. In the early days, when urban renewal and heritage preservation threatened some neighborhoods, activists organized guided walking tours to both empower local residents and engage people from other neighborhoods. Later, such activity was adopted by travel agencies as a non-conventional approach to urban tourism which became popular in Hong Kong. More and more people paid for these guided tours to explore the city and to learn about Hong Kong's urban history. Recently, compelled by COVID-19 and political restrictions on movements, guided walking tours have grown in number and variation, particularly through social media and cinematic techniques as seen in *When in Doubt, Take a Walk* and some cinema-themed guided tours held online by travel agencies e. By bringing together both embodied and virtual characteristics, these tours manifest a form of resilience and have the potential to help Hongkongers face the current state of disruption. To unfold this resilient potential, this article re-contextualizes various models of alternative walking tours within the broader context of Hong Kong's spatial and social movements since the late 2000s. Through this process, I argue that most of the alternative guided walking tours have facilitated the development of a sense of belonging to Hong Kong that constantly (re)forms the identity and tradition of the Hongkonger.

WORLDS UNDER CONSTANT REPAIR: THE YONOMAMI OF BRAZIL
Robert Mugerauer

This paper presents the struggles of the Yonomami people of the Brazilian rainforest as they continually work to keep three dimensions of rupturing worlds whole. Though fairly well-known, the combination of indigenous knowledge and wisdom has not been adequately elaborated. Important in itself, the case can help us recognize the need for global solidarity and perhaps elucidate productive counter-tactics. On the worldly level, the tribal people know well how to care for the health of their forest and rivers, its diverse umwelts of living beings, and their own place within these contexts, as 1000 years of sustained inhabitation demonstrates. Thus when gold mining pollutes by digging up the riverscape, spreading epidemic fumes from fuel oil and mercury used in processing, what is happening is not a mystery. A basic course of action is to drive off the miners as properly as can be done, though the scale of the devastation ultimately requires government intervention, which has waxed and waned through different Brazilian regimes, until once again mining is fully supported.

In a complementary realm, the Yonomamis also deal with the cosmic dimension of their world, which has undergone multiple apocalyptic phases. The sacred world needs to be continually upheld, especially in regard to the sky, which periodically collapses to become the new surface of earth. To maintain proper environmental-social relationships it falls upon the shamans to summon and work with the xapiri spirits to perform the necessary rituals. A third sense of ruptured world is manifest in the Yonomami's struggle to fulfill their responsibility on a planetary scale. Their deep understanding of their forest world and way of life, in contrast to the destructive behavior and devastation, makes explicit the deadly contest between the belief systems and values of their harmonious cosmos, and those of the invasive "civilization" of greedy extraction and obsession with products. They exhort us to attend to, rather than spurn, the cosmo-ecological wisdom from which we all could learn. "What the white people call 'minerals' are fragments of the sky, moon, sun, and stars, which fell down in the beginning of time, ... yet they did not realize that these fragments of the old sky were dangerous! ... [To protect us] Omama hide the hardest and most dangerous part of this metal in the coolness of the earth's depths, beneath the rivers. ... If the white people start tearing the metal out of the depths of the ground with their big tractors, there will soon be nothing left but stones, gravel, and sand. The forest floor will break apart everywhere. The rain will never stop. ... The sky will fall apart again, and every last one of us will be annihilated. The white people do not think about such things. If they did, they would not unceasingly tear everything they can out of the earth. I want to make them hear the words the xapiri gave me in the time of dream so these thoughtless outsiders can understand what is really happening." (Davi Kopenawa, "Cannibal Gold")

A6. THEORY AND DISCOURSE

TOWARDS AN AUGMENTED (CRITICAL) REGIONALISM
Undi Gunawan

This paper attempts to revisit the idea of architectural regionalism. Paul Ricoeur's (1965) paradox and skepticism of modern human total condition has not yet been resolved. Architecture has become more and more a demonstration of vague and inconsistent syncretism. Kenneth Frampton's (1983) phenomenological offering has never been taken any farther from its resistance position. The progressive, yet attentive, development of Critical Regionalism by Lefaivre, L., &Tzonis, A. (2003 & 2021) calls for rethinking the concept. This paper tries to contemplate theoretically the current status of architectural regionalism. The fragile position of architectural criticism as a 'construction with an internal difference' in Čeferin, P. (2020) has either positioned architecture as a compositional subject or as a sublimation into the 'flat' universe of Graham Harman's object-oriented philosophy (2020).

This paper starts by questioning how we can identify critical regionalism in architecture. By this act of identification, is the term and the concept of 'critical regionalism' still sufficient to hold its resisting character? Is it not just another version of contextualism? Are 'topicality', or 'sustainability' sufficient to be the central concept of regionalism? What are the roles of tradition in our contemporary age? Or can we formulate the theoretical structure of architectural regionalism anew?

Findings are based on examining broad contemporary samples from public building typologies (cinema/theater, library, museum, religious buildings, administrative buildings and expo pavilions) across 'marginal' regions (Asia, Africa, Latin America) with special focus on the architectural development in Indonesia. The samples will be analyzed and represented by critical diagrams and representations.

THE ONTOLOGICAL TURN IN CROSS-CULTURAL STUDY OF IMMIGRANT'S ARCHITECTURE
Jing Luo

This paper examines the architype and the socio-spatial process of immigrant's architecture, and theorizes architectural practices of the immigrant community in a cross-cultural situation. Referring to the Ontological Turn in Anthropology, this paper takes Architecture as an actor that, together with the people, the society and the environment, shapes an integrated worldview of a specific place. The core spaces of immigrant society — temples, ancestral halls, family associations, Chinese consolidated benevolent associations, etc. — are used to illustrate the constant interaction and negotiation of immigrants and the locals. These spaces play essential roles in organizing traditional Chinese communities, and they continue to re-shape the forms that the immigrant communities take, while constantly being re-shaped in turn. Through a comparative study, the research analyzes cases in Boston, Penang and Taiwan respectively. The origins of the immigrants in these three cases are all in Fujian and Guangdong Provinces in China; however, the architectural forms, as reification of the dynamics among actors (social, spatial, environmental), are entirely different. Two aspects of the cases are scrutinized in the study: one is the hybrid architectural forms via quantitative study, in which linear function normalization is used to establish the derivation coordinates of each case; the other is the architectural strategies and actions in the interaction of original history, local society and immigrant community through a qualitative study. These two aspects draw the outline of how the same Architectural origins develop in different cross-cultural situations, and they further lead us to the discussion of place and space, local and international. The conclusion calls for an object-oriented ontology in the study of place, and contributes to the archetypal study of Architecture with perception of ontology. The tension between openness and expertise of Architecture discipline is also revealed in such discussion.

"WHAT IS ARCHITECTURE?": A STUDY OF THE DISCIPLINE'S DEFINITION IN ARABIC WRITING
Shaikhah Alsahli

In the opening article of the first issue of Majallat al-'Imarah, the first architectural magazine in Arabic published in 1939, Sayyid Karim (1911–2005) titles this article "What is Architecture?". He describes the architecture of Egypt at that period to be suffering a "chaos" (*fawḍa*). Karim was not the only Arab architect who emphasized disruption; many of his contemporaries raised a similar concern. Hassan Fathy highlighted a "gap in the continuity of Egyptian tradition." Saba Shiber mentioned, "the modern Arab city is confused"; it "has been literally 'hit' by machine civilization." Rifaat Chadirji stated, "a gap exists in the architectural history of Iraq and other Arab countries". These terms of disruption are what inspired me to re-examine Karim's question of "what is architecture?"

In his article, Karim highlighted the end of the phase in which architecture is understood as art and the beginning of another phase in which architecture is science. In his manifesto, Karim celebrated the era of science and technology. He stated, "Modern architecture is art ... a scientific art" (*al-'Imarah al-ḥadītha fan ... fan 'ilmī*). Karim situated architecture between art and science. This split between architecture, art, science, and technology did not emerge until the nineteenth century. A history reader notices that this type of question did not become critical until after the industrial revolution and after science took a leading role in many aspects, including the practice of building. These changes made the architecture discipline a challenge to define.

In this paper, I focus on the definition of the practice of building (architecture) between art and science in Arabic writing. I examine Karim's article and situate it in a historical trajectory of architecture's definition. I start with writings from the ninth to the seventeenth century to highlight two main points. First, the pre-modern practice of building was imbedded under mathematics as a practical geometry (*handasa 'amaliya*). Second, theory and practice appeared side by side; it was common to discuss the *'ilm* (science/knowledge) of geometry and the *ṣinā'a* (art/craft) of carpentry, mason, and smith. This section explores pre-modern writing, including al-Farabi, Qusta ibn Luqa, al-Buzjani, Ibn Khaldun, and Cafer Efendi. Following this, I examine the writing of Ali Pasha Mubarak to investigate nineteenth-century Egypt's early modernization. I explore how the language of art, architecture, and science started to shift in this period.

BLACK CANADIAN PLACE-MAKING: THE BOWEN LOG CABIN AND HOMESTEAD
Destiny Kirumira

Is there such a thing as Black Canadian architecture, and what determines it? How does it differ, if at all, from the remainder of the architectural landscape in Canada? And how do we make meaning out of this difference or lack of difference? In this paper, I argue that the complex racial landscapes and histories traversed by early Black settlers are evident in the buildings they left behind. African American migrants fleeing the violence and racism of the U.S. formed settlements across Canada. Amidst complete isolation, racism, and economic disparity, they built for themselves homes in the harsh Canadian landscape (Walker, 2015). Today, the remnants of their architecture act as evidence of their resilience and innovation. While scholars have studied the historical relevance of Black settlements in Canada, scholarship on their architectural contributions is scant. Most significantly, scholars fail to discuss the impacts of anti-Black racism and displacement on the Black built within the Canadian context. Therefore, in this paper, I examine the methods used by early Black settlers to make their homes upon arrival in Canada and what meanings we can make of the buildings left behind.

As a case study, I will use the homestead constructed by Obadiah Bowen, the son of Willis Bowen, an African-American who left Oklahoma to settle in Alberta, Canada, in 1911. To trace the architectural roots of his design decisions, I will compare the domestic architecture in Oklahoma before the late 19th century, the cabin his father Willis Bowen built, and the homestead Obadiah eventually constructed. Additionally, I will consider the climatic and physical limitations placed on the Bowen family during their settlement in Alberta by comparing their homes to those found in neighboring or adjacent homesteads or settlements built by other settlers in the province at the time. Anthologies written by descendants of Willis Bowen who reflect on this history and Blackness in Canada constitute an important primary source to interpret the Bowen cabin and homestead. Bowen's descendants' perspectives are vital to deducing more authentic interpretations of these architectures. Through this research, I hope to determine similarities between the architecture of Bowen's cabin and the domestic architecture found in Oklahoma.

Additionally, I seek to understand what this continuity of architectural traditions means for the impacts of Black displacement and dispossession in the diaspora. Namely, how does this dispossession contribute to or deter the construction of Black Canadian identity? Overall, I hope to expose the physical ramifications of displacement and anti-Black racism on the design of Black homes built by early settlers.

NEW EVALUATIVE SPACES AT THE EXTRA-LEGAL ENCOUNTER OF BYLAW AND PROJECT
Foong Chan

Reflecting on the author's Statutory-Planning practice in Vancouver, Canada, this paper speculates how rethinking the relation between a Bylaw and a Proposed Building Project within a Development Application Review Process can open up a New Evaluative Space that in turn empowers historically disadvantaged groups to continue (and reinvent) their lives and traditions to counter colonial economies.

SITE + POLITICAL CONTEXT

The Application Review Process of a recent Indigenous Senior Housing Project provides the space for the paper to explore how a Bylaw and Project's relation can be recast as one continually creating the conditions for new subjectivities and spatial sensibilities to emerge. Continuity of traditions may be pursued through continually relating (to) socioeconomic, historical and political structures differently and inventively, in order to maintain or even increase one's capacity to live and transform; a continuity in (re)-articulating traditions of resistance.

METHOD

The paper suggests that this ability to inventively articulate suppressed traditions and resist colonial legal logics may be produced when a Bylaw and Project encounter each other at the level of their constitutive forces. This encounter supplants the conventional frame where Bylaw is taken as universally applicable and a mold that shapes a Project.

What does it mean for a Bylaw and Project to encounter each other at the level of constitutive forces? To proceed, I ask what historical, economic, political and cultural forces constitute the height Bylaw that presides over the Indigenous Senior Housing Project. And, what forces constitute the Indigenous Senior Housing Project? Then, how may these constitutive forces intersect, especially if the Planner's adjudicative role can become more inventive and less regulatory?

Reframing a Bylaw and Project's encounter as intersecting constitutive forces, the Project's merits may be validated not for how closely it follows an ideal height and massing. Instead, a shift in the prepositional relation between a Bylaw and Project occurs: A Project no longer enters the Bylaw's "court" of "Good Urbanity". Rather, Project with Bylaw produce a New Evaluative Space, where the act of "evaluation" also can be to produce new values.

IMPLICATIONS FOR ETHICS + ADJUDICATION IN PLANNING

In this New Evaluative Space, Bylaw compliance no longer equals being ethical. Rather, the ethical takes place when the Bylaw-Project's encounter leads to new behaviors between invested bodies, and from these new behaviors there are increased capacities to create and transform, to rupture molds. Similarly, a Statutory-Planner and applicant's relationship would not be that of a "judge" who hears and rules on the applicant. Lastly, it is also important that municipal documents such as a Planner's Application-Review Report be written in ways that this report itself can become one of the materials (e.g., a textual force) for future inventive encounters of Bylaws and Projects to use for their own inventions of New Evaluative Spaces. Encounters between Bylaw and Project, New Evaluative Spaces, etc. all add to the global counter-colonial movement(s), made ever more apparent and pressing by the precarity exposed during COVID-19.

B6. HERITAGE AND TRADITION

ARCHITECTURE AND RUPTURE: HUMANITARIAN HERITAGE AND THE POWER OF TRANSFORMATION IN POST-CONFLICT HERITAGE RECOVERY
Mohamed Abdelmonem

Architecture, institutions, and historic buildings are frequent targets of destruction in the context of wars and conflicts. Their erasure wipes out several references of power, authority, and local identity. It is a long-used tactic at times of wars to demonstrate shifting powers or to force submis-sion and accession of control. Research has for long cited several aspects of transition of power, or heightened resil-ience through destruction or protection of iconic and historic landmarks. What have been under studied are the impacts of destruction of the built fabric and absences of its key architec-tural markers on the resilience and defiance of local commu-nities and their way of life. How can the erasure of buildings cause much longer ruptures in the continuity of community fabric, spatial practices and, by consequence, their identities? By the same token, how can the protection and recovery of historic fabric and buildings enable revival and protection of that identity in the post-war conflicts?

This paper discusses evidence-based human-centered approach to analyze the role and potential of heritage sites, practices and communities in developing long-term resil-ience across borders of conflicts and wards through creative modes of cultural productions and social-spatial practices. Adopting a novel 'humanitarian heritage' as a methodologi-cal and empirical framework for the study of the reciprocal influences of man and architecture in the context historic building recovery, the paper investigates and analyzes a se-ries of theoretical, conceptual and practical dispositions that dissects the relationship between buildings, memory and human practice in post-ware recovery. It navigates the tools, methods and everyday strategies used by struggling commu-nities to make sense of the disappearance of their built fabric and the absence of key spatial experiences.

Looking at short and long-term impacts of conflicts on remote and vulnerable communities and refugees in the Middle East, the recurring conflicts in these regions have left behind a larger number of communities and human settlements, whose livelihood, socio-cultural and economic wellbeing were largely attached to the continuous production, protection, and attachments to the flows of cultural heritage. The paper reports on multi-disciplinary research study into heritage recovery where the disappearance of historic build-ings resulted in the disappearance of many cultural activities and spatial experiences.

RE-VALUING THE SENSE OF NATURE IN BANGKOK: CONTINUITY AND CHANGE OF EVERYDAY HERITAGE ALONG CHAO PHRA YA LEVEES
Poon Khwansuwan

In all cities, the natural condition of a site was the first of many layers which make the palimpsest of their present ur-ban fabric. However, it is usually difficult to identify "nature" in the developed urban areas of today, even harder to find the physical traces of that original, "real nature". Nevertheless, human environments, probably driven by a deeply human desire to maintain contact with the natural world, capture and, in very particular ways, reproduce the "sense the nature". This paper discusses the meaning of being with nature in

urban areas and the human desire to seek and establish balance between the natural and the constructed developments in the production of culture in everyday urbanism.

This research project will select significant areas in Bangkok, Thailand, as case studies to collect research data, where Bangkok has significant historical development and is characterized by its important urban areas. Data will be obtained through observations and interviews with local people and key informants and will be analyzed with cross-case and constant comparative analysis methods with various approaches.

The theoretical framework of the paper starts from the Ecumene (Augustin Berque) and Fudo (Watsuji Tetsuro), the field of ideas which helps identify the nuances of Thai attitude towards harmonizing nature and culture in Bangkok over time. The discussion focuses on the temporal dimension of that relationship, in an effort to re-evaluate the sense of nature in longer historical frames, as well as in their annual rhythms, and routines of everyday life. The research uses rhythmanalysis and mapping, along with interviews which have explored the attachment of residents to nature and their understanding of the broader identity of the places they inhabit.

The research aims to contribute to urban planning in its efforts to reconsider the presence of nature in cities especially in the pandemic era by stressing the importance of seeing it not only as an environmentally important aspect, but also as an all-important phenomenon of enfolding co-existences which significantly inform the overall quality of place. The conclusions address the specificities of the meaning of nature in Bangkok, and propose an understanding of its presence as a complex assemblage which points at the possibility of sustainability as eco-urbanity and urban continuity.

RECREATING RITUALS SCENES IN THE CONTEXT OF URBANIZATION: THE MODERN INTERPRETATION AND REPERCUSSION OF QIJING RITUAL ALLIANCES IN PUTIAN, CHINA
Heng Huang, Jing Zheng

The conventional reading of China's contemporary urbanization practices imposed an image of complete disruption from tradition. It seems that traditional social networks and lifestyles have been erased and communities' connection to "place" has been cut off. However, a series of recent investigations in Putian plain in southeastern China reveal a very different scenario that could reverse this understanding.

Putian plain is located on the coastal side of mid-Fujian Province, China. One of the smallest City Administrations in Fujian, it has the most active and creative cultural tradition and also the largest overseas migrations. Once seashores, Putian plain has been shaped by Mulan Creek for over a thousand years and correspondingly formed impressive views of traditional settlements, spectacular architectural styles,

as well as active ritual traditions. There are over a thousand temples dispersed in Putian Plain, worshipping hundreds of different local gods. Some gods migrated from other regions but most of them came from local historical celebrities. These temples were grouped into a structured system called Qijing. Qijing, literally seven settlements, which is a social management organization created around the 15th century to coordinate rituals such as celebrating gods' birthdays, New Year events as well as other everyday events. Each jing refers to a settlement, which normally owns several temples. Seven would work together as a ritual alliance called Qijing, which apparently organize ritual events, but actually work as local governments to coordinate production affairs such as irrigation and construction, as well as daily events such as weddings, funerals, etc.

Urbanization during the past decades has turned Putian Plain from a scenic rural landscape into a modernized city. Traditional settlements were pulled down one after another and replaced by high-rise apartment buildings and huge modern buildings. The authors argue that despite their appearance, temples and their function have not been disrupted during this process. By looking at the contemporary ritual practices and communities' everyday life, they suggest four strategies used in the modern Interpretation and repercussion of Qijing Ritual Alliances: the embodiment of traditional ritual ceremonies in the visually layered space; the reflection of the tactile perception by traditional materials; the usage of the demolished building components to recall the collective memory; and the reproduction of the traditional scenes in combination with space and modern lifestyle. Through these local strategies, the tradition of Qijing Ritual Alliance has emerged into modern life and confirmed the local communities' connection to the place.

RAFFLES CITY RISING UPON CHAOTIANMEN, CHONGQING, CHINA: WHO OWNS THE DISCOURSE OF TRADITION
Jie Xiong

This article examines how the mega-project Raffles has risen upon Chaotianmen Wharf, Chongqing's most important public space, to become the city's colossal new landmark, dramatically altering its downtown image and spatial pattern. The purpose of the case study is to investigate how tradition has been implemented in such a mega-project and how different social actors have integrated traditions at various stages from various positions. In contrast to Raffles City's massive impact, Chaotianmen had only seen minor changes, from the prominent city gate in ancient times to the dominant wharf in the modern era to the municipal square, which has served as a political monument since Chongqing's administration in 1997. Surprisingly, many people today believe that Raffles City, a massive commercial complex developed by

Singapore's CapitaLand, has obliterated Chongqing's spatial pattern and cultural tradition. This article illustrates that tradition is a construct that is shaped by various contexts and interests, as well as different actors' perceptions of tradition, resulting in significant positive and negative changes in the current urban environment.

Following a summary of Chaotianmen's history as an urban public space, this article will propose the case study along the two axes and their intersection. The timeline is represented by the vertical axis, which spans the period from the design of Raffles to the construction to the completion and after. The horizontal axis corresponds to each stage, including statements and actions against tradition by various actors. The architect Moshe Safdie's design of a "sailing ship," which resembles his Marina Bay Sands design in Singapore, not only derives from Chongqing's landscape geography, but also intertwines with its vision of becoming a global city on par with Singapore, and is a highlight of this process. Another incident that caused conflict was the excavation of the Song Dynasty walls during construction. They were destroyed or relocated to avoid disturbing the project, and when the real relics were replaced by symbolic "sailing ships" suffering from social criticism, the government started to symbolically renovate Chaotianmen Square at the foot of Raffles, redecorating it with fake city walls to reinvent the traditional scene.

The question is, how much of tradition is represented as cultural symbols, and how much of it is based on reality? There is a hidden issue of spatial politics regarding who owns the tradition's discourse. In fact, when confronted with such a massive project, the government, decision-making elites, and architects often hold the discourse of tradition and the power of its representation, but intellectuals with a deep attachment to culture and history, as well as residents, have no such opportunity, and tradition thus becomes a tool of power. What does this mean for the city on the long run? Will it break with tradition or establish a new upstart tradition? Additionally, civic traditions are becoming increasingly marginalized. As a result, Chongqing has evolved from a traditional city built on the landscape and brimming with civic life to a note-worthy city anchored by the "sailing ship" megastructure and other urban spectacles.

HERITAGE IN CONTINUUM: ABANDONING STATIC CONSERVATION TO EMBRACE CULTURE IN TRANSITION — A CASE STUDY OF KONG HA WAI COMPOUND IN HONG KONG
Ching Kan, Curry Tse, Ming Ho Yam

In a century of dynamic societal changes and global challenges, heritage as a cultural patrimony should act as an enabler to foster sustainable development. Global heritage discourse on ordinary adaptive reuse approach generally reveals a binary interpretation of heritage and its conservation methods with an overemphasis on the disparity between the old and the new. The constant changes brought forward in historical events of a heritage property are transitional and yet impactful. This paper proposes abandoning the view of heritage as a static object and embracing the nature of heritage continuum with transitional conservation as an approach to revitalize historical places in rapidly developing cities.

Drawing on the authors' hands-on experience of Kong Ha Wai Compound heritage redevelopment work in Hong Kong, this paper further illustrates how a contemporary placemaking framework could be utilized with the concept of transitional conservation. The continuum facilitates the traditional order to persist in an existing rural community rather than being a disruption, and allows new conservation and design interventions to become indigenous and integrate into the community. This idea of progression through engagement of creative sectors in rural heritage revitalization can be effective in addressing vigorous societal changes, especially for highly urbanized cities in the Asia-Pacific region.

C6. WHAT IS PORTUGUESE IN PORTUGUESE ARCHITECTURE (SPECIAL PANEL)

WHAT IS PORTUGUESE LATE COLONIALISM? RESIDENTIAL STRATEGIES IN THE SERVICE OF THE WAR EFFORT (1961–1974)
Ana Vaz-Milheiro
Lisbon University, Lisboa, Portugal

ARCHITECTURE AND RESISTANCE: PORTUGAL 1948–1974
José Bandeirinha
University of Coimbra, Coimbra, Portugal

PORTUGUESE ARCHITECTURE BETWEEN THE REVOLUTIONARY IMPETUS AND THE DEMOCRATIC MATURITY
Nuno Grande
University of Coimbra, Coimbra, Portugal

WHAT IS PORTUGUESE IN PORTUGUESE ARCHITECTURE?
Jorge Figueira
University of Coimbra, Coimbra, Portugal

A PIONEER ARCHITECTURAL RESEARCH "DÉMARCHE": THE YOUNG GRANTEES OF THE CALOUSTE GULBENKIAN FOUNDATION, BETWEEN 1960 AND 1980
Bruno Gil, Carolina Coelho
University of Coimbra, Coimbra, Portugal

WHAT IS PORTUGUESE LATE COLONIALISM? RESIDENTIAL STRATEGIES IN THE SERVICE OF THE WAR EFFORT (1961–1974)
Ana Vaz-Milheiro

With the outbreak of the colonial/ independence wars in the former Portuguese colonial territories in Africa (1961–1974), and without solutions to house the new African communities that newly arrived in the main colonial cities, the Portuguese authorities would debate new residential typologies and neighborhoods models. The options ranged from creating small-scale quarters within the consolidated urban spaces, introducing nuclei that would accelerate the western acculturation of African families, to the establishment of new peri-urban neighborhoods on the margins of the cities through the demarcation of semi-urban plots (with small backyards for survival agriculture practices) and with access to minimal sanitary infrastructure and support for self-construction.

Since the 1950s, Portuguese architects, with João Aguiar at the forefront, have been debating the latter hypothesis. But the state of war advised against encouraging large masses of African populations, whose district scale and size could pose a threat to settler populations, who accounted for 25% of the urban inhabitants. Colonial administrative authorities, social scientists and construction technicians, including urban planners, engineers and architects from the Public Works services put forward solutions that were often antagonistic, anchored between economic visions and perspectives of social integration, always within a colonialist logic. On the eve of independence, the objectives of integrating urban African populations were still far from being achieved, according to the Portuguese parliamentary debates of the time, and the situations of urban inequality that modern city design had introduced during the first Republic regime (between 1910 and 1926) were becoming more acute.

The paper analyzes some of the important points of these debates, namely the Estado Novo's political agenda regarding the housing issue in the Portuguese colonies during the colonial war and the way the colonial scientific and technical apparatus responded to these demands. Case studies are pointed out, starting with the foundation of organizations such as the Administrative Commissions of Indigenous Neighborhoods (CABI — Comissões Administrativas dos Bairros Indígenas) in Angola and the Board of People's Neighborhoods and Houses (JBCP — Junta dos Bairros e Casas Populares) in Mozambique, for example, during the 1960s. It also analyzes how Portuguese authorities gave up criticizing the "native environments" and their architectural solutions, namely the vernacular house, in order to praise the so-called "African architectural styles and esthetical expressions" by trying to integrate some of their formal features and building solutions in the late colonial design. One of the objectives is to analyze housing policies during the war and their immediate repercussions on the design and typologies adopted in the construction of a "local tradition" as a result of colonialism, measuring the role of architecture practice in maintaining it. The achievements attained would meanwhile shape the colonial city in former Portuguese Africa, leaving marks on the post-independence period that would be at the origin of some of the contemporary inequalities. On this point, the paper will try to identify signs of post-independence coloniality that inform the residential typologies bequeathed by the colonial period.

ARCHITECTURE AND RESISTANCE: PORTUGAL 1948–1974
José Bandeirinha

Could the resistance of Portuguese architects also be considered a resistance of Portuguese architecture? To answer this complex question, we could spend a lot of time creating arguments. What interests us here is not so much the answer to the question itself, as it is what we can actually gather from it to better understand what architecture means for Portuguese society, both today and in the near future.

In the three decades that elapsed between 1945 e 1974, World War II and the end of dictatorship, tensions between the regime and the resistance fluctuated in intensity. Immediately after the end of the war, there was hope for openness, for a change towards the international climate of recovery and pacification. Oppositional left-wing frentism gained space and encouragement. A large part of the presentations at the 1st National Congress of Architecture, in 1948, courageously opened the way for this collective hope. But such hope was short-lived, and followed by violent repression and political self-absorption, intensifying the isolation from optimistic advancements developing beyond borders. As Gen Humberto Delgado ran for presidency in 1958, that oppositional frentism got reinforced and bolstered, but the regime's repression responded accordingly.

At the beginning of the 1960s, the liberation movements of the colonies started their activities, and the reaction triggered a war. Regarding the international situation, the isolation was increasing and, in addition to being economic, political and cultural, it became also programmatic. In a world deeply divided into large blocs, the country remained locked under the dome of its own sophistries.

The left-wing frentism from previous decades started losing cohesion. At the end of the 1960s the dictator died. On the one hand, hope for change was restored; on the other hand the evolution of the political and cultural situation worldwide, notably the advances of the Sino-Soviet schism, the generalized condemnation of the Vietnam war, the events of May 1968 and the invasion of Czechoslovakia by the Soviet Union, all generated the fragmentation of the left and, consequently, a weakening of the resistance to the regime. Regarding architecture and urban planning, the weaknesses and lack of cohesion were very patent and irreversible whether at the National Meeting of Architects, organized in 1969 on the sidelines of the official Architects National Union, or at the III Congress of the Democratic Opposition, held in Aveiro in 1973. Moreover, the fragmentation of the resistance was very noticeable in all sectors of public life which entailed intellectual recognition of the international situation. However, the war against the liberation movements intensified and repression became even stronger, dashing all hopes of a near spring. Many architects continued to alternate between their studio work and the regime's political prisons.

PORTUGUESE ARCHITECTURE BETWEEN THE REVOLUTIONARY IMPETUS AND THE DEMOCRATIC MATURITY
Nuno Grande

On April 25, 1974, Portugal lived the transformation of a military coup into a popular revolution — the "Carnation Revolution" — towards the acquisition of new civil rights and public policies. The process was established in a "short circuit" between the late construction of modernity in Portuguese society and its inevitable approach to postmodern values, as pointed by Boaventura de Sousa Santos. In the heat of the revolution, people shouted for essential rights — housing, health, education, work —, but also for "immaterial" rights — freedom of vote, expression, association, strike, and gender parity. In this last popular revolution of the 20th century in Europe, a possible crossing between the Russian October of 1917 and the French May of 1968 was rehearsed.

One of the biggest debates involved the political model to be adopted is between the construction of a Representative Democracy, in a multi-party system (with a modern origin), and the experience of a Participatory Democracy, based on popular "empowerment" (from a postmodern approach).

Portuguese architecture played a central role in this "short circuit" amongst modernity and postmodernity, participation and civic representation. From the seminal action of Nuno Portas as Secretary of State for Housing and Urbanism (1974) to Portugal's accession to the European Community (1986), the architects' political time flew, marked by the rise and fall of their political-disciplinary activism, as Ana Drago once wrote.

That was the time of the Local Ambulatory Support Service (SAAL), which involved architects of different generations in the design of Housing for the most disadvantaged social classes. This included, for example, the actions of SAAL/Lisboa, involving the Residents' Associations of Quinta das Fonsecas — project by Raúl Hestnes Ferreira —; or SAAL/Porto, in the neighbourhoods of Leal or São Vítor, through the intervention, respectively, of Sérgio Fernandez and Álvaro Siza. In the following years, this brief participatory process (bottom-up) would be replaced by new urbanistic processes of a technocratic nature (top-down), based on political and institutional perspectives with an increasingly Europeanist tendency.

During the 1980s and 1990s, and through structural financing granted by the European Union, Portuguese cities were the stage for the construction of various public facilities, from a historicist revisiting of architectural heritage to the affirmation of a new democratic monumentality: as in the rehabilitation of Casa dos Bicos in Lisbon, by Manuel Vicente and José Daniel Santa-Rita; or in the construction of the Town Hall of Matosinhos by Alcino Soutinho.

In the midst of all those contradictions, an authorial work asserts itself inside and outside Portugal: that of Álvaro Siza. Seen from the inside, it fosters, as we usually argue,

a "universalist" dialogue with so many geographies and cultures of the Other. From the outside, it reinvents multiple (post-)modernities, as Carlos Eduardo Comas puts it, materializing the multiculturalism that underlies the very "idea of Europe" defended by Wilfried Wang.

When, in 2024, Portuguese Democracy turns half-a-century old, the work of Álvaro Siza will undoubtedly be among some of its most solid theses.

WHAT IS PORTUGUESE IN PORTUGUESE ARCHITECTURE?
Jorge Figueira

The expression "Portuguese Architecture" has had several meanings over time; it has a large, mainly national, bibliography and has become a subject of education in the Portuguese schools of architecture since the 1980's. It has meanwhile been published and exhibited worldwide, and its major protagonists — Álvaro Siza and Eduardo Souto de Moura — were awarded the Pritzker prize, amongst many other international accolades. More recently, it has been en route become a brand.

This presentation aims to identify and problematize what is Portuguese in Portuguese architecture, dealing with its several phases and historical identities while establishing a critical view of its national and international reception and commodification.

The concept of Portuguese architecture has a profound connection with the history, geography and political conditions of the country, first, as an operative tool in the construction of the colonial space of the Portuguese empire; then as a strong nationalist affirmation during the Estado Novo regime — architecture as propaganda in the 1960s. And as a result of the legendary "Inquiry into Portuguese Regional Architecture" (1955–1961), a Portuguese architecture without traces of "Portuguesism" emerged, and a new generation of architects reclaimed the concept to modernity. After the 25th of April 1974 Revolution, a new generation of architects ignited the concept in the context of the Portuguese membership of the European Community, now European Union. In fact, architecture had an important and unparalleled role in the reconfiguration of Portugal as a democratic and European state. To be "Portuguese" meant to be open, cosmopolitan, and inclusive, or, as the legendary singer António Variações said: "to be between Minho [a rural region of Portugal] and New York".

Currently, in its last condition, the concept reflects a difference in methods and culture, which is appropriated by the new generations, facing a globalized world which paradoxically is also homogenized and in need of contrasts and counter-images.

This study also aims to present a critical view of the way Portuguese architecture is generally perceived, which some-

times means an almost caricature or, at least, a very simplified outlook. There's what we could call a "global canon" by which Portuguese architecture is characterized as authentic, integrated, delicate, and in line with the seminal readings of George Kubler's "Plain Style" and Kenneth Frampton's "Critical Regionalism", a simplification in route to become a "brand", which does not include the complexities and the contradictions of Portuguese architecture.

While dealing with cultures of the periphery, as is the case of the Portuguese, there is a tendency from those at the center to oversimplify, to the point of caricature, what needs to be refuted.

While being on the Portuguese side of the Portuguese architecture narrative, this presentation has nothing to do with any kind of nationalist approach. On the contrary, as Timothy Garton Ash said, "We can't leave the matters of the nations to the nationalists". And before it becomes a fully-fledge brand, it needs research, debate, and critical thinking.

A PIONEER ARCHITECTURAL RESEARCH "DÉMARCHE": THE YOUNG GRANTEES OF THE CALOUSTE GULBENKIAN FOUNDATION, BETWEEN 1960 AND 1980
Bruno Gil, Carolina Coelho

This paper maps individual research paths that many young architects, coming out of the canonical formation of fine arts in Portugal, aimed for in other geographical and cultural contexts.

In the 1930s some sought support from the Instituto de Alta Cultura of Estado Novo — the biased high culture institution of the dictatorship under the rule of Salazar. Constantly, and having first to declare the inexistence of any association with communist activities or beliefs, candidates were assessed by controlling all the signs of suspicious theoretical and scientific emancipation, that was outside of the state's interest.

It was the Serviço de Belas Artes (Fine Arts Office) of the Calouste Gulbenkian Foundation (FCG), created in the transition to the 1960s, which brought other perspectives and possibilities, and whose scholarship registrations and impressive records are central to the main argument of this paper: this philanthropist program was key to a "démarche" in the Portuguese architectural culture, underpinning diverse individual research agendas.

From the 1960s, architects started to express their own theoretical affinities as pivotal signs of the professional vocations we came to know — as also a rupture with a rhetorical tradition then propagated. What tied the following constellation was the grants program of FCG bestowed to different researchers and singular interests:

Fernando Távora in circumnavigation in 1960; Nuno Portas in search of quasi-modern architectures in a Zevian complement in Portugal; Diogo Lino Pimentel in satisfaction of a religious architecture in Bologna via the Portuguese

Religious Art Renovation Movement; António Menéres in the photographic collection of spontaneous architecture in clusters of coastal life; Duarte Castel-Branco on the path of the Italian *urbanistica* and French *urbanisme*; Rafael Botelho to Manuel Fernandes de Sá en route to English schools of urban planning; Raul Hestnes Ferreira bound for North American schools, learning from Louis Kahn in Pennsylvania; Manuela Bruxelas in the study of rationalization of private space for housing; Mário Krüger pursuing systematic research in Cambridge, at the Centre for Land Use and Built Form Studies, and Duarte Cabral de Mello in New York, at the Institute for Architecture and Urban Studies; Manuel Vicente, Manuel Graça Dias and Helena Rezende inventorying Macau's "glory"; Fernando Varanda in search of the Yemeni unknown; and so many others.

With Nuno Portas, the collective research at the Portuguese Civil Engineering Laboratory led to a growing core of architecture by the hands of so many researchers, such as António Reis Cabrita, who singularly appears in the archives of the Foundation for Science and Technology (FCT). Globally, research gained another institutional and collective structure. Architecture and science found common places and FCT brought another breath to contemporary questions in study centers and research projects that permeate the teaching roles in search of a more consequential transition to practice.

To sum up, this paper argues that from the above singular and embryonic research paths — themes, contexts and purposes — the fundamentals for the current scenario of architectural research in Portugal can be traced.

A7. TRADITION AND CONTINUITY

OLD WINE IN NEW BOTTLES: THE LOGIC AND EXPRESSION OF CONTEMPORARY CHINESE TRADITIONAL BELIEFS
Xu Teng
Wuhan University, Wuhan, China

TRADITIONS IN CONTINUITY: UNPLANNED URBAN PRACTICES BY MIGRANT AND YOUTH CULTURES AS PERSISTENT ALTERNATIVE AND EMERGING IDENTITIES IN KUWAIT CITY
Mae Al-Ansari
Kuwait University, Kuwait, Kuwait

THE MODERN, THE VERNACULAR, AND THE UNCERTAINTIES OF THE MOMBASA OLD TOWN
Zhengli Huang
Tongji University, Shanghai, China

THE ENTANGLEMENT BETWEEN TRADITIONS AND THE COLONIAL SPATIALITY: THE RESILIENCE OF THE GUINEAN DOMESTICITIES IN THE AJUDA NEIGHBOURHOOD, BISSAU
Francesca Vita
FAUP/UP, Porto, Portugal
DINÂMIA'CET/ISCTE-IUL, Lisbon, Portugal

RUPTURING TERRACOTTA: ENTANGLED EXCHANGES OF THE HAND AND THE MACHINE IN SOUTH INDIA
Priya Joseph
Christ University, Bengaluru, India

OLD WINE IN NEW BOTTLES: THE LOGIC AND EXPRESSION OF CONTEMPORARY CHINESE TRADITIONAL BELIEFS
Xu Teng

After the founding of new China, materialism became an officially recognized guiding ideology, and traditional cultural forms such as Buddhism and Taoism were ordered to withdraw from daily life. However, for the masses with low education level in China, how to face the hardships of their real life and the confusion of their spiritual world has always been an important topic.

Through field investigation of Grandma Temple in Yi County, Hebei Province, the researcher concluded that the people still believe by the supernatural mysterious power more than by the government's help, as their main source of positive energy. In order to avoid the government's strict

religious management system and attract as many believers as possible, Grandma Temple cleverly created a group of new gods that did not exist in the past but are much needed at the present time according to the logic of traditional beliefs and the necessities of real life. For example, the God of the car who protects driving safety and the God of the exam who protects the success of the students, have their own unique magic tools. The God of the car holds a steering wheel and the God of the exam holds a box of ballpoint pens. Compared with the fixed layout mode of traditional Chinese temples, the hall of Grandma Temple is unfolded in a one-stop way along the narrow and long incense path on the ridge. Grandma Temple is operated by the village at the foot of the mountain. The large hall adopts the joint-stock system, and the villagers participate in the shares together. The small hall is funded and contracted by the rich villagers. The religious themes and statues in the hall are all decided by the villagers themselves. In order to attract attention, they use extremely exaggerated shapes. However, due to the unstable operation, the small hall often changes its theme. This design makes the whole temple more like a commercial pedestrian street with religious themes. Grandma Temple looks simple and funny, but its popularity is very strong. During the temple fair, more than 1 million people go to worship, which forms an unexpected but bright cultural landscape.

The experience of Grandma Temple has inspired new ideas for the development of cultural continuity. In the past, when carrying out the cause of traditional cultural protection, China generally preferred the following two aspects: the maintenance of physical environment such as buildings, and the collection of historical materials such as documents. These two aspects of work have attempted to find material evidence for a special period of time in the past, but this kind of work sealed the culture in the past, which actually cut off the possibility of sustainable cultural development. The continuous development of culture requires that each period of time produces its own cultural story, retains the cultural logic and fully combines the practical needs to create a new form of expression. It is a good way to keep the story happening and maintain the cultural vitality.

TRADITIONS IN CONTINUITY: UNPLANNED URBAN PRACTICES BY MIGRANT AND YOUTH CULTURES AS PERSISTENT ALTERNATIVE AND EMERGING IDENTITIES IN KUWAIT CITY
Mae Al-Ansari

This paper examines the everyday socio-spatial practices of migrant laborers and Kuwaiti youth as evolving traditions that represent alternative and emerging identities for Kuwait City that have persisted despite the ruptures caused by shutdowns due to the ongoing pandemic. The aim is to come to terms with the multiple ways in which identities of place can be shaped, transformed, and preserved through interpretations of everyday practices, especially when they are conducted by groups who do not seem to have a direct stake in the conditions of the city. In this case, the groups' practices stem form cultures that are alternative and emerging, respectively. While migrant laborers who occupy parts of the City are represented by predominantly male, low-skill workers from Asian countries, Kuwaiti youth are denoted mostly by male citizens of adolescent age. Whereas the two groups may sometimes alternate in their occupation and appropriation of space within Kuwait City, case studies are used here to illustrate how both migrants and Kuwaiti youth have created forms of continuity through place-making and the renewal of identities within the City's built environment, even after the city's shutdowns threatened their existence. Architecture, in turn, plays a major role in accommodating ruptures in tradition and fostering processes of continuity, resilience, and impact among communities. Social media, digital space, and virtual engagement have also intensified place-making and identity by producing new spaces that lie beyond the limitations of the physical landscape through which these groups have been able to show resilience and affect change.

When examined in tandem, the socio-spatial practices of these groups in the urban built environment help to expand the understanding of how unplanned everyday traditions are capable of consistently reaffirming the production and consumption of spaces in the city, thereby illustrating urban forms of continuity, disruption of the economic and political status quo, and resistance despite rupture. The comparison also brings a new appreciation for the persistence of diversity, freedom, and choice in a contemporary city undergoing shutdowns from the pandemic, and whose stakeholders are attempting to simultaneously represent it as authentically and unmistakably Kuwaiti. Finally, the analysis aims to open a dialogue on the importance of promoting tolerance, acceptance, and inclusion for both alternative and emerging identities of place in the contemporary city through the study of informal urban practices that define new traditions.

THE MODERN, THE VERNACULAR, AND THE UNCERTAINTIES OF THE MOMBASA OLD TOWN
Zhengli Huang

On the Swahili coast of East Africa, the Old Town of Mombasa stands out as a unique site of heritage that combines modernity and the vernacular. The area houses both British colonial architecture and the signature stone buildings of the medieval Swahili coast, but more importantly, an ever-evolving modern community that consists of mixed populations from different regions. Authors have considered this built legacy both "foreign" and "local" at the same time (see: Pearson, 1998; Meier, 2016: 42). In public facilities such as the Old Port and the Mackinnon Market, contemporary

social lives of Africa are housed in colonial containers. At the same time, the Swahili balconies and the narrow lanes reflect how traditional building techniques are inherited in modern construction. Meanwhile, in the metropolitan area of greater Mombasa, an unprecedented development is taking place. A highway is under construction, which will not only accelerate international trading in the biggest harbor city in East Africa but also "bypass" the traditional livelihood of the Swahili township of Mombasa. The planned Special Economic Zone along the highway will fundamentally change the way of business in the area and probably threaten the traditional livelihoods of the Old Mombasa.

Against this backdrop, this paper will explore the challenges and opportunities in conserving the built environment and social capitals in the Old Town of Mombasa through three dimensions. First, at the jurisdiction and institutional levels, there is a general lack of capacity to enforce the preservation plans and the maintenance of public infrastructure and services within the area. For example, although physical changes within the Old Town have to seek permission from Museums of Kenya, unreported dismantling has been a frequent issue. The ownership ambiguity also leads to constant debates over the maintenance responsibilities of public spaces including the street pavements and sewage lines. The second dimension to analyze the challenges of Old Town conservation is through the changing city structure of the surrounding area. As the economic center of Mombasa moves further south and west, it is expected that the Old Town and the island of Mombasa will rely more heavily on tourism-related business. With the decaying infrastructure and increasing informal business in the Old Town, how will conservation remain a tenable task for the government institutions and civil society? Will the change of economic activities in town change the identity of the city, and how will this affect the value of the built environment in the Old Town of Mombasa, which has long been considered a core, if not the birthplace, for the Swahili identity of the East African people? Finally, the paper also views the conservation of the Old Town from the perspective of changing geopolitics of globalization. The Swahili coast used to hold great importance in the pre-colonial globalization period, but the colonial and post-colonial history of East Africa has made it a "periphery" site. Will the changing patterns of globalization, with its relocation of industries and new trade relations change the value and identities of the heritage in East African coast cities?

THE ENTANGLEMENT BETWEEN TRADITIONS AND THE COLONIAL SPATIALITY: THE RESILIENCE OF THE GUINEAN DOMESTICITIES IN THE AJUDA NEIGHBOURHOOD, BISSAU
Francesca Vita

Traditions have always been endangered by colonialism and modernity. They have been exploited for colonial purposes (Wright, 1991) and even subverted by them (Bourdieu, 1962). They have also been reinvented under both modern and imperial discourses (Cupers, 2020; Henni, 2017). Nevertheless, new traditions also emerged from both colonial and modern legacies (le Roux, 2014, 2019). If Portuguese colonialism marked a disruptive event in the history of Guinea-Bissau, a liberated country since 1974, its traditions were ruptured and transformed to make space to the new way of life negotiated with the colonial legacy. Our research aims to unveil how Guinean traditions related to the dwelling space, the house, have been reorganized within the colonial spatiality, shaping and transforming today's domestic environment. Using the house as a critical tool, we aim to discuss how traditions endure as long as they are negotiated by new factors that may derive from disruptive events, such as colonization. This process is particularly visible in the Ajuda Neighborhood, built in the capital city of Bissau in 1965 during the War of Independence to accommodate mainly public officers and their families from the African population. Here, people were forced to live in spaces that resonated with the western patterns of life; other domesticities were forbidden. Since the independence (1974), emancipatory processes started and traditional domesticities began to (re)emerge from the interstices of the colonial spatiality, reshaping spaces and redefining ancient traditions. By exploring the process of traditions negotiation as an expression of resistance to the colonial constraint environment (Pinson, 1992) we address the topic of continuity as resilience. On the one hand, we aim to study how the colonial-built environment, even after the independence, interfered with the insurgence of "new" Guinean traditions within the domestic spatiality. On the other hand, we aim to unveil how the traditional way of living in the domestic space adjusted to the colonial house-type, sometimes transforming it. By means of ethno-architectural survey based on first-hand experiences and observations, drawings, photographs and non-directive interviews (Pinson, 2016), this article unveils the entanglement between traditions and the echoes of colonial legacy.

RUPTURING TERRACOTTA: ENTANGLED EXCHANGES OF THE HAND AND THE MACHINE IN SOUTH INDIA
Priya Joseph

The paper explores how a colonial produce, such as the flat terracotta Mangalore tile, has come to be the new vernacular of the region, thus redefining indigenous. Terracotta roofing tiles have defined the built landscape of South India since the potter's wheel existed. The handmade cylindrical tiles, made with the individual imprint of each 'Kumbhara' or potter, transformed into a mechanized flat tile, produced in mass by the 19th century European Colonial Engineers. This colonial interception, aided by the Industrial Revolution produced a rupture in method and making, a rupture that was slow but profound. The making of architecture was intensely transformed by the use of machines. The 19th century proved to be a particularly significant epoch in this regard, as the Industrial Revolution and its by-products influenced every aspect of architectural production. The characteristics of machine production created a shift in architectural design, as making of elements of architecture changed from handmade, individualistic productions to mechanized mass processes. The small potters' wheels turned into factories of production, places of assembly line, manufacturing standard building units of terracotta bricks and tiles. These burnt bricks and tiles, produced in mass, created residue and pollution as they drew out the soil from the earth and water from the river Netravati on whose banks these factories of mass produced, burnt terracotta thrived. The native and colonial interceptions in the processes of architecture were a significant aspect that influenced the making of buildings in the 18th and 19th century India. These intersections in processes and material that came about by the productive tensions between the native and colonial working did not alter just the 19th century but the subsequent 20th century architecture, too, in the Indian subcontinent. The paper argues that the encounter between the indigenous and colonial construction processes produced a rupture in making and complicated the language of architecture in South India forever. Historically, since the Indus civilization of 2500 BCE there has been extensive use of burnt earth bricks and tiles in the Indian subcontinent, but the arrival of colonial engineers in the 18th century and the onset of the Industrial revolution in the same epoch, created unique intersections in the processes of making and its manifestation in architecture. The machine made Mangalore terracotta tiles have become the new vernacular today.

B7. RELIGIOUS AND EDUCATIONAL STRUCTURES

INDUSTRIAL PASTS SOON FORGOTTEN: HERITAGE CONSEQUENCES OF A DE-CARBONIZING WORLD
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TO REBUILD OR NOT TO BUILD: THE CASE OF BORNPLATZ SYNAGOGUE IN HAMBURG
Bedour Braker
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TEMPLE SCHOOL IN LOCALITIES: A STUDY ON THE SPATIAL PATTERN OF LIBO CONFUCIAN TEMPLES IN THE LATE QING DYNASTY
Yue Zhao, Lin Zhou
Nanjing University, Nanjing, China

RESEARCH ON THE DEVELOPMENT OF WORKERS' SETTLEMENTS DURING THE GERMAN LEASE PERIOD IN QINGDAO
Nan Zhang
Qingdao University of Technology, Qingdao, China

INDUSTRIAL PASTS SOON FORGOTTEN: HERITAGE CONSEQUENCES OF A DE-CARBONIZING WORLD
Mike Robinson, Chris Landorf

In the wake of de-industrialization in many developed economies, industrial heritage sites and industrial museums emerged as markers and reminders of the demise of 'traditional', large- and small-scale industrial culture. The protection and valorization of industrial plants, mines and various manufacturing buildings, together with capturing the social / cultural influence of industry in shaping place and identity, has been one element of negotiating the shift to post-industrialism. Partly driven by nostalgia and partly by a genuine attempt to recognize the critical role of industrialization in notions of modernity and development over three centuries, industrial heritage has become embedded in many societies. However, against a pervasive meta-narrative of climate change and the rejection of a fossil fuel culture, industrial heritage appears increasingly disconnected from societies. This manifests itself in a variety of ways from a decline in visitor numbers to industrial heritage sites, to much-reduced funding for their protection and management, and even to open hostility to them as symbolic of the crisis of global warming.

Drawing upon examples in the UK and Australia, this paper examines the ways in which industrial heritage and the important traditions it represents appear to have been overtaken by wider concerns of environmental change and global sustainability. The politics of climate change and the pressing need for renewable energy sources have their repercussions regarding the way we remember and commemorate the industrial past that has shaped society, based on over 300 years of a fossil fuel economy. The sites and communities that have re-invented themselves through the presentation and interpretation of a carbon-based world — through industrial heritage tourism and associated regeneration — are caught by a rapid emergent discourse that seems to have radically de-valued their contribution. How do these apparently anachronistic sites, structures and stakeholders, negotiate their meaning and traditions in a world that, at the least, no longer sees them as relevant and, at the most, seeks to forget them?

TO REBUILD OR NOT TO BUILD: THE CASE OF BORNPLATZ SYNAGOGUE IN HAMBURG
Bedour Braker

In a span of just six years between 1939 and 1945, six million Jews were murdered across German-occupied Europe, which is around two thirds of Europe's Jewish population at that time; a turning point in history that has reconfigured our understanding of human nature, redefined our interpretation of politics, and most importantly, shaped the way we grieve our targeted heritage.

Since 1939 members of the Jewish community in Germany had been constantly attacked, their assets were confiscated, and their buildings and sacred monuments were demolished. In fact, targeting the Jewish community started a decade prior to those disrupting events, precisely in 1929 after the global economic crisis followed by aggressive anti-Semitism calls to boycott anything that is Jewish. At that time Hamburg was the second largest city in Germany with a population of one million citizens including 20.000 Jews. This minority flourished and managed to establish a successful economic base for the Jewish population that aimed to have equal rights within the Christian majority. To reinforce that purpose, this community established what was referred to as the grandest synagogue in the whole north of Europe with space for 1200 worshipers: the Bornplatz synagogue. It bore a high emotional significance for the Jews as a building through emphasizing the political and legal equality for that minority. Affected by the disrupting events in 1938, this neo-Romanesque temple was attacked and bombed, not because it was just a space for the Jewish community, but because it was the core of their community. Ordered by the German Nazis, the Jews fell under duress to demolish their cultural and religious symbol at their own expense, which was a clear message from the aggressors that Jewish history is on its way to be obliterated.

Four years ago in 2018, we extensively followed the rapid discussions among the Jewish community and the state authorities in Hamburg concerning the destiny of the vacant land that was once occupied by Bornplatz synagogue. The current debates revolve around whether to resurrect the same design of the old structure, to build a contemporary building for worshiping, or to keep it vacant and leave this constant pressure of the 'culture of guilt' to overcast the German society.

Through interviewing key members of the Jewish community and the German authority, we try to answer some pivotal questions: In what way are socio-political changes effectively incorporating into tradition and its narratives? And how does this resonate with the new existence of the Jewish minority especially after the new waves of Arab immigrants in 2015 coming from areas that have constant conflicts with the Jews? Do we, as architects and planners, need to embrace a new approach to create spaces that allow different people from different orientations to come together and defeat this trauma? Answering those questions might help us figure out if we can find new meanings through contemporary reinterpretation and reuse of traumatized heritage and vandalized architecture.

TEMPLE SCHOOL IN LOCALITIES: A STUDY ON THE SPATIAL PATTERN OF LIBO CONFUCIAN TEMPLES IN THE LATE QING DYNASTY
Yue Zhao, Lin Zhou

The Confucian Temple is generally built by the government to offer sacrifices to Confucius and his disciples, famous Confucianism and squires. It is an important local building, and it undertook the role of education in the past. As an important carrier of Confucianism and even a symbol of Chinese culture, Confucian Temple has influenced China's political ecology, cultural inheritance and social enlightenment for more than 2000 years with its own unique spiritual core.

After the pacification of Yunnan in the 14th year of Hongwu of the Ming Dynasty (1381), Zhu Yuanzhang stationed 300,000 soldiers in Yunnan and Guizhou, firmly guarding the southwest. After that, a large number of Jianghuai immigrants moved to Guizhou, which is known as "transferring the north to fill the South". During the Yongzheng period of the Qing Dynasty, the forcible "bureaucratization of native officers" made the power of the central dynasty further penetrate into Guizhou. The control of the central ruler over the locality played an important role in the spread of Confucianism, and the Confucian Temple architecture gradually took root in the place in this process.

Libo is located in ethnic minority areas in Guizhou, China, and has been on the edge of Chinese culture for a long time. The construction of the Libo Confucian Temple in the Qing Dynasty witnessed the fusion of the local and

the Chinese culture. Libo Confucian Temple is located in the center of the Libo old city. It was once an important official building and affected the formation of the urban morphology. However, the Confucian Temple was damaged and only a few historical remains were left. In the rupture of history, how should the old city excavate history and shape characteristic cultural symbols in the process of modernization? At present, Libo old city is facing the dilemma of rejuvenation. As an important historical remnant of the old city, the restoration of Libo Confucian Temples is an important problem facing the revival of the old city.

Libo Confucian Temple was built in the second year of Qianlong (1738) and was repaired many times. The existing historical remains were built in the ninth year of Tongzhi (1870). There are Pan-chi, Pan Bridge, platform, Lingxing-door and Sumitomo base. Based on the analysis of the literature, historical satellite images and relic information, this research traces the development process of Confucian Temple architecture in Guizhou, clarifies the construction process of Libo Confucian Temple, then studies the restoration of the architectural plane and spatial form of Libo Confucian Temple with reference to the architectural historical remains of Qing Dynasty Confucian Temple in other cities of Guizhou at the same time. Finally, the spatial form and plane layout of Libo Confucian Temple were basically restored.

is the Neo-Romanesque architecture during the German occupation period. In addition, there are outer corridor style, classical revival form and youth style school style, mainly in the details of cornice, colonnade, doors and Windows, towers, roofs, mountain flowers and stone processing. At the same time, the traditional Chinese architectural culture also influenced the German colonists, presenting an extremely significant form of integration and coalition of Chinese and foreign architectural cultures in this period. In order to achieve the balance between the multi-dimensional goals of "historical landscape protection, social context continuation, human settlement quality improvement and local economic development", we can adopt the method of "overall association" and "dynamic governance" to comprehensively maintain "historical authenticity, style integrity and life authenticity". Through the study of the industrial heritage of The German lease period in Qingdao, we explore the methods suitable for the activation of the workers' residential heritage.

RESEARCH ON THE DEVELOPMENT OF WORKERS' SETTLEMENTS DURING THE GERMAN LEASE PERIOD IN QINGDAO
Nan Zhang

Workers' settlements have Integral and dynamic characteristics and are a living heritage of both tradition and life. In China, workers' settlements were born with the industry brought by colonialism, which can be roughly divided into two stages :(1) scattered distribution and disorderly development before liberation; (2) After the liberation the Soviet Union began to aid construction and planning. Although the protection of workers' settlements in China started late, great progress has been made in different periods. Little research has been done on workers' houses from 1897 to 1949. However, as one of the few developed colonial cities at that time, a large number of workers' houses appeared in Qingdao. Taking Qingdao as an example, through literature review and field research, we found that although the workers' residential areas in Taitung town are cramped in space, they do a good job in hygiene and health. This is due to equal control spacing, right-angle clipping and scientific management during planning. In addition, Sifang, Cangkou and other places also hosted a large number of industrial workers of the residential area. The German style is most prevalent and the best preserved architectural style in the modern workers' housing heritage of Qingdao, the most typical of which

C7. CONTINUITY IN COMMUNALITY AND LANDSCAPE: EMERGING CASES OF COUNTRYSIDE CONSERVATION IN HONG KONG (SPECIAL PANEL)

TEMPLE AS AGENT FOR COMMUNAL NETWORK: A CASE STUDY ON SOUTH LANTAU
Sidney Cheung, Thomas Chung, Alex Wong
The Chinese University of Hong Kong, Hong Kong, China

COLLABORATIVE VILLAGE REVITALIZATION: PARTICIPATORY REBUILDING IN MUI TSZ LAM VILLAGE, SHA TAU KOK
Thomas Chung, Jimmy Ho
The Chinese University of Hong Kong, Hong Kong, China

BETWEEN RELIGIOSITY AND RECREATION: THE MISSIONARY HERITAGE OF LANTAU MOUNTAIN CAMP
Miriam Lee, Thomas Chung
The Chinese University of Hong Kong, Hong Kong, China

FROM HAKKA DIASPORA TO SUSTAINABLE ECO-LIVING: REVIVING SHA LO TUNG'S CULTURAL LANDSCAPE
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TEMPLE AS AGENT FOR COMMUNAL NETWORK: A CASE STUDY ON SOUTH LANTAU
Sidney Cheung, Thomas Chung, Alex Wong

With the intensive rural development in Hong Kong and the increasing values of property since the late 1970s, land administration has become a more complicated task as people pay much more attention to the prime sectors of land than ever before. The government increasingly needs more land for future development; however, at the same time, it is aware of the importance of heritage preservation, environmental conservation and sustainable development as priorities in future policy. Therefore, the meaning of traditional dwellings has become an important issue regarding the purposes and directions of Hong Kong's countryside conservation policy in both heritage management and tourism development. This paper focuses on the coastal landscape of South Lantau and various villages with different traditions that have experienced substantial changes since the 1960s.

Located at the southwest edge of Hong Kong, rural life on Lantau Island was relatively intact before World War II because of its inconvenient location. However, in response to large refugee influx from mainland China after 1949, the Hong Kong government introduced the Lantau Development Plan in 1953, mainly to open up new sources of freshwater for Hong Kong Island. The construction of South Lantau Road in 1955 and Shek Pik Reservoir in 1957 gradually led to the decline of agricultural activities in South Lantau and population exodus of local villagers, resulting in the rupture of the tradition of the region.

In multi-lineage communities like villages on South Lantau, worshiping a common deity provides the vital social bonding, in particular, for an area long beset by typhoons, piracy and banditry. Local people pray for safety and prosperity through collective rituals and celebratory activities. Therefore, temples are not only religious establishments but they also embody the sense of social solidarity among villagers on South Lantau. This paper examines how temples play an important role in the continuity and repercussions of the communal network vis-à-vis the post-war disruption of traditional rural life on South Lantau. This is done through the case study of three rural villages, namely (1) Pui O, a Hakka village which has restored one of its abandoned temples in the 1970s, leading to the revival of the sub-ordinated communal network of the entire region; (2) Shek Pik, a submerged Punti village in the Shek Pik Reservoir which demonstrates temple remains, the center of community memorial activities even if rituals and celebratory activities related to the deity are no longer practiced after village resettlement, and (3) Shui Hau, a Punti village which retains its communal network to a certain extent in the absence of a formal temple.

COLLABORATIVE VILLAGE REVITALIZATION: PARTICIPATORY REBUILDING IN MUI TSZ LAM VILLAGE, SHA TAU KOK
Thomas Chung, Jimmy Ho

In Hong Kong's remote countryside, there are many half-abandoned rural settlements with centuries-old histories, architectural heritage and cultural traditions still waiting to be excavated. As more of these rural places are being rediscovered by hikers and frequented by visitors, how can conservation efforts give new life to such places, benefit returning villagers (often returning to ruinous villages) as well as connect and enlighten visiting city-dwellers in a sustainable way? How can such efforts also involve the younger generations, offering them a more grounded and embodied experience in their learning and general well-being?

This paper explores a collaborative model for remote village revitalization that combines artifact conservation and experimental restoration of built fabric with community engagement, volunteer involvement and student experiential learning. Using Mui Tsz Lam, a remote 360-year-old Hakka village in Hong Kong's Sha Tau Kok coastal region bordering Shenzhen, as a test site, Project Plum Grove implements

the first stage of phased collaborative conservation, with the longer-term intention to establish a volunteer and educational base for multiple disciplines and fields.

Mui Tsz Lam is one of seven villages of "Hing Chun Yeuk", a form of traditional inter-village alliance often formed for communal solidarity, mutual protection and resource sharing. This half-ruined, unwalled hamlet represents an authentic Hakka "village-in-place" setting whose first founding predated Lai Chi Wo, its bigger and more renowned neighbor that had subsequently become the village cluster's focus. Two main rows of traditional dwellings are backed by Feng Shui woods, fronted by extensive terraced paddy fields, protected by earth gods and served by grain-drying ground, auxiliary blocks, an old well, a study house as well as stone paths and retaining walls and half-buried cultural artifacts.

Project Plum Grove, a university-led conservation experiment, began with studying Mui Tsz Lam's settlement orientation, village morphology and dwelling typology to architectural features and traditional construction. This 'hardware' examination was complemented by 'software' contextualization through engaging returning villagers and volunteers to recall cultural traditions and reminisce on past agricultural lifestyle as well as to understand needs and aspirations and co-create village vision. Participatory rebuilding combined site clearance, artifact workshops for upcycling of locally-sourced materials and experimental self-building with new installations at strategic locations.

In parallel, other revitalization initiatives by different NGOs involve artwork installations, cultural revitalization and eco-tourism. A growing community and bonding between villagers, volunteers and students developed, while collaborative reconstruction extended to vocational institute involvement with in-situ self-build demonstrations. Examining current initiatives in Mui Tsz Lam, this paper reflects on the emerging model of collaborative village revitalization that aims to regenerate place by built restorations to reconnect people via a participatory rebuilding process.

BETWEEN RELIGIOSITY AND RECREATION: THE MISSIONARY HERITAGE OF LANTAU MOUNTAIN CAMP
Miriam Lee, Thomas Chung

Lantau Mountain Camp perches on the ridge of two of Hong Kong's highest mountains, between the saddle of Sunset Peak and Yi Tung Shan. Comprising a string of 19 rough-hewn single-story stone cabins and several amenity structures, the Camp was established in 1925 by multi-national, inter-denominational Christian missionaries from South China and Hong Kong. For nearly a century, campers have actively maintained its fabric, modulated the use of its cabins and amenities, organized communal activities and kept the surrounding landscape and mountain trails in decent condition.

The Camp's intriguing history, remoteness and lack of modern comforts have kept life on the mountain reminiscent of a quaint village. Yet in recent years, with popular awareness of the multiple benefits of the countryside, the Camp has become increasingly prone to deleterious intrusion of recreational visitors. This paper traces the continuity and changes of the little-known Lantau Mountain Camp with respect to local, regional and global vicissitudes, from its missionary origins and its memorable tradition as an international Summer Camp, to its growing reputation as a popular scenic eco-landscape.

The Camp's establishment at the turn of the twentieth century and its way of life embodied religious aspirations, cross-cultural tensions, international coalitions as well as healthcare concerns. From the laying of its first stone, the Camp's unusual lithic architecture, uniquely adapted to its upland environment, bore witness to the internal strains of the early settlers, subsequent shifts in resident mix and sociality, and disruptions and adaptations during the Second World War and the Chinese Civil War. More recently, there has been renewed interaction with local communities in relation to Lantau's mid-century developments, continuation and conservation of the Camp in view of Hong Kong government's countryside regulations and the city's overall conservation policy directions.

The Camp's religiosity as well as the recreational potential of its geography have remained its primary thematics. Set at high altitude and benefitting from cooler temperatures in summer, the Camp served as a health retreat and a break-away from daily toil and stress for the physical and mental well-being of the missionaries and their families in the city. Retreating to a pristine and austere environment was also an answer to the trending physical training for young people like what was seen in the United Kingdom and North America. The idea for a religious retreat with recreational and geographical setting was later extended to youth development programs at local churches and secular organizations set up by these missionaries.

In spite of the dwindling overseas missionary work in Hong Kong in the late 1970s, new occupants and interest groups share a similar appreciation of the Camp's spartan living, performing modest and organic restorations. With rising local awareness of natural conservation, this paper examines how the Camp's exposure to natural elements and altitudinal remoteness may well be serendipitously preserving the very authenticity of this multi-layered missionary heritage eco-landscape.

FROM HAKKA DIASPORA TO SUSTAINABLE ECO-LIVING: REVIVING SHA LO TUNG'S CULTURAL LANDSCAPE
Yutaka Yano, Sarah Lee

Sha Lo Tung is situated in a remote upland valley in Hong Kong's New Territories. Isolated 100m above sea level, Sha Lo Tung valley comprises extensive rare freshwater wetlands from abandoned farmlands, several streams rich in biodiversity (numerous rare plants and dragonflies) converging the 300-year-old half-deserted Hakka village cluster of Cheung Uk and Lei Uk. Renowned for its outstanding ecological value and natural beauty, it is hard to grasp Sha Lo Tung's significance as a holistic cultural landscape. This paper delineates how returning villagers are reclaiming their village through recultivation and initiating collaborative partnerships to explore a sustainable, climate-change resilient yet, practical conservation roadmap that respects both natural and village cultural heritage (from architecture to traditional customs) while aspiring for energy-efficient eco-living.

Once a thriving agricultural village, Sha Lo Tung, like many of Hong Kong's remote villages, experienced neglect since its demise in the 1960s when many villagers, encouraged by the colonial government, left and emigrated to the United Kingdom in search of opportunities, contributing to Hong Kong's mid-century Hakka diaspora. Further abandonment followed the urbanization triggered by the New Town Developments since the 1970s. While chronic abuse by incompatible activities over the last few decades (such as wargames, four-wheel drive hotspot, hill fires, vegetation removal by villagers) have subsided, discussions between different stakeholders including government agencies, private developers, returning villagers and NGOs linger on without resolution. The future direction of Sha Lo Tung is still in limbo by protracted land exchange complications.

Both Cheung Uk and Lei Uk (made up of Lo Wai and Sun Wai villages) contain traditional vernacular architecture with unique features and high "group value" for conservation (Cheung Uk and Lo Wai are officially graded). The village settings remain relatively intact due to its isolated location, yet the abandoned architecture is deteriorating. With the last generation of aging villagers returning to Hong Kong, there is an urgent need to record Sha Lo Tung's cultural significance through conducting oral history of remaining villagers, recalling remaining intangible cultural practices, interaction between village life and surrounding natural resources, as well as connecting to the thriving community of Sha Lo Tung descendants living abroad in the United Kingdom.

Recently, multiple partnerships between villagers, NGOs, academic expertise and professionals are being formed to initiate a multi-disciplinary research to produce a sustainable conservation framework for Sha Lo Tung, using Lo Wai as a pilot for innovative action research that involves stakeholder engagement, prototype testing and experiential learning for university students. Techno-savvy and open-minded villagers are aiming to create a self-supporting "eco-village using net-zero power and water". Given Sha Lo Tung's designation as one of 12 priority ecological sites with "enhanced conservation sensitivity", the challenge is not only to conserve the Hakka cultural landscape and renew its cultural traditions, but also to integrate re-cultivation with ecological sensitivity so as to explore sustainable eco-living in a contemporary manner.

A8. TRADITIONAL AND VERNACULAR SETTLEMENTS

EXPLORING THE CONTINUITY OF SETTLEMENT TRADITION THROUGHOUT AUSTRALASIA AND OCEANIA OVER 70,000 YEARS

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TRANSFORMATIONS AND ADAPTATIONS IN BUILT VERNACULAR HERITAGE OF BHOTIYA (TRANSHUMANCE MOUNTAIN COMMUNITY) SETTLEMENTS OF UTTARAKHAND, INDIA

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LEARNING FROM DESERT VERNACULAR ARCHITECTURE TO REVIVE SUSTAINABLE AND CULTURALLY SENSITIVE CONTEMPORARY ARCHITECTURE

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ADAPTATION PATTERNS IN TRADITIONAL ARCHITECTURE EXTENSIONS: A CASE STUDY FROM TOBA BATAK ARCHITECTURE

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EXPLORING THE CONTINUITY OF SETTLEMENT TRADITION THROUGHOUT AUSTRALASIA AND OCEANIA OVER 70,000 YEARS

Paul Memmott

This IASTE contribution comprises an overview of the human colonization of Australasia and Oceania over the last 70,000 years with a resultant diversity of settlement types, place and cultural landscape formations, and architectural solutions. The time, geographic and multi-cultural scales are thus vast, but inspired by my editing of the volume of some 200 contributions for the 2nd edition of EVAW (2023) on this region.

Despite millennia of cultural, environment, climatic, economic and warfare disruptions, a series of continuities of tradition will be identified and analyzed in a limited manner due to the brevity of the paper. The paper will provide a significant contribution in making such a broad-scale holistic overview of the pattern languages of traditions drawing on multi-disciplinary sources.

The immense diversification of house types and building technologies in this vast region represent material culture sub-sets of a broad cultural diversity of behavioral characteristics which can be theorized at a macro-scale of many millennia, to be the result of three migratory colonizing populations adapting to a multitude of isolated settings of differing environments and resources.

The nature of the colonizing populations continues to be the research subject of trans-disciplinary teams, but the broad models of migratory waves continue to be examined and refined. The first is the movement of peoples starting prior to 65,000B.P. at the time of the Ice Age when sea levels were much higher.

Although many of the descendant groups of this original migratory wave adapted their economies to become agriculturalists, fishers, etc., a good proportion, especially those who travelled up rivers into upland forested habitats, maintained their hunter-gatherer economies, especially in the Malay Peninsula, Borneo, Australia, West Indonesia and the Philippines.

The second wave of migration was facilitated by sophisticated watercraft some millennia after the sea levels rose at the end of the Holocene, and is termed 'the Austronesian migration'. It occurred between 5,000B.P. and 1500B.P., starting from Taiwan and driven by a migratory pulse with the invention of the single-hulled outrigger canoe; and then a second eastward pulse, driven by the invention of the double-hulled outrigger canoe, to the region's extremities within the 'Polynesian Triangle' of the Pacific Ocean.

A third set of influences was then overland on these first two migratory waves over mainly the last millennia. Parts of modern-day Indonesia came into contact with Hindu, Muslim and Buddhist cultures from at least the 10th century. Stabilization occurred during the period of the Majapahit Empire (1293–c1527), an Indianized kingdom centered in eastern Java, and dominating the Malay Peninsula and Philippines. From the 1400s, but practically from the 1700s and 1800s, the colonizing nations of Europe, namely Portugal, Spain, Netherlands, Great Britain, France and Germany all brought architectural influences on local forms of vernacular as did the immigrant groups they allowed to enter their new colonies (e.g. Chinese, Indians).

The paper examines various continuities of tradition from those migratory origins including lightweight rainforest shelters, boat references in architecture, Austronesian dwelling characteristics and Polynesian malae (or marae) spaces.

TRANSFORMATIONS AND ADAPTATIONS IN BUILT VERNACULAR HERITAGE OF BHOTIYA (TRANSHUMANCE MOUNTAIN COMMUNITY) SETTLEMENTS OF UTTARAKHAND, INDIA
Sweta Kandari, Ram Pasupuleti

Transhumance is an integral part of high-altitude mountain communities. In the past, mobility and migration majorly informed the pastoralist mountain communities' culture, livelihood, and settlement patterns. Along with animal husbandry, trading was an important occupation that facilitated the intermixing and co-evolution of socio-cultural and lingual characteristics. With changing times and various demographic, economic, social, political or environmental shifts, these communities undertook adaptive measures that enabled the continuity of their culture and identity.

The Bhotiya community were mainly traders and pastoralists involved in multiple occupations allied with wool processing between India and Tibet. After the 1962 Indo-China War, the Indo-Tibetan trade ended and the Bhotiyas were relocated from their original settlements for security reasons. In the context of war-induced displacement, this paper studies the trans-Himalayan Mountain community — the Bhotiya tribe of Uttarakhand, focusing on the cultural systems that enabled them to adapt to changes and risks. Over the last six decades, some traditional patterns, systems and practices established by the community continued and evolved, while others were discontinued, discarded or revived. This study brings forth the influencing factors due to which some adaptive practices may have sustained and survived while others perished. Did cultural practices shape the Built Vernacular Heritage and behavior of the community for either growth or decline? And in what way did that happen?

This research is based on an intensive on-ground study of Bhotiya settlements in the three districts of Uttarakhand, namely Uttarkashi, Chamoli and Pithoragarh. Data is collected through non-participant observation, photo documentation, and conversational interview to understand the transformations of the spatial organization and its influencing factors. The study aims to understand the changing values and relationship between several socio-cultural-political shifts that may have influenced and reshaped the built vernacular heritage of the Bhotiya Settlements.

LEARNING FROM DESERT VERNACULAR ARCHITECTURE TO REVIVE SUSTAINABLE AND CULTURALLY SENSITIVE CONTEMPORARY ARCHITECTURE
Hisham Gabr, Gehan El-Assal

This study discusses the possibility of reviving the design values associated with desert vernacular architecture and informing the design of contemporary architecture to enhance sustainability measures and expressions of culture, identity, and community values. The Kharga and Dakhla oases in the New Valley Governorate in the Western Desert of Egypt were chosen to study their design characteristics and measure the extent to which architecture of these oases achieves sustainability and expresses the identity of the oasis community. Desert vernacular architecture in these oases is under threat and users' views towards modernity are shifting in a way that further deepens this threat. This disruption to tradition is alarming. The paper aims to document the current state and investigate sustainable practices and cultural responsiveness in these settings. The current situation of vernacular architecture was documented through fieldwork on site using photographic documentation, visual views, and architectural measurements. Personal interviews using a questionnaire were conducted with the residents for an In-depth understanding of how architecture responds to its environment and inherent cultural values. The results support the sustainable aspects of vernacular architecture that expresses the identity of its society. The findings call for a viable model in modern architecture by integrating the characteristics of vernacular architecture design with the capabilities of modern building technology in improving the properties of materials and increasing their construction quality, as well as saving energy sources and improving the properties of the built environment. The paper stresses on the need to preserve the remaining vernacular architectural heritage as an important source of knowledge of local building technology, and of the principals of traditional vernacular architecture design.

ADAPTATION PATTERNS IN TRADITIONAL ARCHITECTURE EXTENSIONS: A CASE STUDY FROM TOBA BATAK ARCHITECTURE
Jonathan Yoas, Rizal Muslimin

Discussions on this study aim at evaluating extensions to existing traditional houses through employing computational tools for such assessment. As a form of self-made, community-developed architecture, extensions in traditional architecture prefigure the direction for continuity of a traditional type. These extensions leave patterns in their development compared to the existing original, handed down patterns. A multi-parameter assessment of the extensions and comparative studies to the original provide a fundamental insight for future development true to the original purpose and meaning.

The complexity and multi-dimensionality of traditional architecture (or architecture in a general sense) demand multiple standing points for assessment. By treating traditional architecture as transformations and contextual adaptions, analysis of both the original or point of departure and additions as new forms of adaptations provided a frame of reference of the assessment as mentioned earlier. Both products

of society, the matured and the contemporary form of traditional dwellings, will be analytically dissected economically, socially, culturally, and environmentally. A final addition to the computation will also represent the physical relationship; how they both meet and at what point, if there is any, one touches or influence the other. Emerging patterns from individual evaluation and their transformational form will form the basis of studying the progression or suitable condition of a traditional dwelling.

Tools for inquiry are primarily computational, utilizing assessment methodologies stemming from graph theory as representations. As a mathematical representation of relationships and networks, a graph illustrates the elements of traditional dwellings and provides a possibility for comparison in parallel. Justified plan graphs, directed graph network and space syntax analytics exemplify the often-intangible social structure and cultural hierarchy within a traditional dwelling. As a formidable form of local-environmental adaptations, our case-houses will also undergo multiple tests to see their performance as a shelter for daily activities in local climates and on dealing with climate hazard characteristics to its milieu: floods, earthquakes, and strong winds. We will also perform a general cost valuation of both originals and extensions in the present market to perceive their reliability. Finally, their physical modifications and shape transformation are recorded using the shape grammars approach, detailing their connections and tectonic retrofitting. These will be layers on top of the houses' visual observation and visual recording to give extensive reading and prediction of transformational adaptations. In all inquiries, we look for patterns of adaptations for each parameter, charting characteristic continuity, deviation, or reformations.

Assessments were based on fieldwork documenting Jabu Bona, the traditional houses of Toba Batak people, and their extensions at the Samosir and Toba Samosir regions in North Sumatra, Indonesia, documented in 2020–2021. Computational modelling generating plans, elevations, and digital models were produced alongside space use diaries, inhabitant's logbook denoting their activity and their use of space. By employing extensive computational methodologies on their economic viability, social structure, cultural significance, and building performances, the study of patterns of extensions of traditional dwelling presents a referential framework for future design or retrofit of a particular dwelling belonging to a specific social group.

B8. HERITAGE AND PRESERVATION

REPERCUSSIONS OF THE GLOBAL DISSEMINATION OF THE CAMPUS LANDSCAPE

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IS CONTINUITY THE REPERCUSSION OF DISRUPTION IN ARCHITECTURAL EDUCATION: THE CASE OF TRADITION AND CONTINUITY IN ARCHITECTURAL EDUCATION AFTER THE EVENTS OF MAY 68

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RE-BUILDING AND RE-TELLING THE BUDDHIST PAST: THE THREE PAGODAS OF DALI, YUNNAN, IN THE SIXTEENTH AND TWENTIETH CENTURIES

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THE PRESERVATION OF EDUCATIONAL HERITAGE IN A POST-PANDEMIC WORLD

Karen Arzate Quintanilla, Gehan Selim, Pam Birtill
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REPERCUSSIONS OF THE GLOBAL DISSEMINATION OF THE CAMPUS LANDSCAPE
Ipek Tureli

When the effort to proselytize indigenous people turned out to be a failure, American missionaries turned their eyes to the East. From the mid-19th century, they built college campuses in the Ottoman, Chinese and Japanese Empires to differentiate themselves from competitors who ran primary and secondary-level schools. What are the repercussions of the global dissemination of the campus landscape? Unlike college campuses in many settler-colonial contexts, such as the US, Canada and Australia, the colleges examined in this paper were not set up to train the children of the settlers, but rather aimed to train the locals. They sought to promote narratives of American exceptionalism and to map racial divisions onto the world.

The design of the campuses — which often featured colonial care institutions, dormitories, and school buildings for all levels, from kindergarten to post-graduate programs, on sites away from city centers — allowed the American missionary educators extended contact with local children and proved expedient because they were typically not allowed

to openly proselytize. Overscale buildings enclosed within walled compounds often on hillsides overlooking the surrounding landscape sought to have subject-forming effects on the local students and helped define the image and role of the US in the world, and the philanthropic enterprise ironically aroused the mistrust of host societies.

While there are many campus histories and this is not an understudied subject,this paper brings in an innovative historical approach to narrating and theorizing this familiar architectural and planning type. Most architecture scholarship on the campus is limited to the US and examines it as a "work of art" or as a collection of pavilions, each serving as a testament to the cultural power and centrality of the institution's publicly affirmed vision, displaying the artistry of its architect.

Education is typically portrayed as a social equalizer, but critical studies of formal schooling show that education creates conformity and social sorting; and in settler-colonial contexts, schools have been tools of acculturation and even genocide. How the spatial experience of the built environment constructs difference in the context of higher education is still understudied. Recent historical studies show how elite North American universities financially benefited from slavery and how campuses were racialized. Such scholarship that foregrounds race and the spatial construction of difference is virtually absent from studies of campuses outside the US.

The originality of this paper is thus not about increasing the number of architectural campus studies but rather about understanding the complex spatial construction of difference where it is relatively less obvious, and this requires adopting critical methods from other disciplines — in this case multi-scale map analysis is utilized to compare the campuses in light of secondary literature on institutional histories. Even while prominent American architects were involved in the designs of some of these college campuses, to this date a critical study of the network of these colleges remains missing from the historiography of American architecture as well as from the history of the campus landscape as an architectural typology which this paper will partially address.

IS CONTINUITY THE REPERCUSSION OF DISRUPTION IN ARCHITECTURAL EDUCATION: THE CASE OF TRADITION AND CONTINUITY IN ARCHITECTURAL EDUCATION AFTER THE EVENTS OF MAY 68
Nasrin Seraji, Noëlla Tsz Wai Kwok

The paper examines the trajectory of architectural education after the May 68 events in Paris. If those events dismantled the structure of architectural education in France within a short period (three months), their repercussions on the global scene are not evident nor have they been much discussed, documented, or researched; with only few exceptions, (Joan Ockman, Rebecca Williamson, Architecture School: Three Centuries of Educating Architects in North America,

2012; Marie-Jeanne Dumont and Antoine Perron, UP8: pour unepédagogie de l'architecture, 1966–1978, Arguments; Giancarlo de Carlo, La Piramide Rovesciata, 1968). The decentralization of architectural education in France and its unique autonomy (being not part of universities) have had immense consequences for the non-recognition of the twenty public ENSA (École Nationale Supérieure d'Architecture) in France on the international scene. Françoise Fromonot's critical essay — The Beaux Arts: "Model, Monster…, Phoenix?" — demonstrates the incestuous relationship of the Beaux-Arts Atelier system, the Prix de Rome, and the commissioning of architects based not on merit but on affiliation.

This paper draws upon the changes in curricula and the armature of architectural education and its shadows on architectural practice from 1968 to the present passing by such giants as Alvin Boyarsky at the AA, John Hejduk at the Cooper Union, and the Duo of Colin Rowe — Oswald Matthias Ungers at Cornell University; how they reignited architectural education and each designed a new model that has inspired many schools to date. The singular figure of Giancarlo de Carlo as the only activist architect-educator will be an equalizer, a gage that allows for comparison as well as a test for the relevance of history, sociology, and political engagement and activism in architectural education. His work and writings are of extreme relevance today, since even the Pritzker Family (an institution) has diverted its attention to socially conscious architecture. The works of the Ventaries and Peter Eisenman in the USA; Aldo Rossi, and Rem Koolhaas in Europe; Glenn Murcutt in Australia; and Wang Shu in China will serve as a bouncing wall for these educational models.

Traditional systems of construction, traditional ways of using material, the recourse to tradition as a method for ensuring durability and sustainability are in the foreground of every discourse and every architectural program. Abstraction seems to be a notion of the past; reality is now the only source of imagination. How can the architectural curriculum of the post climate crisis era break the continuity of a tradition practiced and upheld in architectural schools around the Globe for more than fifty years? This paper will not confirm any hypotheses; it will open a much-needed urgent conversation on how to critically integrate architecture as a necessity in our divided, broken, and inequitable societies.

RE-BUILDING AND RE-TELLING THE BUDDHIST PAST: THE THREE PAGODAS OF DALI, YUNNAN, IN THE SIXTEENTH AND TWENTIETH CENTURIES
Eloise Wright

The city of Dali stands in the southeastern foothills of the Himalayas, at the crossroads of historical trade routes connecting the Tibetan plateau to its north, with Chinese empires to the east and the Indian Ocean world to the south and

west. In present day promotional material, for both mainland Chinese tourists and foreigners, the visual symbol of Dali is the Three Pagodas at Chongsheng Temple, located just outside the city. These pagodas are now dated to the ninth century CE; their architecture said to reflect the Buddhist character of the independent Nanzhao kingdom and its successor state, the Dali Kingdom. Both Chongsheng Temple and the pagodas themselves, however, have been destroyed many times by war and earthquake. Each time, as the physical structures have been rebuilt in the aftermath, those who sponsored the rebuilding have reconstructed a narrative of a traditional built environment and placed Chongsheng Temple and its Three Pagodas — and by extension, themselves — at its center.

In 1253, the Mongol prince who would rule as QubilaiQan invaded Dali, a small Buddhist kingdom in the southeastern foothills of the Himalayas. After the Mongol conquest, the territory of the Dali Kingdom was reconceived as Yunnan province, on the far southwest periphery of the Mongol Yuan, Chinese Ming, and Manchu Qing empires. By the time Chongsheng Temple was destroyed by earthquake in a period of seismic activity around the turn of early sixteenth century, the elite families of Dali educated their sons primarily in the literary Chinese classical tradition, in preparation for the examinations and official service. Thus when literatus and retired official Li Yuanyang and his relatives sponsored the rebuilding of Chongsheng Temple in the 1550s, he composed inscriptions that rhetorically placed Dali not in Mongol or Chinese literary traditions but hearkened back to the Nanzhao as the source of local identity.

In the 1870s, the Yunnanese Muslim Du Wenxiu, leader of Panthay Rebellion, seceded from the Manchu Qing empire and took Dali as the capital of his short-lived independent state. During the period of prolonged violence in the late nineteenth century, before the fall of the Qing and the establishment of the Republic of China, Chongsheng Temple was again destroyed by fire. In 1925 a severe earthquake damaged the Three Pagodas themselves, and destroyed much of the surrounding community. Yet it was not until the 1980s, when the People's Republic of China was opening up, that Dali became center of tourism in Yunnan and the temple complex was restored. The texts produced in this period again hearkened back to a traditional Buddhist past, eliding more recent traumatic historical ruptures and placing Dali's elite as leaders of the Bai ethnic community.

In both the sixteenth and the twentieth centuries, members of Dali's local elite used the rebuilding of Chongsheng Temple as a focus for their construction of local identity and a continuous Dali-centered tradition. The physical ruptures of architectural destruction enabled the incorporation of earlier social ruptures in a narrative of continuity over many centuries.

THE PRESERVATION OF EDUCATIONAL HERITAGE IN A POST-PANDEMIC WORLD
Karen Arzate Quintanilla, Gehan Selim, Pam Birtill

Higher education institution buildings are living witnesses of change through generations of students. The International Committee for Universal Museums and Collections (UMAC) mentions that universities can become part of UNESCO's World Heritage List in two ways; a) whether part of the university is listed or, b) that the location of the institution is within a listed space.

The case study for this research is the Universidad Nacional Autonoma de Mexico (UNAM) located in Mexico City, which is part of UNESCO's list due to the "Central University City Campus". UNAM is one of the most important educational institutions of the country and of Latin America in general because of its political, social, historical, architectural, and artistic commitment to society. This study applies ethnographic approaches, field notes, direct observation and surveys during a specific period. The research analyzes the original designs compared to the needs of today in terms of educational spaces, and considers multiple variables including number of people using the building, pedagogical approaches, physical settings, etc. The research attempts to answer the following questions: a) Is this infrastructure sufficient to deal with the problems of today? b) Are these historical buildings (1952) ready for future risks? c) Can a living heritage still be a top academic institution simultaneously? The aim is to develop new social infrastructure that can cope with the current century needs and figure out different paths towards protection of educational heritage to meet today's requirements.

This research highlights the importance for the community within this particular case study to understand that the place in which they are teaching and learning is not only an architectural gem that marked the beginning of a new Mexican culture, but a building that speaks history through its walls and open spaces, a building that has hosted Olympic games and survived earthquakes, political movements, and a pandemic.

C8. NEGOTIATING NEW NARRATIVES FOR HERITAGE IN CHINA (SPECIAL PANEL)

WARMING UP CHINA'S COLD WAR HERITAGE: RE-UTILIZATION OF THIRD LINE CONSTRUCTION SITES
Mike Robinson
Nottingham Trent University, Nottingham, U.K.

TRADITION AND CONTINUITY FIGHT BACK: THE CASE OF THE HANGYANG IRONWORKS AND THE AGENCY OF HERITAGE
Jing Han[1], Mike Robinson[2]
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DEALING WITH THE GREAT RURAL RUPTURE AT LOCAL LEVEL: THE TRADITIONAL VILLAGE SCHEME IN SHANXI PROVINCE
Jie Hao
University of Birmingham, Birmingham, U.K.

DISCONNECTION AND SURVIVAL OF A ONCE-SHARED MEMORY: THE CASE OF 19TH ROUTE ARMY SONGHU MARTYRS' CEMETERY, GUANGZHOU
Wenyuan Huang
University of Birmingham, Birmingham, U.K.

WARMING UP CHINA'S COLD WAR HERITAGE: RE-UTILIZATION OF THIRD LINE CONSTRUCTION SITES
Mike Robinson

During the 1960s, the 'cold-war' manifested itself in dramatic ways in China. In the face of the perceived threat from the USA and its allies, China sought to prepare for attack and invasion by undertaking a variety of defensive actions. In particular, the concentrations of strategic industries along the East coast — iron and steel production, engineering and the manufacture of armaments — were at risk. So began a vast re-location of industrial production into the more remote interior mountainous provinces such as Sichuan and Shaanxi with an estimated workforce of four to five million laborers. This is what is known as the Third-Line or Third Front Construction, a major military strategic intervention underpinned by new industrial and infrastructural development. While a period of upheaval and transformation, it was, understandably, characterized by secrecy with new and existing settlements being kept off the map.

Despite an intensive period of construction from 1964 to the early 1980s, the process was effectively ended as the cold war threat began to fade and internal economic reforms progressed. The outcome was a legacy of abandoned industrial sites and settlements as workers went back to the main cities. Over the past twenty years these former 'secret' places have been rediscovered and are being researched, reassessed and re-purposed. Such sites can be categorized as part of a cold war heritage no longer hidden but still dispersed and stranded in the mountains. This poses practical problems as to what to do with them.

Focusing on two former industrial third-line construction sites in Sichuan, this paper explores emergent strategies to deal with these survivors and how they are being re-narrativized to meet present policy and political agendas.

TRADITION AND CONTINUITY FIGHT BACK: THE CASE OF THE HANGYANG IRONWORKS AND THE AGENCY OF HERITAGE
Jing Han, Mike Robinson

The past two decades have witnessed rapid changes in the urban industrial landscape in most Chinese cities. Industrial buildings and large-scale industrial sites, now without their productive functions, remain symbolic both of China's rapid modernization and of the issues that de-industrialization brings. The remaining buildings and structures of China's economic development also reflect an interesting shift from massive state investment and subsidy to more recent commercial and neo-liberal solutions to dealing with changing industrial landscapes. The 'heritagization' of China's industrial past is one way of negotiating the changes that are taking place. Certainly, support for the protection of China's rapidly expanding industrial heritage resources has come from the highest level and is now embedded in the authorized heritage discourse, but this does not mean absence of implementation problems at the local scale.

This paper focuses on how one vast former industrial site — the Hangyang Ironworks, Wuhan, in Hubei Province — has been dealing with decline and change. This huge site exemplifies the rupture that is being felt in many Chinese cities as the economy and society engages in the process of transforming its resource base and attendant ways of life. Constructed in the 1890s, during the late Qing Dynasty, Hangyang Iron Works experienced major growth during the anti-Japanese war which boomed the site. After 1949, under State control, it was relocated and reconstructed near the original site and experienced a booming period of development during the 1950s to 1980s. However, after struggling for some time the works closed in 2011. As with many large former industrial plants, the question of what to do with it remains problematic.

I use historical maps and contemporary data to examine how the Hangyang site has been caught up in a process of radical transformation and how different interest groups have been handling the tension between historical / heritage continuities and the more dramatic breaks with traditions. The case demonstrates various oscillations between large scale commercial interventions with the building of residential real estate — highly valued given its inner-city location — and smaller-scale moves reflecting the heritage values of the site. While the former has been driven by neo-liberal private development, the latter reflects more localized attachments evident through the practices of local heritage groups, academics, former workers and the notion of local community collective memory. Since the site was identified as the first batch of National Industrial Heritage in 2017, with attendant official protection, new approaches to the utilization of the former iron works have been implemented. I argue that the case of the former Hangyang Ironworks Site exemplifies a wider on-going debate in China regarding how to assess the value of heritage and tradition in light of the increasingly commercial approaches to dealing with major structural changes.

DEALING WITH THE GREAT RURAL RUPTURE AT LOCAL LEVEL: THE TRADITIONAL VILLAGE SCHEME IN SHANXI PROVINCE
Jie Hao

From 1949 and particularly since the economic reforms of Deng Xiaoping that began in 1978, China's modernization has effectively resulted in mass and rapid urbanization matched by out-migration and slow decline of rural areas. Rural villages both as sites of agricultural production and as symbolic makers of Chinese identity have long struggled to retain younger residents and find creative ways of improving local economies and social life. The political recognition of rural decline is also recognition of one of the great, if long-term, disruptions in Chinese society.

As part of its policy response to rural decline, the Chinese Government introduced the concept of 'traditional Chinese villages' which has become part of a national strategy to integrate rural heritage preservation, retain cultural identity, regenerate local economies via tourism and ultimately alleviate poverty. The traditional village program has developed a standard framework for self-selecting, designating, and protecting villages, and has listed a total of 6,819 villages that embody values reflecting the need for historically and culturally based conservation. It has also opened the door for introspection regarding the shifting meanings of tradition within a Chinese context and the extent to which tradition is expressed through material culture as opposed to the more intangible aspects of rural life.

Based upon an examination of the implementation of this scheme in Shanxi Province, this paper explores the mobilization of 'tradition' as a way of negotiating rural revitalization. I address the tensions arising at the local scale and how these are playing out between different stakeholders. At the same time, I reflect on the extent to which the traditional village scheme represents an attempt to re-engage with an imagined continuity.

DISCONNECTION AND SURVIVAL OF A ONCE-SHARED MEMORY: THE CASE OF 19TH ROUTE ARMY SONGHU MARTYRS' CEMETERY, GUANGZHOU
Wenyuan Huang

In the heart of the mega-city of Guangzhou there exists a small cemetery commemorating the 19th Route Army Martyrs who fought against Japanese forces; first in battle for Shanghai in 1932 and then in the 2nd Sino-Japanese war (1937–1945). Despite several changes in the memorial structures over the decades, a significant reduction in size during the Cultural Revolution, and the on-going pressures of nearby urban expansion, the cemetery survives as a somewhat problematic heritage site. In memorializing the heroes that fought against Japanese imperialism, one would expect this site to be emblematic of what we can term "symbolic nationalism", a revered part of the story of the development of China. However, the 19th Route Army was part of the then Republic of China under the ruling party of the Kuomintang (KMT). With the founding of the People's Republic of China under the Communists and the KMT's retreat to Taiwan in 1949, the status the cemetery shifted from marking victory against a common enemy to symbolizing the old ideology overthrown by the Chinese Communist Party.

This paper examines the rupture in the meaning of the cemetery as a dissonant heritage site struggling to retain its significance within a different political tradition and amongst new generations. Though now used more as a recreational space by local communities, the cemetery continues to exist as a site of contested memory. It still accommodates an alternative narrative in the history of modern China. I examine how this narrative resonates with old and new user groups and how its existence is being negotiated by these groups and the State. I argue that the memorialization of KMT — the former enemy of the Communist Party — through this heritage site, and others that survive in China, now performs the important function of demonstrating continuity and resilience.

A9. HISTORY AND TRADITION

CO-OPERATIVE HOUSING SOCIETIES IN SINGAPORE
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FROM A PRIVATE GARDEN TO A PUBLIC PARK: THE 1857 'DEVIL'S WIND', THE BRITISH LOVE FOR THE LAWN AND THE MUTATION OF THE MUGHAL BAGH
Jyoti Sharma
School of Planning and Architecture, New Delhi, India

CULTURE, HISTORY, AND THE HOME: SOCIO-CULTURAL ADAPTIONS OF THE DOMESTIC ENVIRONMENT WITHIN ABORIGINAL COMMUNITIES
Harriette Poiner
University of Technology, Sydney, Australia

RETHINKING THE HISTORIC URBAN LANDSCAPE (HUL) APPROACH IN XI'AN, CHINA: TAKING A PARTICIPATORY TOOL THE IMAGINE AS AN EXAMPLE
Zhaoyang Sun
University College London, London, U.K.

TRACING THE CRISES OF NEOLIBERAL URBANIZATION THROUGH KAYAŞEHIR HOUSING PROJECT IN ISTANBUL
Meltem Al
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CO-OPERATIVE HOUSING SOCIETIES IN SINGAPORE
Chee-Kien Lai

In 1948, the Singapore Housing Committee reported the dire housing shortage caused by wartime destruction of buildings during World War II. The housing crisis in Singapore was exacerbated by the shortage and high costs of building materials and labor for construction of new buildings. To protect tenants from high rental costs, the colonial government re-imposed the Control of Rent Ordinance in 1947 that it had earlier enacted during World War I. Residential premises built before or on 7 September 1947 were subjected to rent control, pegging rents to the rates used in 1939, with little recourse for rental increase. This resulted in the tea money racket, with premiums paid by tenants as a condition of the grant, renewal, transfer or continuance of a tenancy, as well as in hesitancy in renovating or maintaining properties unless it threatened imminent collapse.

Under such circumstances, it was difficult for most middle to lower-income families to buy or occupy a suitable home, especially for local government servants in the civil service that was experiencing a transition from the British colonial to a "Malayan" one. Particularly, it affected the lower divisions of officers in the different services, as well as other disadvantaged ethnic groups. The Singapore Improvement Trust's meager programs to build flats and artisan housing were unable to redress the severe housing shortage.

This paper explores the history of co-operative housing in Singapore, introduced to disrupt the housing market as a possible solution to these problems, through the work of two co-operative housing societies. The Singapore Government Officers' Co-operative Housing Society Limited, formed in December 1948 by government servants, planned construction projects but eventually completed a total of three large housing estates and two smaller projects until its closure in 1979. The Singapore National Co-operative Housing Society, better known as the Syarikat BekerjasamaPerumahanKebangsaan Singapura, was formed in 1964 when Singapore was part of Malaysia. It aimed to aid its Malay-Muslim members in purchasing flat units in the nascent public housing program under the Housing and Development Board that replaced the Singapore Improvement Trust. Two projects were administered before the society was forced to aid members by other alternative means.

With Singapore's acknowledged global success in public housing, this chapter of co-operative housing which gauged an important transitional phase in Singapore's post-war history has been ignored or not even mentioned. This paper thus hopes to disrupt that history and to address that lapse.

FROM A PRIVATE GARDEN TO A PUBLIC PARK: THE 1857 'DEVIL'S WIND', THE BRITISH LOVE FOR THE LAWN AND THE MUTATION OF THE MUGHAL BAGH
Jyoti Sharma

The visually dominant architectural remnant in the Indian city's urban landscape is the Mughal spatial ensemble of the Qila-Masjid-Bagh-Haveli-Bazaar (Fort-Mosque-Garden-Mansion-Commercial Street) combine. The journey of these built-form types from their Mughal era origin to the contemporary times has been long and eventful. This Paper examines the evolutionary trajectory of one spatial constituent, the Bagh, by positioning it in the tumultuous political events of the Indian subcontinent's nineteenth century colonial history. It examines how the Mughal garden space — whether a private space for indulgence in languorous and sensual leisurely pursuits or a place for solemn contemplation and veneration as a funerary space — was ruptured by the 1857 'Devil's Wind', a popular reference to the Indian uprising against British colonial rule that swept across large parts of northern and central subcontinent as a blaze. As a cataclysmic event, the uprising ruptured the city, politically and culturally, to create pre-uprising and post-uprising scenarios. The Paper positions the Bagh as a pre-uprising, Mughal spatial entity that mutated in the

post-uprising era into the Public Park following colonial intervention as part of the spatially violent urban reprisal measures to tame the insurgent city. The interventions on the Bagh drew on a compendium of a seemingly innocuous armory of horticultural weapons comprising English garden design inspired elements centered on the verdant lawn. Their layering over the Bagh completely altered the latter's original meaning and function. The Bagh-turned-Public Park now formed part of the post-uprising, Victorian era inspired genteel urban scape. It was an integral constituent of the new, civic spatial ensemble of the Town Hall-Library-Menagerie-Museum-Public Park combine. In this novel, metropole inspired urban design model, the extrovert Public Park was envisioned as a salutogenic public space catering to the physical, moral and intellectual wellbeing of the British and elite Indian citizenry. Its fashioning entailed repurposing the private Bagh and overlaying it with design elements centered on planting the site as a lawn. The lawn was also employed by colonial sanitarians to lay out new public parks by setting ruinous architectural remains from the past in horticultural settings. The remodeled Baghs and new public park ventures constituted the post-uprising city's leisure circuit that offered a number of recreational avenues from the physical to the cerebral. Post-independence India inherited the public park circuit as a colonial legacy. Today, several former Baghs-turned-Public Parks continue to survive as sites of visitor interest, sometimes offering the only open space in the dense and overcrowded city. However, their tale of the uprising propelled architectural upheaval lies buried in time. In order to create an enriching visitor experience, it is imperative to revisit and include the lost, post-uprising era narrative in the garden's evolutionary tale for the site's complete interpretation. Meanwhile, the obsession with the British lawn, also passed down as a colonial legacy, still remains. It is still perceived in popular worldview as a symbol of gentility and is to be found across the urban spatial spectrum from the modest house garden to the city park.

CULTURE, HISTORY, AND THE HOME: SOCIO-CULTURAL ADAPTIONS OF THE DOMESTIC ENVIRONMENT WITHIN ABORIGINAL COMMUNITIES
Harriette Poiner

The negotiations and interactions between the social, political, and temporal characteristics of space influence the relationship between people and place; however, 'new Aboriginal places of cultural significance are made through the occupation of space and use over time' (Fantin, 2003).

Responding to Target 9 of the National Agreement on Closing the Gap, focused on increasing the availability of appropriately sized housing, this research explores how Aboriginal communities adapt prescribed housing models according to culturally specific practices informed by household dynamics and kinship networks.

Despite the dispossession and displacement of Aboriginal people from their land, the ongoing cultural strength and resilience of Aboriginal communities is pertinent within the context of the remote Indigenous community of Wreck Bay, Australia. This research draws on the findings from scenario-based participatory exercises undertaken in the evaluation and design of Aboriginal housing within Wreck Bay and identifies how the adaptive reuse of prescribed spaces has become a placemaking tool in the community.

Wreck Bay Community, located on the south coast of New South Wales within Jervis Bay Territory, is home to between 215–250 people with a majority Indigenous population. The culture, history and heritage of Wreck Bay and its people form part of the broader account of the Jervis Bay region, and similarly to other Aboriginal cultures in Australia, the shared belief system that reflects a sempiternal relationship between Koori people and the environment is prevalent.

Participatory design, which forefronts stakeholder inclusion (Poiner & Drake, 2021), is a collaborative research approach for interpreting the socio-cultural and spatial patterns that are established within a domestic environment. This research reflects on the participatory methodologies derived from 'The House Game' (Farley et al. 2019), as means of capturing the tangible and intangible use of space in households in Wreck Bay. The participatory mapping process elicits in-depth understandings of the participants' relationship with their socio-spatial environment, using orthographic drawings of the existing housing as well as conceptual models to facilitate conversations in relation to socio-spatial behaviors within the context of the home. The scenario-based exercise encourages participants to collaborate with researchers in the production of floorplans and spatial occupation patterns within their dwellings, giving insight and shared knowledge of the lived experiences of the residents in relation to the space, as well as their informal adaptation of spaces to suit the socio-cultural needs of the household.

An exploration of housing practices that have historically been influenced by government policy demonstrate that prescribed housing types have been allotted to Aboriginal communities without design consultation (Keys, 1996). This research explores the Aboriginal housing schemes in Wreck Bay that were designed to 'protect' and control, with the intent of erasing any sense of cultural identity, resulting in housing designs that were predominantly founded on misconceptions of user needs.

The findings from this research seek to develop new participatory methods to inform and influence the cultural responsivity of future Aboriginal housing models and identify opportunities for adaptive reuse of spaces within existing housing.

RETHINKING THE HISTORIC URBAN LANDSCAPE (HUL) APPROACH IN XI'AN, CHINA: TAKING A PARTICIPATORY TOOL THE IMAGINE AS AN EXAMPLE
Zhaoyang Sun

Nowadays, tradition has come to an epoch where the adaptation to the contemporary is more necessary than ever. Rapid urbanization and globalization invade static protected spaces and require reuse to achieve development goals. At the same time, the narrative for tradition has to be updated to keep it appealing and sustainable. Within this context, the recommendation on the Historic Urban Landscape (HUL) was adopted by UNESCO in 2011. As an approach, the HUL views cities as dynamic layers of history and development, and aims to make tradition an engine for urban development while managing change properly. Advocated by the HUL approach, the importance of community participation for sustainable heritage conservation has become broadly recognized.

As a participatory tool reflecting the HUL principle, the *Imagine* was created in 2013 by practitioners in Ballarat, Australia. This visioning tool aims to solve the difficulty of developing a community vision for a city's future. Instead of focusing directly on the what and where of change, this tool uses a city's traits and identity valued by residents as a departure point for change. The heritage value, local need and concern are discovered, which have been used effectively for further decision-making on planning and development in Ballarat. However, for ten years now, the lack of research on the contextualization of this helpful tool has constrained its application and development, impeding the implementation of the HUL approach.

This study thus tests the applicability of this *Imagine* tool in the Muslim Quarter, a living heritage site in Xi'an, China. Through participant observations, questionnaires and interviews with residents, it investigates the residents' values and expected changes in the Muslim Quarter. Moreover, it explores the opportunities and challenges of implementing the HUL approach in a Chinese context by interviewing a wider local group, including relevant experts, government officials and residents. The role of heritage experts in this human-centered conservation approach is also reflected.

The study demonstrates the overall effectiveness of the *Imagine* tool in facilitating community participation in heritage conservation. Results show that the sense of place, including place attachment, place identity and place dependency, is what the residents value most in Xi'an Muslim Quarter. In addition, what they want to change includes backward infrastructures, deteriorated tourism image and unpolished policy implementation.

However, the study also discovers the low participation willingness in contextualizing this *Imagine* tool. Though owning indigenous knowledge beneficial to building capacity for participation, residents in the Muslim Quarter have mixed feelings about being engaged in heritage conservation.

It shows the vital role of the local government in fulfilling effective community participation for conserving tradition in a Chinese context. Furthermore, experts should be responsible for bringing together the local community and government officials to achieve sustainable urban conservation. The study enriches the operationalization and localization of the HUL approach.

TRACING THE CRISES OF NEOLIBERAL URBANIZATION THROUGH KAYAŞEHIR HOUSING PROJECT IN ISTANBUL
Meltem Al

This paper demonstrates how political and financial actors utilize state-subsidized housing as a tool of clientelism and political acquisition and as a locomotive of economic growth. Looking at a housing enclave in Istanbul, this paper reveals how public and private actors instrumentalize the built environment, mainly residential areas, for their financial and ideological interests.

Like many other countries, Turkey has undergone a neoliberal turn in housing production since the 1980s and the state has neglected its responsibility to provide affordable housing to citizens. In 2008, the Mass Housing Administration (TOKI) started Kayaşehir Housing Project in an unurbanized terrain of Istanbul and promoted it as 'public housing' to solve the affordable housing problem in Istanbul. However, with its low spatial and material quality and high prices, the units hardly addressed the requirements of a public housing project. The state has, in reality, developed a new rent-seeking residential hub in Kayaşehir under the guise of providing shelter to low-income populations. While the first stages of Kayaşehir were underway, TOKI constructed highways, schools, mosques, offices, stores, parks, and teahouses and designed the landscape in and around the project. Besides transforming the empty land into a settlement, these public projects acted as the state's spatial devices for ideology-building. Moreover, TOKI partnered with pro-government private companies and sold them publicly owned lands for their future investments. During this process of 'development' and 'beautification' of Kayaşehir, TOKI transformed the vacant lands into a commodity to be traded in the market.

Architecture history and theory should study housing as-process, as-market, as-state-apparatus, and as-capital, besides housing as-design to reveal the multiple dynamics of housing production. This paper deals with housing as a multi-dimensional phenomenon and analyzes the Kayaşehir case through interviews, drawings, official documents, photographs, and observations in the field. Kayaşehir embodies the entangled relationship between capital, politics, and the built environment in the Turkish context.

B9. DESIGN AND TRADITION

GARDENS AND LANDSCAPE OF UTTARAYAN IN SHANTINIKETAN, INDIA
Amita Sinha
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THE IMPACT OF ECONOMIC AND POLITICAL DISRUPTIONS ON THE DESIGN, RECEPTION, AND ROLE OF THE 1933–34 CENTURY OF PROGRESS EXPOSITION
Lisa Schrenk
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CRAFTING CULTURAL EXOTISM THROUGH SYMBOLIC URBAN FORMS: THE COMPARISON OF ARCHITECTURAL ANACHRONISM IN CHINATOWNS IN THE NORTH AMERICAN AND COPYCAT TOWNS IN CHINA
Xiao Hu
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MEANING OF "HOME": AN INVESTIGATION ON THE PRACTICE OF HOME IN MALAYSIA
Erna Zharani, Gehan Selim
University of Leeds, Leeds, U.K.

MILITARY BASES OF THE FUTURE: LEARNING FROM THE PAST
Paula Loomis
Stevens Institute of Technology, Hoboken, U.S.A.

GARDENS AND LANDSCAPE OF UTTARAYAN IN SHANTINIKETAN, INDIA
Amita Sinha

Uttarayan is a unique landscape of houses and gardens situated amidst tree groves, built in early twentieth century for the poet-laureate Rabindranath Tagore, just north of Visva-bharati University campus in West Bengal. The gardens made between 1919 and 1938 in tandem with the construction of five houses in Uttarayan were likely the product of collaboration between several people, among whom Rathidranath, eldest son of Rabindranath Tagore, took the lead in collaborating with the architect Surendranth Kar and the Japanese artisan Kimtaro Kasahara. The art of Shantiniketan has been labeled 'contextual modernism' with its origins in the local craft aesthetic and historic art motifs reinterpreted in a new stylistic grammar. This movement impacted architecture and landscape design as well, thereby uniting aesthetic production of the place. Uttarayan gardens, built between 1919 and 1938, exemplify indigenous modern-

ism in India, rooted in history and vernacular traditions, yet a clear departure from historic precedents in bringing about a creative synthesis of the old and the new. The landscape represents no clear rupture from the past, but a selective continuity with the ancient ideal of living in a forest, blended with a cosmopolitan outlook that was open to inventing new forms to accommodate modern sensibilities.

It is argued that hybridity is a key feature of Uttarayan gardens, evident in eclectic borrowing of motifs and a playful use of nature tropes from many garden traditions across the globe. Homi Bhabha (1984) describes hybridity as the site of cultural productivity between cultures that challenges the notions of originality and purity. In Uttarayan gardens, this Hybridity is evident in eclectic borrowing of motifs and a playful use of nature tropes from many garden traditions across the globe. The long-established traditions of garden making in the Indian subcontinent were transformed in favor of an eclectic mix of styles drawing upon both Western and Eastern idioms. The paper traces the many design vocabularies — Indo-Islamic, Colonial, and East-Asian — and ways in which they were transformed and amalgamated in creating a new garden aesthetic in Shantiniketan, representing early stirrings of landscape modernism in India.

The gardens represent an era when botanical knowledge and horticultural experiments began to aid the quest for perfecting nature. They were designed as outdoor rooms, connectors, and thresholds to groves surrounding the houses. The prevalent garden typology of colonial India was expanded to include vertical gardens, tree and bird houses, and living walls, reflecting botanical knowledge and horticultural experimentation by Rathindranath. New forms were invented to accommodate new and modern sensibilities. Although the gardens have been restored in the past few years, they have not yet been analyzed for their historic significance. The paper interprets their contribution towards establishing a new modern aesthetic in garden design in the Indian subcontinent.

THE IMPACT OF ECONOMIC AND POLITICAL DISRUPTIONS ON THE DESIGN, RECEPTION, AND ROLE OF THE 1933–34 CENTURY OF PROGRESS EXPOSITION
Lisa Schrenk

The arrival of the Great Depression served as a major disruption in the design development for the 1933–34 Century of Progress International Exposition, a global event whose significance in the rise of modern architecture in the United States was largely overlooked throughout the rest of the twentieth century. The impact of the economic collapse on the fair was clearly revealed in the design process for the exposition as fair architects diverted from elaborate neoclassical visions, incorporating a design vocabulary that echoed Chicago's first exposition and reverberated in recent constructions just

outside the fairgrounds, such as Soldier Field and the Field Museum. Instead, the Great Depression pushed fair organizers and designers to rely upon a wide range of less expensive and more efficient new building materials, construction practices, and forms. As such, it introduced modern architecture to millions of the fair visitors and millions more through extensive publication of the exposition's pavilions in periodicals ranging from design journals to women's magazines.

After the close of the exposition, the impact of the event on the trajectory of modern American architecture faced an additional momentous disruption, with the political turmoil leading up to World War II. With attentions turned elsewhere, the exposition quickly faded from many minds, including those of architectural critics and the public. Despite this fact, design advances celebrated at the Chicago exposition went on to help meet new building needs in the US and abroad during the war, especially in non-aesthetic developments, such as the use of man-made materials and construction processes for temporary war buildings. This paper looks at these two major disruptions (the Great Depression and the political lead up to World War II) that extensively shaped the role, influence, and reputation of the 1933–34 Chicago fair in the context of mid-century modern architecture.

CRAFTING CULTURAL EXOTISM THROUGH SYMBOLIC URBAN FORMS: THE COMPARISON OF ARCHITECTURAL ANACHRONISM IN CHINATOWNS IN THE NORTH AMERICAN AND COPYCAT TOWNS IN CHINA
Xiao Hu

Chinatowns in North America and the Western style copycat towns recently built in China are two unique patterns of built environment in today's cities — the former emerged as the entry ports of "lands of opportunity" and an ethnic enclave in late 19th and early 20th century to be transformed as a tourist destination for leisure, shopping and entertainment; the latter emerged from the 1990s to the 2010s as popular residential neighborhoods and reflected an effort to marketize places for real estate growth. Both have kept producing forms of architectural mimicry that make cultural exotism visible and define the physical features of being "foreign" or "other" from their contexts.

Although Chinatowns have been widely studied as a cultural enclave in a foreign land, few studies have compared them to the copycat towns recently built in China. Built by Chinese builders and designers, both Chinatowns and the copycat towns have highly relied upon symbolic culture-based architectural forms to create the image and experience of cultural exotism while the different social, economic and political forces have shaped critical differences in terms of spatial functionality, representations and identities.

This paper qualitatively examines the architectural anachronism through comparing the storybook renditions of symbolic urban forms in Chinatowns and the copycat towns. Taking the Chinatown in Seattle and several copycat towns in China as examples, this paper introduces the concept of "windowism" to elucidate the linkage between physical features of urban forms and the perceived meaning by users. Through the "windows," two parallel worlds can co-exist and interact, which allows Chinatowns and copycat towns to actively engage with the outside while keeping a cohesive, but constantly shifting, shared identity. By demonstrating the similarities and differences in the culture-based symbolic urban forms between Chinatowns and the copycat towns for the purpose of creating "windows" for cultural exotism, this paper provides a theoretical framework to understand the capacity of cultural resilience based on the community's changing needs.

MEANING OF "HOME": AN INVESTIGATION ON THE PRACTICE OF HOME IN MALAYSIA
Erna Zharani, Gehan Selim

'House' and 'Home' are two distinct meanings for the words. The first is a physical structure that provides shelter and security, whereas the latter includes cultural practice, social relations, and psychological dimensions (Lawrence, 1987; Bourdie, 1991, De Certeau, 1987; Abdelmonem, 2012; Petridou, 2001) The concept of 'home' encompasses a wide range of perceptions and can extend beyond the "fixed physical built form" of a house (Rapport, 1995; Petridou, 2001). In Malaysia, scholars rarely address studies on 'home and the use of home', as many discourses emphasize the issues of excessive home modification and personalization of home, forming disparity and imbalanced architecture to the housing landscape (Mohidin et all, 2022; Veronica, 2021; Md Zohri, 2012; Hashim & Rahim, 2010; Razali and Talib, 2013). This study examines how Malaysian families define 'home', how they use home to facilitate their practice, and how the practice delineates the tension between private and public spaces when such definitions are made. This paper employs the qualitative research approach, coding analysis techniques from observation, literature studies, archives and interviews to elucidate the utilization of spaces in a home and its relationships to the daily routine, practices, and social interaction between members of the household, with a focus on the man and woman of the house. The selected case study will help look into three house typologies using terrace houses, semi-detached houses, and multi-story houses in the urban city of Putrajaya, the administrative capital of Malaysia. To preserve the portrayal of the architectural identity of the housing and neighborhood landscape in Putrajaya, home modifications are unlikely permissible (Rahman & Dzaharudin, 2013). This constraint forms the main research question regarding how Malaysians interpret physical spaces to facilitate their everyday practices. The research outcome will inform a new

knowledge of a unique spatial design pattern between social and personal spaces in a home that responds to Malaysian perceptions of the word within its multigenerational and multicultural context. It thus extends the new body of knowledge in the discourse of Malaysian architectural identity policy (DASIK, 2017) concerning 'Society and Culture' as the first core relating to national housing identity, which will be of much value for governments, developers, and architects to develop future 'homes' for the people.

MILITARY BASES OF THE FUTURE: LEARNING FROM THE PAST
Paula Loomis

Originally US military outposts were designed with fortification in mind. Around the end of the 1800s and beginning of the 1900s, when the US became a safer place and families were allowed to reside on base, the bases were designed like small cities with work, housing, and community buildings tightly built together. F.E. Warren in Wyoming is a good example. During the 1930s new bases were designed in the City Beautiful movement with broad boulevards and radial street plans. Randolph Air Force Base (AFB) with Spanish colonial revival style buildings and Barksdale AFB with French provincial style buildings are good examples. While the buildings in the City Beautiful bases were more widely spaced, they were close enough for most of the base to be walkable with the treed boulevards and streets added to the pleasure of walking.

During the 1970s and 80s newly established bases such as Beale AFB began to resemble current city trends with workspaces separated from housing and community areas. In the case of the Air Force Academy, the academic campus, flight, and housing areas are separated across 18,500 acres. In the last 10 to 15 years privatized housing initiatives have moved many family housing units off-base, creating an almost suburban, office park-like feel to some bases.

These shifts bring up the question, how should today's bases be laid out to support today's missions in today's environment. Is the new suburban office park the right answer to today's missions? Can military members and should they live far from the base? Will they be able to adequately respond to an emergency? For bases in areas affected by sea-level rise, will members be able to respond quickly enough when waters are high? Should that affect where members can live? Or do the 1970s/80s bases with their car-centric layouts offer decompression time during the drive home that may be beneficial for members? Or finally, do the concentrated, walkable bases from the early years and City Beautiful movement offer the advantages of quick response, healthy walks home, and a community atmosphere that could be best for the Department of Defense (DoD) missions and members' needs.

This paper and presentation outline DoD mission and member requirements and then evaluates different, historic military base patterns to identify the patterns that may be most appropriate for military bases in the future. The work from this paper/presentation will help influence future base design.

C9. REFRAMING 'TRADITION' AND ITS PRACTICE IN THE CHINESE CONTEXT:

A PLENARY ROUNDTABLE ON THE CHINESE EDITION OF NEZAR ALSAYYAD'S *TRADITIONS: THE 'REAL', THE HYPER AND THE VIRTUAL IN THE BUILT ENVIRONMENT*, TRANSLATED BY HUAQING HUANG & YUSHU LIANG.

SESSION HOSTS:

Huaqing Huang
Shanghai Jiao Tong University, China

Yushu Liang
Nanjing University, China

DISCUSSANTS:

Ho Puay Peng
National University of Singapore, Singapore

Xiaodong Li
Tsinghua University, China

Xing Ruan
Shanghai Jiao Tong University, China

GUEST COMMENTATOR:

Nezar Alsayyad
University of California, Berkeley, U.S.A.

With the Chinese edition of 'Traditions' published in 2021, the re-conceptualization of tradition in the book and the IASTE conferences has caught greater attention in China. This roundtable seeks to bring forward how the interrogation of the notion of 'tradition' is going to provoke debates around its historical foundation, theoretical framework and practical implications in China and Chinese diasporas overseas. We invite scholars and professionals to join discussion around three key spheres. First is "translation", to translate the discourse of tradition within the Chinese theoretical context, and to reflect on its specificity considering its pivotal status, profound meanings, and entangled contingencies. Second is "rupture", to reconsider the implications of tradition in the Chinese built environment by reflecting on the ruptures, challenges and opportunities it engenders. It further interrogates the norms around the key concepts in relation to tradition, such as modernity, vernacular, tourism, identity and nation-state, and etc. Third is "restructure", to reframe paradigms and approaches of practice around the spheres of tradition. Following the author's interrogation of tradition 'as an essentially spatial project and process'(p.9), we discuss solutions to those dilemmas in related spatial practices, including heritage preservation, urban renewal, rural revitalization, the virtualization of traditional environment, etc.

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   A condensed section of text might read as follows:

   In his study of vernacular dwellings in Egypt, Edgar Regis asserted that climate was a major factor in the shaping of roof forms. Henri Lacompte, on the other hand, has argued that in the case of Upper Egypt this deterministic view is irrelevant.[1] An eminent architectural historian once wrote, "The roof form in general is the most indicative feature of the housing styles of North Africa."[2] Clearly, however, the matter of how these forms have evolved is a complex subject. A thorough analysis is beyond the scope of this paper.[3] In my research I discovered that local people have differing notions about the origins of the roof forms on the dwellings they inhabit.[4]

   The reference notes, collected at the end of the text (not at the bottom of each page), would read as follows:

   1. E. Regis, *Egyptian Dwellings* (Cairo: University Press, 1979), p.179; and H. Lacompte, "New Study Stirs Old Debate," *Smithsonian*, Vol.11 No.2 (December 1983), pp.24–34.

   2. B. Smithson, "Characteristic Roof Forms," in H. Jones, ed., *Architecture of North Africa* (New York: Harper and Row, 1980), p.123.

   3. For a detailed discussion of this issue, see J. Idris, *Roofs and Man* (Cambridge, MA: MIT Press, 1984).

   4. In my interviews I found that the local people understood the full meaning of my question only when I used a more formal Egyptian word for "roof" than that in common usage.

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