

colloquium

criticism
media
memory

ARCHI-
TECTURAL
TRANS-
ATLANTIC
DIALO-
GUES

29-31 OCTOBER 2024
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Book of Abstracts

EDITORS:
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PROGRAMME

29th October (Tuesday)

	speaker(s)	presentation	chair(s)
	Maria Helena Maia (Director CEAA-ESAP)	Reception of the Speakers and Welcome	
	Rute Figueiredo & Priscilla Peixoto	Introduction	
KEYNOTE LECTURE	Prof. Dr. Paolo Scrivano (Politecnico di Milano)	Crossed Glances: Architecture and Criticism astride Geographies	Guilherme Bueno (Universidade Federal Minas Gerais)
13:00 - 14:30	Lunch		
SESSION 1 (ON-SITE) MEDIATION SPACES I	Marta Averna; Roberto Rizzi (Politecnico di Milano)	Transatlantic Transfers. Tools and Methods for an Integrated Approach	Rita Aguiar Rodrigues (Universidade Autónoma Lisboa)
	Tiago Lopes Dias (Universidade do Porto)	Dwelling Resources in Latin America: A Contribution to the Portuguese Debate, 1963-1974	Vítor Alves (Instituto Superior Manuel Teixeira Gomes)
	Gaia Caramellino DASStU-Politecnico di Milano)	Renegotiating Architectural Criticism During the New Deal. Transatlantic Perspectives in the Housing Discourse	
	Nicolas Martin Dominguez (Escuela de Arquitectura de Toledo)	The Gaze in the Mirror. Spanish Architects in Venezuelan Magazines in the Second Half of the 20th Century	
	Ana Esteban Maluenda (Universidad Politécnica de Madrid)		
	Pablo Arza Garaloces (Universidad de Navarra)		
16:40	Coffe break		
SESSION 2 (ONLINE) PROJECTS IN TRANSIT I	Bruna Ferretti Levi (Fundação Getúlio Vargas / CPDOC)	The House of Brazil in Italy: An Embassy Project in the 1960s	Andreza Baptista (Universidade Federal Rio de Janeiro)
	Laura de Sousa Nakel (Universidade de São Paulo)	Tropical Houses, Colonial Houses: Tropicality in Transit	Bárbara Silva (Universidade Autónoma Lisboa)
	Diogo Rodrigues de Barros (Université de Montréal)	Brasilia, a Theoretical Object for Architectural Criticism	
	Tatiana Letier Pinto (Independent Researcher)	Position, Context and Translation	
ROUNDTABLE (ONLINE)	Guests: Paula Gomes (Palácio de Alafim de Oyo/ Nigéria)	ARCHITECTURE AND AFRO-DIASPORIC CITIES: TRANSATLANTIC BLACK HERITAGE IN DISPUTE	
	Maurício Wilson Camilo da Silva (Universidade Federal da Bahia)	Coordination: Joana Mello de Carvalho e Silva (Universidade de São Paulo)	
	Angela Mingas (Universidade Lusíadas de Angola)	Curator: Fábio Velame (Universidade Federal da Bahia)	
	(tbc)		
20:00	Porto de Honra / Apéro		

30th October (Wednesday)

	speaker(s)	presentation	chair(s)	
SESSION 3 (ON-SITE) MEDIATION SPACES II	9:30	Fernando Martínez Nespral; Patricia Mendez (CEDODAL, BIAA-FADU, Universidad de Buenos Aires)	What do You See When You Read? Iberian Architecture from a Southern Reading (1969-1970)	Pablo Arza Garaloces (Universidad de Navarra)
		Cristina Emília Ramos e Silva (Faculdade Arquitetura Universidade do Porto)	The Impact of the Atlantic Crossing on the Dissemination of Portuguese Architecture 1976-1988	Ana Esteban-Maluenda (Universidad Politécnica de Madrid)
		Agatángelo Soler Montellán (Universidad Politécnica de Madrid)	Traces of Spanish Architecture in the Academic Journals of Chile at the Beginning of the 21st Century (2000-2005)	
		Horacio Torrent (Pontificia Universidad Católica de Chile)		
	Adrián González Rojas (Universidad Politécnica de Madrid)			
	Brett Tippey (Kent State University)	From Folk to Modern: The AIA's Evolving Criticism of Spanish Architecture, 1975—1992		
	Íñigo Cobeta Gutiérrez; Marta García Carbonero; Laura Sánchez Carrasco (Universidad Politécnica de Madrid)			
	11:10	Coffe break		
SESSION 4 (HYBRID) TRAINING INTRANSIT	11:30	Antonio Santiago Río Vázquez (Universidade da Coruña)	A Transatlantic School of Architecture: A Coruña, 1968-1976	Luiz Silva Junior (Universidade Autónoma Lisboa)
		Anne Mayara Almeida Capelo (Universidade de São Paulo)	The FAUUSP Library and its Atlantic Routes: History Textbooks on Architecture in Portuguese Editions	Daniela Ortiz dos Santos (Goethe University Frankfurt am Main)
		Lorenzo Gatta (The Courtauld Institute of Art / Accademia di Architettura di Mendrisio)	Envisioning Social Creativity: Indigenous Architecture and the Early Modern Political Imagination	
		Karolyna de Paula Koppke (Universidade Federal do Rio de Janeiro)	Fine Arts Academies, Crisis and Criticism on Two Sides of the Atlantic	
	13:00	Lunch		
	14:30			
SESSION 5 (ONLINE) MEMORY INTRANSIT	15:00	Gabriela Leandro Pereira (Universidade Federal da Bahia)	Transatlantic Exchanges and Practices Toward a Black Architectural Criticism	Lígia Ferreira; Mário Magalhães (Universidade do Estado do Rio de Janeiro)
		Maria Luiza de Barros Rodrigues (Universidade de São Paulo)		
		André Leal (Universidade Federal do Rio de Janeiro)	Transit of Stones in the Black Atlantic: Black Artists in the Formation of Brazilian Baroque	
		Priscila Mesquita Musa (Universidade Federal Minas Gerais)	"Those Who See Faces Don't See Ancestry": Photographic Archives and Insurgent Memories in Belo Horizonte	
	Luiza Apolinário Rangel Victorino (Universidade Federal Fluminense)	Reflections on the Flâneuse in the Brazilian Modern Urbanity: A Study From the Trajectory of Immigrant Photojournalist Hildegard Rosenthal		
	16:40	Coffe break		
BOOK LAUNCHING	17:00	Priscilla Peixoto (coord.) Daniela Ortiz dos Santos, Joana Mello de Carvalho e Silva, Elane Peixoto, Rute Figueiredo (editors)	Criticism Media Memory. Rio de Janeiro: PROARQ/Rio Books 2024 This book was funded by FAPERJ (E-26/210.485/2021), UFRJ (A LV 2020 COPPETEC 23.709) and Johanna Quandt Young Academy (JQYA) Goethe University Frankfurt am Main.	
	19:30	Dinner		

31st October (Thursday)

	speaker(s)	presentation	chair(s)	
SESSION 6 (ON-SITE) ACTORS INTRANSIT	9:30	Fabio Marino (Politecnico di Milano)	Remodelling Architectural Criticism in Argentina: The Transatlantic Trajectories in Enrico Tedeschi's Work (1948-1978)	Rodrigo Lino Gaspar (Universidade Autónoma Lisboa)
		Enrique Encabo Seguí; Inmaculada Esteban-Maluenda (Universidad Complutense de Madrid)	Learning From Complexity. The Visual Essays of Robert Venturi in the Work of Álvaro Siza 1969-1996	Joana Mello (Universidade de São Paulo)
		Valeria Casali (Politecnico di Milano)	Views Into The "Making of" Architectural Criticism: Ada Louise Huxtable and Anglo-American Narratives	
		Jorge Ramos-Jular (Universidad de Valladolid)	The Influence of America on Jorge Oteiza's Idea of Space. A Round Trip Across the Atlantic	
	11:10	Coffe break		
SESSION 7 (ONLINE) PROJECTS INTRANSIT II	11:30	Francesco Bruno Perrotta-Bosch (Pontificia Universidade Católica do Rio de Janeiro)	The Network that Allowed the Arrival of Lina Bo and Pietro Maria Bardi to Brazil in 1946	Julia Cavalcante (Universidade Federal Rio Janeiro)
		Thais Piffano Oliveira (Universidade Federal de Rio de Janeiro)	Theoretical Construction as a Process: Transatlantic Theoretical Itineraries in the Writings of Kenneth Frampton (1983-2007)	Pedro Castelo (Escola Superior Artística do Porto)
		Yi Guo (University of Camerino)	Disclosing Transatlantic Influences on the Congestion Paradigm in Hong Kong and Shenzhen	
		Xiao Hu (Politecnico di Milano)		
	Katie Filek (University of Toronto)	Torre/Tower: Postwar Dialogues From Milan to Montreal		
	13:00			
	Rute Figueiredo & Priscilla Peixoto	Closing remarks		

INTRODUCTION

“The Earth is round. The Sun, a disk. Where is the Dialectic? On the Sea. Mother Atlantic. How did they dare to depart from here to an unknown world? I then cried out of love for the sailors, my parents. I cried for having hated them. I cried for still feeling hurt by this history. But ultimately I cried at the poetry of the Tejo meeting the Atlantic, the poetry of the departure towards Conquest. They made it out of fear, too, and perhaps they also cried facing all the beauties beyond the sea, Atlantic. Oh infinite peace to be able to make connecting links out of a fragmented history. Africa and America, and Europe and Africa again. Angolas, Jagas and the people from Benin, where my mother came from. I am Atlantic.”
Beatriz Nascimento, 1989

“World”, “international”, “global” and “transnational” are some of the terms that describe spaces of experience and horizons of expectation of human interaction. If the “Ocean sea” of the early seafarers became the “Atlantic” at the turn of the seventeenth century, it was only in the late eighteenth century that the circulation, the connections and the formation of a thin political identity, compromised by liberal revolutions, intensified and brought the term “transatlantic” to the fore. A neologism that seems to emphasise the geographical and metaphorical space of the Atlantic as a territory marked by diasporas, transitions and transactions: its veins, its routes. A feature that was still emphasised in the twentieth century, during the interwar period: the increasing impact of technological transformations and changing geopolitics increased the scale and intensity of contacts, estrangements and the need to negotiate. It is precisely the intention to think about routes, drifts, impasses and mediations within the transatlantic space - in terms of writing a history

of architectural criticism - that is the motto of the **II Colloquium criticism . media . memory: architectural transatlantic dialogues**, held in October 2024 at the Centro de Estudos Arnaldo Araújo of the Escola Superior Artística do Porto (Portugal).

This meeting aims to further develop a number of discussions opened at the inaugural edition of the first Colloquium, held in Rio de Janeiro (Brazil) in October 2022. In particular, the subject of the panel “Transatlantic Dialogues” which explored the nebulae that the actors of architecture criticism — in their social, geographical and intellectual constellations — have been weaving. The discussion highlighted, also, the need to rethink the role of the diverse formats of mediation employed in the field of architecture, including translations, periodicals, publications and international meetings. These were no longer regarded as mere devices for the dissemination of information, models or images, but rather as sites of production, negotiation and multidirectional knowledge. In this way, they could be perceived as a tangible manifestation of the practice of criticism, understood here as a transnational action and the product of transcultural endeavour.

During the editing process of the annals of such Colloquium, the inclusion of an interview with Prof. Margareth da Silva Pereira reinforced the importance of expanding this debate. Supported by her way of thinking through nebulae, Margareth da Silva Pereira looks at the critical operation as a *lacunar moment*, *because it occurs in instants of uncertainty*. In other words, *it is always an interrogation, a doubt. It means that what was before does not satisfy and what will happen afterwards is also not under control either*. That is the reason why we must *act by essay*, in her words, *acting in*

this abyssal moment, in this gap moment. This is reflexivity, a practice required from the historian in relation to his/her object of study and that numerous authors have thematised since the 1960s. [...] it is about being in a permanent state of questioning. (Pereira, interviewed in 2022)

In March 2023, the workshop **To Connect two Hemispheres. The mechanisms of critical mediation in transatlantic culture** sought precisely to act by essay, laying the groundwork for the second edition of the Colloquium crítica . media . memória, this time focusing on transatlantic dialogues in architecture. At this meeting, criticism was discussed as *crucial mechanism in the structuring of a network of relations, contact and exchange between Iberian and South American intellectuals, capable of transcending the borders (physical and imaginary) that different geopolitical tensions have helped to erect and crystallise* (crítica | memória 2023).

On that occasion, Priscilla Peixoto made a point of referring to the declaiming (here in epigraph) that Beatriz Nascimento made in the film *Ôrí* (Gerber, 1989). The re-encounter with Nascimento’s words, in front of which uncertainties and doubts are put into perspective (hierarchised) and settled, warn us to the need to confront, without simplifying, the relationships of encounter and exchange that have been established along the routes of transatlantic criticism. These words help us to remember that approaching criticism from a transatlantic angle does not mean trying to build the means for a global history, nor a single common history. Instead, it engages diverging histories encompassing their subjectivities, competing visions, but also their multiple points of sharing. It is about looking for stories in fragments,

a mosaic of elements that connect, but also move apart, like figures in a kaleidoscope. Unstable configurations like the clouds that Margareth da Silva Pereira evokes when she interprets the skies of history in the project ‘Nebulae of Urbanistic Thinking’.

The **II colloquium critique . media . memory | transatlantic dialogues in architecture** starts from this process, something between the questions raised by the interview with Margareth da Silva Pereira and the declamation by Beatriz Nascimento. It seeks to think that the Atlantic Ocean itself is also a critical territory that alerts us to a way of dealing with the uncertainties of the future. It indicates the need for action, for critical operation, for acting by essay and, at the same time, demands caution so that the complexity of the relationships constituted in its transit is not flattened. After all, [...] *to speak of Atlantic cultures is very often to speak of dispossessed bodies and bodies in exile, which often find in transculturation one (or the only) way of existing (resisting)* (Peixoto, 2023). Thus, the colloquium’s proposal is an invitation to a historiographical approach that emphasises moving through territories in modernity. A desire to build knowledge about criticism as a practice of identifying, tensioning and mediating different architectural cultures. Critical cultures that, when they come into contact with each other, are modified through losses, selections and rediscoveries, creating something that is neither a mere junction nor a mosaic, but a new and creative synthesis.

The Organizing Committee
II International Colloquium criticism . media . memory

KEYNOTE LECTURE

CROSSED GLANCES: ARCHITECTURE AND CRITICISM ASTRIDE GEOGRAPHIES

Prof. Dr. Paolo Scrivano

(Politecnico di Milano)

The Atlantic Ocean is not simply the large expanse of water that separates the shores of Europe from those of the Americas: it is an area of contact that at once divides and unites, an epistemological sphere that contains knowledge, expertise, ideas, as well as shared or disputed opinions. Transatlantic connections have produced and continue to produce lasting effects on the involved parties; but, in many ways, they have also created a 'space in-between', an independent territory that transcends the quality of the transmitted messages and their effects on the receiving culture.

Taking the Atlantic Ocean as a metaphorical territory, the talk intends to reflect methodologically on the transnational nature of numerous architectural discussions that emerged during the 19th and 20th centuries. Indeed, architectures are not only the material manifestation of a long-standing discipline and professional culture, but also the outcome of discourses that originate locally but are often disseminated – and evolved – at a global scale. Understood as an instrument of mediation between different actors involved in the conception, construction but also use of architecture, criticism is in fact a key constituent of the networks of contacts and mechanisms of exchange that define transatlantic dialogues.

Propagated by travel, emigration, diffusion of images and translation of words, architecture is a vehicle for the transmission of cultural values, both within small circles of experts and intellectuals and to an extent that affects large segments of the so-called 'general public'. The talk aims to discuss the implications of the dissemination of architectural ideas, according to a perspective that goes beyond the transatlantic one and that takes the Ocean's divide as a metaphor for cross-cultural relations. Whether transatlantic, transnational or global, architectural 'dialogues' imply the confrontation of different points of view: the history that emerges from them is, therefore, one based on factual exchanges as much as on mere crossed glances.

ROUNDTABLE

ARCHITECTURE AND AFRO-DIASPORIC CITIES: TRANSATLANTIC BLACK HERITAGE IN DISPUTE

Curator: Fábio Velame (Universidade Federal da Bahia)

Coordination: Joana Mello de Carvalho e Silva
(Universidade de São Paulo)

Guests: Paula Gomes (Palácio de Alafim de Oyo/ Nigéria)

Maurício Wilson Camilo da Silva (Universidade Federal da Bahia)

Ângela Mingas (Universidade Lusíadas de Angola)

The round table 'Architecture and Afro-Diasporic Cities: Transatlantic Black Heritage in Dispute' was conceived with the aim of holding a dialogue with researchers who have already been carrying out investigations from an Afro-diasporic perspective regarding transatlantic dialogues and how they have affected the production of architecture and the city, as well as its critique and the politics of memory.

GUESTS PRESENTATIONS:

Heritage in Oyo
Paula Gomes

Building epistemology, memory disputes and heritage processes: the case of African buildings and their Atlantic diasporas in the face of Eurocentric colonisation
Maurício Wilson Camilo da Silva

The urban legacy of Bantu ancestry in the production of peri-urban housing in the colonial city
Ângela Mingas.

ABSTRACTS

SESSION 1: MEDIATION SPACES I

Chairs:

Rita Aguiar Rodrigues

(Universidade Autónoma de Lisboa)

Vítor Alves

(Instituto Superior Manuel Teixeira Gomes)

TRANSATLANTIC TRANSFERS. TOOLS AND METHODS FOR AN INTEGRATED APPROACH

AVERNA, Marta

DASStU – Department of Architecture and Urban Studies, Politecnico di Milano

RIZZI, Roberto

DASStU – Department of Architecture and Urban Studies, Politecnico di Milano

After the Second World War, Italy was a deeply scarred country, where the devastation, not only material, caused by conflict and fascism had severely undermined the built heritage and the ability to recognize oneself in a national community, and where it became essential to rebuild what had been destroyed, redesigning not only the infrastructure but also a new national identity. With its various skills and technical capacities, the entire country is engaged in this project to revive the economy and reintegrate into the democratic scene, setting itself on the path to industrial prosperity, also thanks to international relations, especially with the United States of America. And so, a flow of vectors (such as people, events, or media) of various kinds (including art, literature, cinema, design, fashion, visual culture, architecture, food, and popular culture) capable of conveying something of Italy, crosses the Atlantic, influences American culture, and then bounces back to the motherland.

How does one describe and reconstruct this process, which involves profoundly different roles and capacities in its transversality? It is necessary not only to involve different scholars but also to systematize them, sharing languages and methods of analysis. This proposal presents and discusses the methods, tools, and results of a four-year research project, PRIN Transatlantic Transfers. The Italian Presence in Post War America 1949/1972, which has involved profoundly diverse expertise (between design and architecture, cinema and fashion, literature, industry and craftsmanship, and even the infrastructure for cultural, political and economic exchange), seeking to systematize them in the drawing of a complex and weighted map, warped by the weight of certain groups of contributions, so that it can describe the complexity of the years to which it refers, relating

centres of production, landings, attitudes, material means, political patronage and diplomatic relations.

The interest of the project lies not only in the result, which, thanks to this mapping, has made it possible to re-read Italian-American relations, highlighting not only the influence of the United States, traditionally recognized by critics since the post-war period, but also the parallel influence of

Italy on the culture of a middle, educated and affluent American class, and in the tools of its development and dissemination, the digital Atlas and exhibition.

The Atlas is both an archive and a research tool; it collects individual items and their relationships and can be organized according to pre-defined or free topics, depending on research interests and in-depth study. The exhibition, on the other hand, proposes some keys to interpretation, thematic spaces that explore unprecedented ways of Italian cultural influence in the United States: the desire for a dreamed place or for a (sometimes) imagined way of understanding life, or even the use of the past and history, or the tension and yearning for modernity, in a narrative that is primarily constructed on American soil. This experiment examines not only the evolution and the characters of an episode of modernity but also the meaning and the manner proper to truly multi-disciplinary research and the tools that allow its most effective sharing, capable of questioning and deepening the critical reading of a process.

DWELLING RESOURCES IN LATIN AMERICA: A CONTRIBUTION TO THE PORTUGUESE DEBATE, 1963-1974

LOPES DIAS, Tiago

Faculdade de Arquitetura da Universidade do Porto

In 1963, Nuno Teotónio Pereira took part as a Portuguese delegate at the 7th Congress of the International Union of Architects (UIA) in Havana, Cuba. Just four years earlier, the revolution led by Che Guevara and Fidel Castro had overthrown the dictatorial regime of Fulgêncio Batista and there was a certain euphoria in the air. Both protagonists of the revolution spoke at the congress, in the opening and closing sessions respectively. For Teotónio Pereira, it meant a turning point in his political consciousness.

The trip to Cuba was also useful on a professional level. In a working session on housing, Teotónio Pereira met John Turner, a then little-known English architect who had been working in Lima, Peru, since the late 1950s. The influential magazine *Architectural Design* had just published a dossier he had organised on "Dwelling resources in South America." The young British architect's ideas on housing caught Teotónio Pereira's attention, and during a break in the session he took the opportunity to exchange views with him. The notes he took on this conversation, summarising Turner's ideas, were certainly disseminated and discussed among Teotónio's collaborators in his Lisbon studio.

Nuno Portas, a partner in the studio, began a research career at the National Laboratory for Civil Engineering (LNEC, Lisbon) in 1963. Portas put into practice a work methodology aimed at the study of housing standards and optimised distribution schemes, which also aimed to prepare "unconventional" and low-cost operations to mitigate the problem of the lack of housing. With the institutional support of LNEC, Portas went to Latin America attracted by Turner's ideas on self-management and self-building. When Peru decided to apply to the United Nations for an experimental housing project on the outskirts of Lima (PREVI), Portas went to

meet the project's director and its results. On these trips, he also met architects involved in important participatory and low-cost housing projects, such as the Brazilian Carlos Nelson dos Santos and the Colombian Germán Samper.

This paper aims to study the influence of certain Latin American experiences on the Portuguese debate of the 1960s, particularly in the reassessment of the unused resources of the population settled in the suburbs of Lisbon, and how to channel them to improve their housing conditions. Both Teotónio Pereira and Portas were very critical of Estado Novo's authoritarian and paternalistic approach to the housing problem, a criticism unveiled in articles, reports and lectures. My focus will be on the concepts that both introduced into the Portuguese cultural milieu, such as the right to the city, the greater number, self-management and the autonomy of communities, evolutive housing and the open work.

In addition to the 7th UIA Congress, I will analyse in greater detail other significant moment in the transatlantic exchange: the meeting of architects in La Garriga (Spain, 1970) which brought together Portuguese and Spanish professional and was also attended by Samper. Through architectural journals (*Revue de L'UIA*, *Hogar y Arquitectura*, etc.) I'll try to bring back the discourse of the protagonists of such meetings.

RENEGOTIATING ARCHITECTURAL CRITICISM DURING THE NEW DEAL. TRANSATLANTIC PERSPECTIVES IN THE HOUSING DISCOURSE

CARAMELLINO, Gaia

DASU-Politecnico di Milano

In April 1932, the New York avantgarde journal *Shelter*, directed by Buckminster Fuller, denounced the misleading message generated by the "Modern Architecture. International exhibition" curated by Hitchcock, Johnson, and Barr at MoMA in 1932 — when arguing that modern architecture could only emerge in the United States as a product imported from Europe. The transatlantic narrative originated from the exhibition did not recognize the esthetic canons of architecture to housing, addressed as an "excellent expression of sociological theories, rarely good example of building construction, never of good architecture." (Hitchcock, 1932). Public housing was relegated to a separate section of the exhibition and the catalog, curated by Lewis Mumford, profoundly influenced its stigmatization and the marginalization of the New Deal agenda in the historiography of American architecture. While these misleading assumptions that originated at MOMA in 1932 have already been challenged by Terence Riley in 1992, the New Deal agenda and the centrality of governmental housing in establishing a transatlantic dialogue on modern architecture are still undervalued. As Ada Luise Huxtable argued in 1979, echoing Catherine Bauer (Bauer, 1936), modern housing could have been considered "virtually the heart of the Modern Movement" during the Great Depression (Huxtable, 1979), as mirrored by the flourishing of less explored exhibitions and publications.

This paper intends to question the New Deal agenda in defining new cultures and forms of institutionalization of architectural criticism. It will look at the shifting attention toward governmental housing as a new arena of debate to investigate the intertwined and entangled trajectories of exchange of housing models, codes, and policies across the Ocean, and their encounter with the realm of federal programs.

Journals like *Shelter* reveal this shifting direction in architectural criticism, mirrored by significant changes in the communication strategies, visual approach, graphic project, and lexicon, deeply influenced by the visual repertoire and forms of organization of federal documents and projects. The engagement of housing agencies, experts, and administrators in architectural criticism contributed to mediating the transatlantic discourse on modern architecture and broadening its disciplinary boundaries.

Through a cross-reading of architectural periodicals published during the '30s in the United States, the paper examines the diverse cultures of criticism that originated during the Great Depression, questioning the institutional, bureaucratic, administrative, and technical dimension of architectural criticism and the specific agenda of the New Deal in rethinking the role of professionals challenging disciplinary boundaries. The transatlantic dialogue on housing, marked by the encounter with federal codes, standards, and languages, raises new questions on the social responsibility of architects in defining a modern language.

THE GAZE IN THE MIRROR. SPANISH ARCHITECTS IN VENEZUELAN MAGAZINES IN THE SECOND HALF OF THE 20TH CENTURY

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The title of the last issue of *Punto* magazine, published in 2001 to commemorate the centenary of the birth of architect Carlos Raúl Villanueva, was “Villanueva, la mirada en el espejo”. Since January 1961, the Faculty of Architecture and Urbanism of the Universidad Central de Venezuela has published *Punto*, which announces forthcoming issues to its readership with dates already set. Nevertheless, no subsequent editions were to be released. The list of Spanish contributors to the magazine, which began publication in 1961, includes the names of Rafael Leoz de la Fuente, Rodolfo García-Pablos, Carlos de Miguel, Antonio Fernández Alba and Juan Daniel Fullaondo. Their work appeared in the pages of the magazine until the late 1970s. Apart from visits to Caracas by Oriol Bohigas, Ignasi de Solà Morales and Carlos Sambricio, *Punto* maintained contact with Spanish periodicals, including *Arquitectura*, *Nueva Forma*, *Goya*, *Informes de la Construcción* and *Cuadernos de Arquitectura*. Articles and news items were requested from these publications.

The magazine *Espacio y Forma*, belonging to the same faculty, replicated the information published in *Nueva Forma* about De Stijl, reproducing both the texts and the photographs in its issues 18 and 19 of 1977. The direct reproduction of the contents of the Spanish magazine enabled students and faculty at the Venezuelan university to gain familiarity with Fullaondo’s distinctive intellectual perspective. Conversely, another academic publication, the *Boletín de CIHE*, would analyse in this period, from a more historical perspective, Spanish topics that were less contemporaneous, such as viceregal architecture or the professional

organisation of architecture since the sixteenth century in Spain and America.

The objective of this paper is to examine the portrayal of Spanish architecture in Venezuelan magazines during the transition period from dictatorship to democracy in Spain and the subsequent rise in international relevance. A review of the content of these magazines will reveal the themes and architects that were of interest in Venezuela at the time, which was moving towards the Bolivarian Revolution. Their approach and filter from the other side of the Atlantic makes these publications a true ‘mirror’ in which to look at ourselves and discover ourselves.

ABSTRACTS

SESSION 2: PROJECTS IN TRANSIT I

Chairs:

Andreza Baptista

(Universidade Federal Rio de Janeiro)

Bárbara Silva

(Universidade Autónoma de Lisboa)

THE HOUSE OF BRAZIL IN ITALY: AN EMBASSY PROJECT IN THE 1960s

LEVI, Bruna Ferretti

Fundação Getúlio Vargas, CPDOC

During the 1950s, numerous initiatives by the Ministry of Foreign Affairs, through its Cultural Division, aimed at promoting and disseminating Brazilian culture can be identified (FARIA, 2022). These initiatives were driven by the geopolitical context of the Cold War. Among these endeavors were the projects of the *Casas do Brasil* (Houses of Brazil), with the case in Paris being the most well-known and studied by researchers to date. The *Maison du Brésil* was designed by architects Lúcio Costa and Le Corbusier, serving as a residence for Brazilian scholars, located in the Cité Universitaire in Paris (PUPPI; et al., 2008). Besides the French case, there is evidence of other projects across Europe, such as in Spain (BRUM, 2014; 2021) and Italy. Despite these Houses having different functions, they all shared the commonality of representing Brazilian territory abroad. Some evidence suggests a governmental interest in aligning these international endeavors with a modern aesthetic project initially envisioned through architecture (FARIA, 2022). Thus, there seemed to be an interest in projecting an image of national development linked to this modernity, reflecting Brazil's desire to establish itself on the international stage as a rising Latin American country, a vision stemming from Juscelino Kubitschek's government project. Therefore, the communication presented here proposes an analysis of the conception of the House of Brazil in Italy, which, unlike those in Paris and Madrid, was designed to house an embassy, representing Brazil in Rome.

The project for the *Casa do Brasil* in Italy began in 1959, initiated by diplomat Hugo Gouthier de Oliveira Gondim, who led the chancery from 1960 to 1964. Kubitschek accepted the diplomat's proposal on the condition that the project was modeled after Paris—a modern architectural project—suggesting that architect Oscar Niemeyer be responsible for its design (GONDIM, 2008: 257-258). However, it was not possible to find a suitable location for a

modern construction as per the Brazilian government's interest. Due to high land prices and conservation sector requirements, constructing a modern building in central Rome was not feasible. Thus, the Casa do Brasil was established in the Palazzo Doria Pamphili, located in one of Europe's most famous squares, Piazza Navona. The palace was acquired in 1960 to serve as the embassy headquarters, a role it still fulfills today. It is a 17th-century Baroque building designed by architect Girolamo Rainaldi (1570–1655), with interventions by Francesco Borromini (1599–1667), considered by Italians as an important part of the National Heritage (Idem: 260). Although the building did not convey the modernity that the government wanted to project, a building of such magnitude bestowed an image of economic development upon Brazil.

The palace's restoration plan included two initiatives of interest to the research: the establishment of an art gallery and a printing office, which was responsible for editing and printing brochures and catalogs to promote the Italian embassy and other Itamaraty diplomatic missions in Europe (GONDIM, 1963: 145). The art gallery was inaugurated on October 15, 1962, featuring an exhibition of sculptor Bruno Giorgi (1905–1993), who created the work "Os Guerreiros," installed in the Praça dos Três Poderes in Brasília in 1960, and reproduced in the exhibition catalog (SEPRO, 1962). This provides clues for reflecting on the narratives embedded in the art exhibitions held in the embassy gallery during that period. We base our analysis on the concept of Soft Power developed by political scientist Joseph Nye (NYE, 1999; 2004), aiming to elucidate the political dimensions of this diplomatic project, seeking elements that support interpretations of the potential geopolitical intentions of its proponents. Thus, the reflection proposed here aims to critically examine the conception of this transatlantic project through the analysis of its creation and dissemination during the 1960s.

TROPICAL HOUSES, COLONIAL HOUSES: TROPICALITY IN TRANSIT

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The aim of this study is to investigate the role of tropicality in the relationships between coloniality (Quijano, 2005) and modernity in the process that turned three prototypes of prefabricated housing units, designed and produced by the French company Ateliers Jean Prouvé, into museum pieces. These prototypes, known as Maisons Tropicales, were transported across continents as objects or artifacts and were installed between 1949 and 1951 in Niamey (Niger) and Brazzaville (Republic of the Congo), following investments and directives of the French colonial project in the post-World War II period.

After five decades of being overlooked by their builders and patrons, the houses were removed from their respective cities, transported, restored, and placed in exhibition spaces at universities, galleries, and museums. In the 2000s, they were shown, in part or in their entirety, in an intense period of exhibitions in capital cities across the global North, ultimately finding a permanent place in museums and galleries in the 21st century, which, despite the eloquent praise of their forms, hold the testimonies of their status as colonial houses (Lier-nur, 2015: 24).

We will examine how prefabricated houses that aimed to be adaptable to tropical climates like the Maisons Tropicales, conceived in the heart of 20th-century industrialism and linked to the construction of military barracks and shelters for war refugees, served simultaneously as colonizing infrastructure and export products for expanding colonial markets, implemented in urban realities of racial segregation and racial violence (Osayimwese, 2017).

Building on the critical efforts devoted to recognizing the Maisons Tropicales as colonial objects (Diawara, 2008; Huppatz, 2010; O'Day, 2009; Diakhaté, 2011; Liernur, 2015; Treier, 2022), this study will particularly seek to highlight the use of climatic difference amidst the

complexities that weave together their peculiar biography, from their initial demand to recent critiques. The critical biography of this object (Appadurai, 2008), marked by intercontinental travels, will inform us about an expanded process of constructing a specialized and transnational field that has become known as Tropical Modern Architecture.

We will follow the historiography of Tropical Modern Architecture as outlined by Chang (2016), who conceives it as a critical field that has led to the crystallization of design formulas based on the reduction of "the tropics" to a technical issue. This critical and practical background set the stage for architects from European metropolises to work remotely on projects in Africa, Asia, and Latin America, and for the circulation of unitary design forms disseminated across the globe.

On the one hand, starting in the 1940s, taxonomic replacements were adopted as policies by European states to promote anti-decolonization propaganda aimed at neutralizing the creation of anti-colonial instruments. Similarly, the field of architecture became specialized under a taxonomic bias (Le Roux, 2003). As revealed by the biography of the Maisons Tropicales, we will see how the term colonial was replaced by variations of the term tropical from a technoscientific perspective, which concealed, on the one hand, the vocabulary of racial and colonial violence and, on the other, the historical and political character of the instrumentalization of the term "tropical."

BRASILIA, A THEORETICAL OBJECT FOR ARCHITECTURAL CRITICISM

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From September 17 to 25, 1959, the Brazilian section of the International Association of Art Critics (AICA) organized, mainly at the initiative of the Brazilian critic Mario Pedrosa, an extraordinary international congress with the theme “The New City and the Synthesis of the Arts.” The central focus could be none other than the new Brazilian capital, Brasília, whose construction was underway. In this presentation, I propose to analyze the debates that took place at this congress. To this end, I adopt a broad perspective of international cultural relations, with an interest in transatlantic intellectual sociability and the convergences and conflicts marking North-South critical debates. I also suggest that Pedrosa aspired for Brasília to become a “theoretical object” for Western architectural criticism.

The 1959 congress brought together, in Brazil, some of the most important architects and art and architecture critics of the time. In his opening speech, Pedrosa suggested that Brasília represented a unique opportunity to discuss, based on a specific case study, the direction of modern architecture: “The city as a work of art is today, in Brasília, a practical problem, a problem of experimentation, not a theoretical one” (AICA, 1959, p. 7). There is here a fundamental question of cultural geopolitics, with the shift of debates on modernity not only from Europe to America, but above all from the North Atlantic to the South Atlantic. Pedrosa was certainly interested in this regional specificity. However, his intellectual ambition was universalist. He understood Brasília as a fundamental chapter in the history of modern architecture and art. Studying it would therefore amount to studying the Western project of modernity as a whole.

This presentation suggests, in effect, that Pedrosa’s aim was for Brasília to become what the French critic Hubert Damisch would call from the 1970s onwards a “theoretical object” (1972, 1998), a work of art whose analysis allows for the development of general theo-

retical reflections, with consequences for all aesthetic thought. This concept makes it possible for us to understand Pedrosa’s ambition of defending the new capital against European critics, who saw it as a simple expression of an epigonal architectural modernity. On the contrary, the Brazilian critic believed in its potential as a starting point for a transformation of modern aesthetics and critical thought. Brasília would be a theoretical object to the extent that, as a “practical problem,” it modified the conditions of possibility of theory.

It is also worth noting that the congress sparked a wide-ranging examination of Brazilian architecture and visual arts by critics from the northern hemisphere, on account of its chosen theme (“the synthesis of the arts”) as well as the decision to hold events in São Paulo and Rio de Janeiro, in addition to Brasília. The participants’ visit to the São Paulo Art Biennial was particularly relevant in this regard. The analysis of the 1959 AICA symposium is therefore an opportunity to understand from a historical perspective the tensions that marked the intellectual sociability between European and Brazilian critics in the second half of the 20th century.

POSITION, CONTEXT AND TRANSLATION

LETIER PINTO, Tatiana

Independent researcher

This work re-reads and analyses the nuances in the correspondence between Bruno Zevi and Lina Bo Bardi, focusing on texts that criticise modern Brazilian architecture, specifically the new capital Brasília. During the construction of Brasília, the Italian architecture critic Bruno Zevi offered a scathing critique of the architectural style that Brazilians considered to be the epitome of modernity in their country. Zevi described the new capital, inaugurated in 1960, as ‘a Kafkaesque city, a bureaucrat’s paradise’. In a reply to her friend Bruno Zevi, Lina Bo Bardi, the Italian architect who had already lived in Brazil for four years, concurred with his assessment of Brasília as a city characterised by poverty, isolation and despair. However, she argued that it should not be evaluated according to the norms of academic cultural formalism, given that it reflects the reality of a country in transition.

In their dialogues, which took place through private letters or in other correspondence selected for publication in the architectural magazines where Bruno Zevi was editor, Lina Bo Bardi was in a position of privileged knowledge, having experience of both European academic formalism and the Brazilian reality at the time. Her dual position enabled her to

provide a cultural translation for her Italian friend, highlighting the importance of contextualising architectural judgement. She asserted that architectural styles cannot be evaluated through a Northern lens, as they are shaped by a multitude of factors beyond geographical location. Lina concludes by stating that this practice is ‘rude and wrong, in a way’, but then asks, ‘What would be another way?’

This work begins with Lina’s final question regarding alternative approaches to architectural criticism. It emphasises the significance of acknowledging the power dynamics between transatlantic critical movements, particularly along the north-south axis, and highlights the importance of considering the socio-political and cultural context in architectural criticism.

ABSTRACTS

SESSION 3: MEDIATION SPACES II

Chairs:

Pablo Arza Garaloces

(Universidad de Navarra)

Ana Esteban-Maluenda

(Universidad Politécnica de Madrid)

WHAT DO YOU SEE WHEN YOU READ? IBERIAN ARCHITECTURE FROM A SOUTHERN READING (1969-1970)

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MÉNDEZ, Patricia

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This work is the result of an ongoing and broader investigation, focused on the first period (1968-1971) of the periodical series *Cuadernos Summa-Nueva Visión*, originally published fortnightly and thematically by Ediciones Summa of Buenos Aires. For this presentation, two of the total of fifty-three issues (first period) were chosen, included in the subseries entitled "Tendencias de la arquitectura actual" (Trends in Current Architecture) and directed by the Argentine architect Ernesto Katzentein. The first editorial text of "Tendencias..." expressed the spirit of the collection that "... sought to contribute to a better understanding of the most recent achievements, disseminating texts, critiques and works as aspects of the same creative work, expression of the thought of its main protagonists" (Katzentein, 1968, p. 2) and aimed to inform the Argentine reader of contemporary international events. Each issue, small in format and about thirty pages, usually compiled three articles synchronous with European or American trends, written by specialized voices.

However, reading it offers a biased view, since within the series there are only three editions dedicated to Mediterranean Europe: a single publication on Italian architecture and the two that interest this presentation, entitled: "España" (No. 22, 1969) and "Arquitecturas marginadas de la Península Ibérica" (No. 49, 1970). The first one reproduced news from European publications, such as *Zodiac* and *Arquitectura*, while the second adopts a different tone by broadening the axis of observation, relating architecture to other fields of opinion and, in addition, adding other coincidences that allow us to venture that its content

and title were the work of someone outside the Summa publishing house.

The premises that guide this work focus on analyzing the legitimization of Iberian architecture that emerges from what is published in these issues of *Cuadernos...* and that select as many examples as they avoid others. Therefore, according to Bourdieu (1998), given that the editor acts as a cultural intermediary, it is interesting to know what were the patterns of selection of these works and/or their authors? What other contemporary and synchronous production was made invisible? What was the image of peninsular architecture disseminated in Argentina at that time? Some possible answers arise from the content of the two editions that bring together examples from the Schools of Madrid and Barcelona, from Portugal, Catalonia and the Basque Country and allow us to discuss the historicity that drove this series and facilitate the construction of a cartography of the actors – architects and editors – involved there.

THE IMPACT OF THE ATLANTIC CROSSING ON THE DISSEMINATION OF PORTUGUESE ARCHITECTURE 1976-1988

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This communication presents an opportunity to reflect on the dissemination of Portuguese architecture in the period between 1976 and 1988. This dissemination was characterised by a centre/periphery dichotomy; therefore, an analysis from the Atlantic Ocean may provide new insights. Petra Čeferin's concept of the architectural epicentre is exegetical with regard to the dissemination process and has the added quality of liberating complexes in relation to a hegemonic centre.

From a transatlantic perspective, it is possible to add a new dimension to the construction of the arguments used to publicise Portuguese architecture.

Our work covers all events that have taken place in the Americas. Priority is given to those that have a documentary translation, such as publications in books and journals, exhibitions, conferences, congresses and award ceremonies, to the detriment of others, such as teaching activities, because their information is generally sparse, although they are referred to whenever references can be found. This comes close to Avermaete and Nuijsink's concept of a contact zone.

In this communication, the protagonists of the events are particularly important, as they allow us to trace the routes and understand the intentions and theories behind them. Understanding them as cultural mediators, as defined by Bovone, Urry, Lash and Madeira, highlights their ambivalent position between the authoritarian potential of globalisation and its emancipatory potential, since their mediation goes beyond the institutions that manipulate the masses, placing their actions at the centre of the colloquium's discussion. Cultural mediators who crossed the Atlantic between 1976 and 1988, such as Nuno Portas, Hestnes Ferreira, Duarte Cabral de Mello, José Paulo dos

Santos, Tomás Taveira, Carlos Duarte, Manuel Graça Dias, Wilfried Wang, Peter Testa, Kenneth Frampton, David Morton, Emiro Mora and Peter Rowe, will be called upon for this communication.

The fact that cultural intermediaries are often 'makers' of architecture serves to exemplify the notion of transculturation as proposed by Figueiredo. Furthermore, the intermediaries and events that occurred prior to 1976 will be addressed, specifically those that took place on the other side of the Atlantic and were dedicated to Portuguese architecture. These events allow us to gain insight into the previous transculturation phenomenon. Transculturation, which contextualises and partly justifies the dissemination observed during this period.

Therefore, an analysis from a transatlantic perspective enables an understanding of the influence of geography on the formation of pre-canonical interpretations and the filtering process involved in the sedimentation of canonical interpretations, which integrates Portuguese architecture into architectural currents in accordance with Bonta's concepts. The term 'on the margins' will be emphasised, and the transatlantic currents to which Portuguese architecture contributed will be identified.

TRACES OF SPANISH ARCHITECTURE IN THE ACADEMIC JOURNALS OF CHILE AT THE BEGINNING OF THE 21ST CENTURY (2000-2005)

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TORRENT, Horacio

Escuela de Arquitectura, Pontificia Universidad Católica de Chile

GONZÁLEZ ROJAS, Adrián

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This communication presents the research, currently underway, on the presence of Spanish architecture in Chilean publications in the early years of the 21st century. The five-year period between 2000 and 2005 was particularly noteworthy, with the coincidence of two periods of prosperity for the architecture of both countries.

On the Spanish side of the Atlantic, the effects of the laws liberalizing land and professional services proclaimed under the first conservative government of democracy were beginning to appear. While the economy was happily riding on the back of the construction industry, in what would later be known as the bubble that led to the deep economic crisis of 2008, Spanish architecture was widely disseminated in magazines and exhibitions, and Spanish architects were beginning to gain prestige and international work.

In Chile, on the other hand, the economic development that took place with the restoration of democracy in 1990 continued, as well as its strengthening within the region, in a period prior to the crisis of 2008, and the ravages of the terrible earthquake suffered in 2010. During that five-year period, and before the international crisis began to loom on the horizon, Chilean universities and associations reinforced their prestige as centres of architectural activity thanks to magazines, conferences, exhibitions and awards that wove professional and academic networks between the two countries.

Within a broader research project, this work focuses specifically on how Spanish architecture of the period was treated in Chilean academic journals, in particular in three of them that appear in catalogues and indexes of proven

quality: ARQ, a journal of the Pontifical Catholic University of Chile, founded in 1980 with an international vocation, and directed at that time by Montserrat Palmer, a Chilean architect of Catalan origin; the Revista de Arquitectura, of the University of Chile, founded in 1990 and more focused on the Latin American sphere; and Arquitecturas del Sur, a journal of the University of Biobío, which paid attention to design but also to heritage conservation. The work proposes to problematize the presence of Spanish architecture and its actors in these periodical publications, each with its editorial biases.

This research is part of the project funded by the Ministry of Science and Innovation of the Government of Spain, entitled 'Retranslates: Connections of Spanish architecture with the Americas: academia, profession and dissemination (1976-2006)'. This project aims to broadly analyse the international networks in which Spanish architecture participated in the Americas in the period from 1976 to 2006.

FROM FOLK TO MODERN: THE AIA'S EVOLVING CRITICISM OF SPANISH ARCHITECTURE, 1975-1992

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GARCÍA CARBONERO, Marta

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Under Francisco Franco's dictatorship, four decades of regressive policies were laundered behind the motto 'Spain is different', which aimed to attract foreign tourists to the country's coastal resorts and ancient sites. The image of Spain as an exotic, rural and traditional enclave permeated foreign professional media, even after Franco's death in 1975. But the so-called Transición (1975—1982) was actually a time of significant sociopolitical reforms to modernize the country and transform its architecture and cities. However, the foreign media was slow to notice. This is the case of AIA Journal (renamed Architecture in 1986), the official voice of both the American Institute of Architects and of the profession in the United States. During La Transición, Spanish architecture enjoyed little critical acclaim from AIA Journal, with only a few mentions of the country's output, which was often presented as a place where traditional rural life persisted. In the May 1982 issue, the article "Villages of Iberia" described Spain as "wild and remote at the uncharted western end of the Mediterranean." Two months later, an article about architectural photographer Evelyn Hofer presented her photos of the Basque Country as equally "wild and remote." Two back-to-back articles in the January 1983 issue focused on the traditional underground houses in Guadix, while a May 1984 book review on Luis Feduchi's five-volume series Spanish Folk Architecture, defined "folk" as "originated or widely used among the common people as distinguished from the academic, the cosmopolitan, the modern and professional, or the sophisticated."

While from the end of the seventies, the academic relations between American and Spanish modern architects were already significant in places like the Union of International Architects, with the presence of Rafael Moneo, Oriol Bohigas or Ignasi Solà-Morales, it was not until the mid-1980s that the AIA's praise of Spain's local and folkloric character was replaced by critical reviews that discussed the country's production as a valuable asset to contemporary professional debate. An August 1983 article, dedicated to Fernando Higueras' La Macarrona House, titled "Spain: Broad Roofs Over a Series of Graceful, Light-filled Spaces", this article presented Higueras' use of modern structural systems, materials and constructive processes as on par with the work of Riccardo Morandi, Félix Candela and Pier Luigi Nervi. Thereafter, AIA Journal increasingly devoted longer articles to Spain, especially to the far-reaching urban transformations taking place in Barcelona to host the 1992 Olympics. Although much of what was done in other parts of the country was largely ignored, notably the architecture of Seville's 1992 International Exposition, further articles focused on Frank Gehry's scheme for Bilbao, Rafael Moneo's Pritzker Prize and Santiago Calatrava's AIA Gold Medal. Finally, Spain came to be seen by the AIA as a main producer of innovative architecture, and a place that had moved from folk to modern.

This paper is part of a larger research project titled "American Networks of Spanish Architecture: Academy, Profession and Dissemination (1976—2006)", funded by Spain's Ministry of Science and Innovation.

ABSTRACTS

SESSION 4: TRAINING IN TRANSIT

Chairs:

Luíz da Silva Junior

(Universidade Autónoma de Lisboa)

Daniela Ortiz dos Santos

(Goethe University Frankfurt am Main)

A TRANSATLANTIC SCHOOL OF ARCHITECTURE: A CORUÑA, 1968-1976

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In 1972, the Spanish architects Juan Castañón Fariña and José María Laguna Martínez, with Rodolfo Ucha Donate collaborating as local architect, presented their project for a new university campus for technical education in the city of A Coruña, culminating a process that had been initiated in the previous decade by the Barrié de la Maza Foundation with the aim of establishing a school of architecture in the northwest of Spain.[1] The proposal, carried out practically in continuity with the Faculty of Information Sciences that the same authors had designed in Madrid (1970-1971), had a marked transatlantic character from its origins: from the first contacts in the late sixties of the Barrié Foundation with Arthur P. Coladarci, Dean of the Faculty of Education at Stanford University and entities such as The Educational Facilities Laboratories of the Ford Foundation; until the appointment of the American architects John W. McLeod and Raymond Caravaty as consultants, both with extensive experience in the design of educational facilities, mainly secondary schools.

The transatlantic connections are multiplied when we critically analyse the successive versions of the project drawn up by the Spanish authors in collaboration with the American consultants [2], reflecting a broad influence from prominent figures in architecture at the time such as Paul Rudolph, Clorindo Testa and Reginald Malcolmson. From Rudolph, who had designed the School of Art and Architecture at Yale University between 1958 and 1964, they imported the powerful constructive and material expression; from Testa, who had won the competition for the National Library of Argentina together with Francisco Bullrich and Alicia Cazzaniga in 1961, the monumentality given to the formal conception; and from Malcolmson, who, between 1969 and 1972, conceived a suspended School of Art and Architecture as part of his Visionary Projects for Buildings and Cities [3], the unique structural and spatial strategy

in organizing the building's functions and its teaching program. The studies for American universities presented and discussed during those years at international events such as the 10th Congress of the Union International of Architects held in Buenos Aires in 1969 will also be considered.[4]

The aim of this work is to critically study the dimension and value of these transatlantic connections in the project of the School of Architecture in A Coruña, delving into the influences and exchanges of information received from McLeod and Caravaty in the successive proposals that Castañón and Laguna drew up between 1973 and 1976 to develop the entire campus, initially starting from a repetitive model of a teaching centre that they discarded in the latest versions, making the School of Architecture unique as an autonomous volume with a quadrangular floor plan, with four powerful concrete rods that support the entire building, with formal characteristics similar to H. D. Woodson High School[5], designed by McLeod's studio in Washington in 1967. The two cases are emblematic examples of brutalism on both sides of the Atlantic.

[1] SORALUCE BLOND, José Ramón. "La creación de las Escuelas de Arquitectura de La Coruña por la Fundación Barrié de la Maza." *Boletín Académico de la Escuela Técnica Superior de Arquitectura de La Coruña A Coruña: Universidade da Coruña*, 9, p. 4.

[2] RÍO VÁZQUEZ, Antonio S. "La escuela que no fue. El proyecto del campus de Coruña de Castañón, Laguna y Ucha." *En Blanco. Revista de Arquitectura*. Valencia: Universitat Politècnica de València, 13, 31, pp. 143-54.

[3] MALCOLMSON, Reginald. *Visionary Projects for Buildings and Cities*. Washington: International Exhibitions Foundation, 1974, p. 4.

[4] ALONSO PEREIRA, José Ramón; RÍO VÁZQUEZ, Antonio S.. *Las Escuelas de Arquitectura de La Coruña. Una obra brutalista como origen de un campus universitario*. En SCHNEIDER SANTOS, Michelle; GNOATO, Salvador (coords.). *Anais do X Seminário do.co.mo.mo_Brasil*. Porto Alegre: PROPARG/UFRRGS, 2013, pp. 2-17.

[5] WILEY, Amber N., "The Dunbar High School Dilemma." *Buildings & Landscapes*. Minneapolis: University of Minnesota Press, 20, 1, p. 106.

THE FAUUSP LIBRARY AND ITS ATLANTIC ROUTES: HISTORY TEXTBOOKS ON ARCHITECTURE IN PORTUGUESE EDITIONS

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The process of autonomisation of the field of the history of architecture and urbanism in Brazil occurred through the consolidation of spaces open to reflection between the 1980s and 1990s. These spaces took the form of postgraduate programs that had a special interest in architectural culture (CASTRO; SILVA, 2016, p. 4). The substantial shift in the investigation of the history of architecture and urbanism in Brazil since the 1980s is widely acknowledged, as is the influence of foundational theoretical frameworks on the methodology of this emerging field. This was also evident within the Faculty of Architecture and Urbanism at the University of São Paulo (FAUUSP).

Furthermore, it is important to acknowledge the impact that these emerging forms of research had on the demand for books from the FAUUSP library. During the process of professionalization of the field of the history of architecture and urbanism and its autonomy in relation to FAUUSP, the institution's library acquired manuals on the history of architecture and urbanism published in Portugal. Notable works such as "História da Arquitetura Moderna" by Bruno Zevi, "As Origens da Urbanística Moderna" by Leonardo Benevolo, and "Perspectiva da Arquitetura Européia" by Nikolaus Pevsner were introduced to the FAUUSP library for the first time in Portuguese through editions conceived in Portugal from the 1970s onwards.

The objective of this research is to analyze the routes taken in the creation of these editions in Portugal and the methods utilized for their acquisition in Brazil. These processes involved the participation of specialized booksellers and intellectuals who demonstrated a notable interest in the foreign publishing market. To this aim, a study of the metadata associated with the books, such as titles, dates of inclusion in the library's collection, and publication date, will be presented. The objec-

tive is to gain access to the accumulated layers of intellectual and publishing relationships that occurred within and through the FAUUSP library. The circulation of ideas and the development of a professionalized field dedicated to the history of architecture are therefore contingent upon exchanges between research artifacts, printed materials, their theoretical references, and the intellectuals who incorporate them into their work. The examination of a foundational moment in the history of Brazilian architecture and urbanism, through one of its primary sources, a fraction of a bibliographic collection printed and edited in Portugal, is justified by the absence of studies of this nature in the field of library history (BARBIER, 2014). Furthermore, this study contributes to the existing literature on the history of the history of architecture, which is currently lacking research on the use of fundamental theoretical references in theses that form the basis of works linked to the historiographical changes that occurred in the field in that period (Pereira; Lira, 2010). Additionally, this study aligns with the existing literature on the history of the historiography of architecture, which is currently lacking research on the use of fundamental theoretical references in theses that form the basis of works linked to the historiographical changes in the field that occurred in that period (VARRY, 2005; MOUREN, 2021).

ENVISIONING SOCIAL CREATIVITY: INDIGENOUS ARCHITECTURE AND THE EARLY MODERN POLITICAL IMAGINATION

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If Enlightenment ideals of individual freedom, egalitarianism, and the challenge to established authority find their origins outside what we now call the ‘Western tradition’, and if many European thinkers, from Aphra Behn to Diderot, often turned to Indigenous cultures to question the inequality of their own societies, then what significance did non-European architecture hold in envisioning new expressions of freedom?

This paper seeks to recast the agency of Indigenous architecture in shaping the political imagination of early modern Europe. By examining illustrations, drawings, and archival records related to the settlements of the Iroquois Confederacy (Haudenosaunee), and their enemies, the Huron (Wendat) Nation, it reconstructs how the staggering diversity of architectural forms encountered during colonial ventures in North America — characterised by decentralisation, reciprocity, communal living, and the prominence of women — might have prompted Europeans to call into question what was taking place back home: the centralisation of state power; the rise of commercial empires built on usury, slavery, and ecological extraction; the proletarianisation resulting from the enclosure of commons; and profound shifts in family structures and social reproduction.

Despite the disruptions brought by European colonisation, Indigenous architecture persisted throughout the early modern period as a deliberate political project. North American settlements extended across networks of fortified towns, displaying an array of architectural forms: longhouses, timber-framed communal dwellings; wigwams, portable wooden structures for seasonal encampments and hunting expeditions; and various public buildings like council houses, sweat lodges, and burial pavilions. Alongside depictions of landscapes, natural specimens, and social practices, early modern travel accounts of North Ame-

rica were filled with illustrations of Indigenous settlements. All these images circulated widely across European cities, exposing their inhabitants to alternative modes of social organisation.

For all their misconceptions, Europeans were confronted with loose confederations that had developed complex social structures without hierarchical governance. The absence of traditional symbols of authority, such as temples and palaces, stood in stark contrast to the grand architectural statements of power built by European rulers. The prominent role of women in Indigenous political life clashed with the increasing relegation of European women to domestic roles. The ecological awareness of Indigenous communities presented an alternative to the reckless extractive practices of colonisers.

A striking example of the political implications of Indigenous architecture is the plan of Hochelaga, an Iroquois town in present-day Montreal. Visited by Jacques Cartier in 1535, Hochelaga was depicted by Giovanni Battista Ramusio in his 1556 *Delle Navigazioni* as a utopian society organized in harmoniously arranged longhouses. Although heavily idealised, such depictions captivated the European imagination, not merely as exotic curiosities, but because they projected a vision of freedom that was radically different from the increasingly hierarchical societies that were taking shape in Europe.

By incorporating Indigenous critiques of European societies disseminated through early modern publications — such as those articulated by the Huron chief Kandarionk — this paper aims to trace the European reception of Indigenous architecture. Moving beyond the reductive view of North American settlements as mere shelters, it reframes their spatial diversity as an enduring expression of social creativity that inspired new political imaginaries across the Atlantic.

FINE ARTS ACADEMIES, CRISIS AND CRITICISM ON TWO SIDES OF THE ATLANTIC

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The year was 1854. Two texts were published on opposite sides of the Atlantic. Between one and the other, the transatlantic figure of Francesco Saverio Cavallari (1810-1896), a Sicilian architect trained in the practice of archaeology. At the beginning of that year, Cavallari gave his inaugural speech as professor of architecture and engineering at the Regia Accademia di Brera, published a few months later under the title *Lezioni sull'architettura*. He had arrived in Milan well-recommended, with the task of reforming education, which was considered too conservative by the Austrian government (Cosentino, 2007). Days after his public exhibition, the historian Pier Ambrogio Curti (1819-1899) published a violent criticism of it in *Giornale dell'Ingegnere-Architetto ed Agronomo*. At the centre of the argument was the historical-artistic dimension of teaching, especially the expansion of references beyond those inherited from classical antiquity and the Renaissance.

Almost simultaneously, on the opposite side of the Atlantic, the Spanish architect Lorenzo de la Hidalga (1810-1872) sent a letter to the editors of the Mexican magazine *El Siglo XIX*, asking them to publish his considerations about the exhibition of the Academia de San Carlos that year. In the text, he denounces the silence that affected the architecture section, justified by the difficulties in finding a good professor capable of teaching artistic precepts competently, since in his opinion the construction theory was more accessible to learn. He then suggested hiring a European architect whose trajectory could enable him to train “un verdadeiro artista” [a true artist] (p. 362). This is how the Mexican government invited Cavallari to live and work in Mexico City.

Accepting the invitation, he left the port of Southampton, between disappointment and hope, to reach Veracruz at the end of 1856. His most arduous challenge: to build the figure of the engineer-architect in the new American

country. The century in which Cavallari lived consisted of a period, especially in its second half, of a severe crisis of architectural culture in the West, which then became situated at the junction between the past and the future. This crisis would evidently be reflected in the architect's training. The core of the problem: the dispute for fields of action with the civil engineer, a professional in tune with the possibilities of the new construction techniques and capable, therefore, of meeting more adequately the demands of a society in radical transformation.

This is why the fine arts academies had to examine themselves and rethink their teaching methods. Many of them aimed to bring architecture and industry closer together, promoting reforms that would familiarize their students with the technical skills necessary to master the constructive dimension of architectural making (Pevsner, 2005). This happened in Madrid, Santiago de Chile, Venice, Milan, Rio de Janeiro, Mexico City, Paris and Rome. However, what about the historical-artistic question, which is fundamental in both texts mentioned? What is the role of the nascent critique of the teaching of architecture in paving the way towards “modernity”? This paper intends to explore these questions, based on the proposal of “global history” and interested in thinking about the construction of the history of architecture between Europe and America – and not from Europe to America.

ABSTRACTS

SESSION 5: MEMORY IN TRANSIT

Chairs:

Lígia Ferreira

(Universidade Federal do Rio de Janeiro)

Mário Magalhães

(Universidade do Estado do Rio de Janeiro)

TRANSATLANTIC EXCHANGES AND PRACTICES TOWARD A BLACK ARCHITECTURAL CRITICISM

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First of all, we must ask ourselves: is there space for legitimizing a critique in the field of architecture in Brazil that takes responsibility for the country's cultural and social aspects, specifically through a racial lens? The assumption presented here is that, for the most part, there

is not. However, there are Black practices based on interdisciplinary exchanges that, in a sophisticated and persistent way, navigate around this scenario. This communication aims to build a reflection based on practical-critical exercises, grounded in questioning and expanding formats and processes that incorporate plural and transatlantic perspectives into the field. Collectively mobilized articulations, in conjunction with different areas of knowledge, help construct a radical critique aimed at reconfiguring lexicons, epistemologies, and methodologies. In this context, we focus on the third edition of *Partilhas Transatlânticas*, an event organized by the *Corpo, Discurso, Território* (Lugar Comum/FAUFBA) study group and guests, as a space for the exchange of knowledge around architecture and urbanism, fueled by Afro-diasporic understandings from different people and territories bathed by the Atlantic. This experience is supported by thoughts emerging from Black praxis, engaged in various ways of analyzing the city, from the street, to gaze at the offices, buildings, and classrooms, thereby also constructing critique as action.

The historiographical narrative and critical texts developed within the field of Brazilian architectural studies still carry the racial problem. In general, scholars in the area of critical architectural studies have been slow to think about race, even though it shapes the production, reception, and perception of architecture to this day (BROWN, 2019). Just as the deep racialization of modern Western epistemology

is an undeniable fact, "although the field of architecture and urbanism rarely considers itself in these terms" (PEREIRA, G. e PEREIRA, M. 2023). This implies a broad and dedicated commitment to investigative processes aimed at bringing this critical fragility to light, as an excavation of the blackness of knowledge and experiences.

The relevance of this essay aims to enable criticism to go beyond discussions grounded solely in the phenomenon of architecture as something provided by whiteness in all terms—critical, theoretical, design-related, or based on its own race-related stereotypes. The transatlantic perspective, shaped by the racialized flow of the Atlantic, both past and present (NASCIMENTO,

2018), is crucial for this discussion. We also believe that the construction of architectural criticism committed to reality and the various forms of Black spatial experience must involve interdisciplinary exchanges and practices, particularly in dialogue with historians, geographers, artists, and other intellectuals – academics and non-academics. By establishing this encounter between *expanded geographies* anchored in Brazil and multiple spatial knowledges, this movement from outside to inside the field is an invitation to reflect, in the terms set by bell hooks, on the "construction of a theory that highlights cultural practices that transform ways of seeing and being in a manner that resists reinscription by prevailing structures of domination" (bell hooks, 1995).

TRANSIT OF STONES IN THE BLACK ATLANTIC: BLACK ARTISTS IN THE FORMATION OF BRAZILIAN BAROQUE

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The Atlantic Ocean was the stage for one of the founding enterprises of capitalism and, thus, for Western modernity: the so-called triangular trade between Europe, Africa, and the Americas. It involved the kidnapping and enslavement of Africans, the extraction of raw materials from the Americas, and, from Europe, the export of manufactured goods or minerals often used as ballast for ships. During this transit, entire buildings in lioz stone were carved in Portugal and sent to Brazil, such as the Nossa Senhora da Conceição da Praia Church in Salvador. Building facades and ornaments and even street paving, were often executed with stones brought from the metropolis, as documented in São Luís do Maranhão's building codes (Martins, 2013). Here we see a concrete transit of people, objects, plants, and techniques that shaped Brazilian colonial landscape.

It is estimated that 12 million Africans were kidnapped from their homeland and brought to the Americas, with around 2 million of them never reaching this side of the ocean, dying along the way and having their bodies cast into the sea. This is the Black Atlantic to which Paul Gilroy (2001, p. 414) refers, the space where the inaugural "temporal and ontological rupture" of capitalist modernity took place. This rupture, however, engendered new forms of sociability among the displaced Africans, as well as a new cultural production flourished here. Far from the myth of racial democracy, we seek to shed light on Brazilian colonial architecture, particularly on the work of artists such as Aleijadinho and Mestre Valentim, as products of black artists. Through the hands of these and many other black artists, an original artistic tradition was developed here, as noted by various historians of Brazilian art and architecture, few of whom, however, emphasize the racial aspect of this production.

Mário de Andrade (1984) was one of the first to recognize the role of "mulattos" [sic] in Brazilian artistic production, giving prominence to Aleijadinho's work. In the same way as European canons were 'devoured' and 'translated' here, canons from different parts of Africa where the enslaved came from also contributed to the formation of Brazilian Baroque and Rococo. Emanuel Araújo (1988, p. 10), in his turn, states that Aleijadinho's "expressionist force" came from Africa, also through the influence of his enslaved assistants.

We seek to go against Brazilian architecture's

traditional historiography, consolidated in Lúcio Costa's modernist narrative who initially considered Aleijadinho as outside the "true general spirit" of the 'Luso-Brazilian tradition' architecture (Costa, 1962, p. 14), even though he later acknowledged his importance (Costa, 1995, p. 529). Several other authors, such as Germain Bazin (1956, p. 218), also argue that Aleijadinho caused a rupture in Brazilian art, but always seeking his affiliations with European styles (Davenport, 1997). Lourival Gomes Machado (1991, p. 405) points to the influence of Lorenzo Ghiberti on the Minas Gerais artist but acknowledges "expressionism" as a characteristic of his work. Myriam Andrade Ribeiro de Oliveira (1989, p. 119), in turn, was a strong defender of the "national originality of the Minas Gerais Baroque" in contrast to foreign authors.

Nonetheless, these are teleological narratives that have been consolidated both in the study of the artistic production from the colonial period and of the 20th-century modernism, without problematizing racial issues. Carlos Lemos (1989, p. 27) is one of the few authors, along with Gunter Weimer (2014), to indicate the formal influences of African and Indigenous architecture in Brazilian production. We should also mention another important black architect of the 18th century, Joaquim Pinto de Oliveira, known as Tebas, a pioneer in the use of stone in buildings in the city of São Paulo, having carried out works for the church and for the government, such as the Sé Church and the Misericórdia Fountain, and whose history has been recovered and celebrated in recent years (Ferreira, 2018; Lemos, 1988).

It is therefore necessary to fill the gaps "in the historiographical beam" caused by the erasure of the trajectories of black architects and their contributions beyond the categories of 'popular' or 'vernacular' architecture to which they are often relegated when mentioned at all (Casemiro; Lira, 2021). Paulo Tavares (2022, p. 77) argues that it is necessary to "weave this thread against the grain" seeking to escape the traditions of "Western whiteness" traditions. By observing the transit of stones, whether rough or carved, and the formation of Brazilian Baroque by black artists, we seek to align ourselves with this critical view of the formation of Brazilian architecture as an easy synthesis of European tradition acclimated to the tropics.

"THOSE WHO SEE FACES DON'T SEE ANCESTRY": PHOTOGRAPHIC ARCHIVES AND INSURGENT MEMORIES IN BELO HORIZONTE

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Belo Horizonte, the capital of Minas Gerais in Brazil, a planned city at the end of the 19th century and beginning of the 20th century. Built on the ideology of modernity-colonialist, allied technical images with urbanism and architecture to create a visual normativity, produce invisibilities and naturalise the oppressive point of view present in a representative part of the official images found in its historical archives. In the clash undertaken with public archives in the search for images of Belo Horizonte that tell known stories, but not archived in the institutions' vaults, the work, the result of doctoral research of the same title, exercises, discusses and criticises the transit between knowledge and archives, between ways of seeing and ways of conceiving architecture and the city.

Through research in eight archives and two public museums and with the interlocution and collaboration of Isabel Casimira (conga queen of the Reinado Treze de Maio de Nossa Senhora do Rosário and the Estado Maior de Minas

Gerais), Júlia Ferreira (matriarch of the Qui-lombo dos Luízes), Mana Coelho (photo-documentarian from Belo Horizonte and the metropolitan region) and Valéria Borges (community reference from the Pedreira Prado Lopes favela) - research companions who generously shared their personal and community collections, their places in the world, their gazes and their knowledge - I'm working through the archives entitled Emboscadas, Desvios, Movimentos e Transvisualidades (Ambushes, Detours, Movements and Transvisualities) to discuss the hegemonic ways of seeing, the cosmovisions and the insurgent memories and imaginations that have operated in the way architecture and the city are made. On, with, against and through photography, we collectively proposed a small collection of dissonant narratives and ways of life that cross each other and allow us to imagine potential cities that transvisualize photography, the archive, architecture, the city and history.

REFLECTIONS ON THE *FLÂNEUSE* IN THE BRAZILIAN MODERN URBANITY: A STUDY FROM THE TRAJECTORY OF IMMIGRANT PHOTOJOURNALIST HILDEGARD ROSENTHAL

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This paper seeks to discuss the figure of the *flâneuse* within the context of modern Brazilian urban space, using a case study: the trajectory of the photographer Hildegard Rosenthal (1913-1990), a Jewish immigrant who fled Nazism and settled in São Paulo in 1937. From a trans-cultural perspective — guided by Edward Said's (2003) notion of "counterpoint" among exiles, which focuses on the transatlantic exchange between the cultural baggage brought from the homeland and the possibilities found in the host country — I aim to present Rosenthal's aesthetic and behavioural contributions to the practice of modern photojournalism in Brazil. Considering that Hildegard Rosenthal was the first woman to work as a photojournalist in the country (RANGEL, 2019, p. 153) in the 1940s, and that the street was the prime locus for this practice, I reflect on the insertion and circula-

tion of women in Brazilian public space through the concept of effective presence in the public realm, as proposed by Hannah Arendt (2007, 2022), in order to maintain a complementary relationship between urbanization processes and the achievement of women's rights in Brazil and Western Europe. In this sense, I work on the idea that the dual displacement undertaken by this photographer towards professionalization and public space was facilitated, in part, by her immigrant status, both by the sheer necessity for survival, as well as by the values she brought from Europe and the behaviours that were well accepted — or even encouraged — within her social circles, strongly influenced by Jewish values. As a structuring element, I present a photographic series by Rosenthal, dated 1942, in which women and the city emerge as protagonists.

ABSTRACTS

SESSION 6: ACTORS IN TRANSIT

Chairs:

Rodrigo Lino Gaspar

(Universidade Autónoma de Lisboa)

Joana Mello

(Universidade de São Paulo)

REMODELLING ARCHITECTURAL CRITICISM IN ARGENTINA: THE TRANSATLANTICAL TRAJECTORIES IN ENRICO TEDESCHI'S WORK (1948-1978)

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In the immediate post-World War II period, a new migratory phenomenon between Italy and Argentina emerges, involving numerous intellectuals and professionals. Among them, a significant number of architects, most of whom were trained primarily in Rome during the 1920s and 1930s. In contrast to shorter and more temporally limited journey, arising from encounters linked to the CIAM (Congrès Internationaux d'Architecture Moderne) network, a group of Roman architects undertakes much longer experiences, in some cases settling permanently, as Enrico Tedeschi (Rome 1910-Mendoza 1978), who stands out as one of the most significant figures. Born in Rome in 1910, where he graduated from the Regia Scuola Superiore di Architettura in 1934, he began his professional career during the fascist regime, participating in important competitions. In February 1948, upon emigrating to South America, he brought with him the cultural legacy acquired in his homeland, enriched mainly by his editorial experience developed in «Metron» and his close collaboration with Bruno Zevi and A.P.A.O. (Associazione per l'architettura organica). In 1950s Argentina, he found fertile ground to establish a thirty-year career, collaborating with major Argentine journals («Nuestra Arquitectura» and «Summa») and universities (Buenos Aires, Tucuman, Cordoba, Mendoza), primarily focusing on teaching and research activities. *Una introducción a la historia de la arquitectura, notas para una cultura arquitectónica* (1951) and *Teoría de la arquitectura* (1962, 1976) are two of Tedeschi's most significant works, resulting from the redrafting of his lectures.

These books marked a decisive contribution to the development of historical-critical disciplines in Argentina, updating teaching methodologies. In considering how to reestablish a lost relationship between practice and theory in

architecture Tedeschi referred to contemporary European critics such as Pevsner, Behrendt, Giedion, Argan, Persico, and especially Zevi, whose books were translated into Spanish, during the same years, under Tedeschi's supervision. The two Italian architects share a common *organic* perspective, already clear in the joint work carried out in Rome through the A.P.A.O. immediately after the World War II, expressed in a criticism of the abstract formalism of Modern Movement. Indeed, both place the spatiality of architecture at the center of their design approach and theoretical research. Nevertheless, Tedeschi's work stood out for its autonomy, and also the ability to foster the formation of an intellectual network. A tangible legacy of his intellectual work is represented by the IDEHA (Instituto Interuniversitario de Especialización en Historia de la Arquitectura), founded in 1957 and chaired by Tedeschi, that established him as a catalyst figure and an undisputed reference for new generations of historians, trained under his guidance. Through original materials, this contribution seeks to delve deeper into this experience.

LEARNING FROM COMPLEXITY. THE VISUAL ESSAYS OF ROBERT VENTURI IN THE WORK OF ÁLVARO SIZA 1969-1996

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In the critical writings dedicated to Álvaro Siza (Matosinhos, 1933), considerations about the distance that separates his work from modern orthodoxy are often frequent. In two different texts by Oriol Bohigas, for example, this segregation is presented through an analogy to the artistic manipulation of a coded language, similar to that operated by Mannerism compared to the classical pattern. Other contemporary critics, such as Kersten Geers, delve into this transformation by relating Siza to the work of Robert Venturi (Philadelphia, 1925-2018), precisely the architect who strongly associated Mannerism and Pop. This is not an unprecedented consideration, in any case: Siza himself has bluntly acknowledged this interest, which enriched his well-known attraction for Aalto and Fernando Távora's inheritance, two ways of combining modernity and tradition.

However, and despite this evidences, there are not many systematic studies of the formal relationships between the two architects. This communication aims to investigate this parallelism, that of the operational transfers between the work of Siza and the critical thinking of Venturi after the publication in 1966 of *Complexity and Contradiction in Architecture*. The goal is to understand to what extent Siza learned from Venturi as Venturi learned from history, not from style or direct allusion, but from formal principles.

To this end, the first 10 chapters of the book are reviewed—all except the appendix of works—to establish visual correspondences with the work of the Portuguese architect. As in Venturi's text, in Siza's work is possible to find ambiguities, plans that are symmetrical in their outline and asymmetrical in their distribution, adapted contradictions that adjust to the urban layout, violent juxtapositions and elements that

have lost their function and have become rhetorical, differences in form between the envelope of the interior space and the exterior contour of the building, pillars in incorrect places that underline the space and elements as out of scale as that of the Laurentian Library stairway or, of course, the house by Vanna Venturi in Chestnut Hill, 1964.

The research is based on a double starting point: the first proposal for the Borges Bank in Vila do Conde, from 1969 and the formal collision – this one actually built – of the Alcino Cardoso house, from 1973. A good stop It is marked by the transformation in the work of the first project of the series, 27 years later: in the church of Santa Maria in Marco de Canaveses, in 1996, Siza materialized the section that he had proposed for the bank branch. Along the way, these influences were interwoven, as is known, with the replicas of Adolf Loos, as well as, again, with the new ideas that Venturi and Scott Brown developed in *Learning from Las Vegas* and that found a timid reflection in the projects of commercial containers that Siza executed in Porto for the Domus Unicoop chain in the early 1970s, whose materials are archived in the collections of the Canadian Center for Architecture.

VIEWS INTO THE “MAKING OF” ARCHITECTURAL CRITICISM: ADA LOUISE HUXTABLE AND ANGLO-AMERICAN NARRATIVES

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The proposed paper stems from a reflection advanced in my doctoral research, which explored some of the processes underlying the transatlantic circulation of specialized knowledge through the activity of former New York Times architecture critic Ada Louise Huxtable (1921-2013). Building on the hypothesis that, as architectural criticism is removed from its close-knit relationship with the professional and academic world of architecture and placed within the arena of public debate, the architecture critic becomes a figure of mediation, what happens then when distance – cultural as much as physical – increases? How does mobility impact knowledge displacement across different contexts, disciplines, and interlocutors?

Scholars alternately define knowledge displacement as dialogue, relationship, transfer, interference, or exchange. This paper, and the research it refers to, intends it as a multi-layered process of translation. Rendering a written or oral text from one language to another presupposes the presence of someone who, knowing the specifics of the language and cultural context of origin, actively acts as a bridge and makes it accessible. The presence of a public that relies on the translator's capacity is implied, too. Knowing the subject one writes about is then as crucial as knowing for whom texts are written – who they wish to target and convince, how and where they will be popularized.

In English, the term “translation” lends itself to describing the Euclidean transformation that involves displacement, shifting the origin of the coordinate system. However, as reference coordinate systems change, several challenges emerge. These include the public's familiarity or unfamiliarity with the subject, faulty information or misconceptions based on shared biased assumptions, or the necessity to match the interpreting capabilities of the receiving public. Therefore, when framed and understood as a translation operation, the transnational mediation enacted by the architecture critic implies a non-linear conversion effort that selects, deconstructs, rephrases, and circulates narratives between different cultural spaces, bridging that distance through different narrative

expedients.

My doctoral work isolated some episodes in Huxtable's career that saw her traveling across the Atlantic between the Fifties and the early Seventies and the narratives she built to communicate overseas architecture culture to her North American public. Published writings were juxtaposed with evidence documenting the preparation and unfolding of her travels to Italy, Scandinavia, Western Germany, the Soviet Union, and Israel, among others. Documents included correspondence, background research material, notes, diaries, travel photographs, and drafts retrieved in her archive and in those belonging to a network of figures involved in her journeys, ranging from her colleagues and interlocutors to her husband, the industrial designer L. Garth Huxtable- who always traveled with her.

Following the same methodology, this paper represents an opportunity to delve more into one of the trajectories I have not been able to explore fully in my doctoral work – that with the United Kingdom. This connection indeed manifested in multiple visits (1949, 1965, 1967, 1968, 1969, 1973, 1978) and newspaper reportages, as England always served as an almost mandatory stop at the beginning or end of Huxtable's transatlantic assignments. While her writings document and focus on British architecture and planning per se, the proposed paper argues that they acquire further depth and significance if Huxtable is intended as a mediator and her writings are considered from a transnational perspective – as proxies for nurturing an essentially local public discourse concerning federal housing initiatives and urban reforms promoted, especially by Johnson's administration and, later, Nixon.

Almost inevitably, then, this piece of work contributes to also ultimately questions the boundaries and perimeter of competence of architectural criticism from multiple perspectives, contributing to the ongoing studies not only on Huxtable's legacy but also those concerning the history of architectural criticism, especially by exposing the non-linear “making of” architectural criticism.

THE INFLUENCE OF AMERICA ON JORGE OTEIZA'S IDEA OF SPACE. A ROUND TRIP ACROSS THE ATLANTIC

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On returning to Spain I feel that this is not my home. Brazil has treated me as an American. I had always said that I was American, a memory of the future.

Jorge Oteiza (1957)

In 1935, at the age of only 27 and with a still incipient artistic corpus influenced in the usual way by the avant-garde movements of the time, the young Basque sculptor Jorge Oteiza decided to emigrate to lands beyond the Atlantic in order to study, for his artistic evolution, the culture and art of the pre-Columbian civilisations.

His stay in various Latin American countries - Argentina, Chile and Colombia - lasted thirteen years until he returned to Spain. This long period, as well as serving as a life experience for the young Oteiza towards his adult maturity, became an essential process of personal development in terms of the aesthetic interests that would mark his creative work from that moment onwards.

During these years, Oteiza worked in various educational institutions, especially as a ceramist; he cultivated social contacts with writers and artists - Huidobro, Anguita, Neruda, Larrea, Fontana, etc. ; and he fulfilled his main objective on his American journey when he came face to face with pre-Columbian statuary in the Alto de la Magdalena in Colombia. During this period, in addition to a few plastic works, the Basque artist was very active as a researcher and writer, as evidenced by the publication of several articles in art and architecture magazines, including his 'Carta a los artistas de América. Sobre el arte nuevo en la posguerra', published in the Cauca University Journal, Popayán, Colombia, in 1944, which became a veritable manifesto of his aesthetic thought.

After his return to Spain in 1948, in little more than ten years and with the influence of his American experiences, Oteiza managed to culminate his Experimental Purpose, having found, as he himself stated on numerous

occasions, the definition of emptiness through the active disoccupation of space. Just before this moment, when Oteiza came to abandon his sculptural facet to focus his interests on other disciplines, the trip he made back to America in 1957 to present his experimental ideas at the 4th Sao Paulo Biennial of Contemporary Art was a key moment in his biography. His work was recognised at the event with the Grand International Sculpture Award, giving meaning to his aesthetic research begun many years earlier. Furthermore, in these same years (1959-60), together with the architect Roberto Puig, Oteiza won the competition for the Monument to José Batlle y Ordóñez in Montevideo, proposing for the architectural project the same aesthetic assumptions discovered in his sculptural facet in an attempt at total integration between art and architecture.

This paper aims to show to what extent Jorge Oteiza's American sojourn was decisive in shaping his aesthetic thinking on the concept of space, applied both in his plastic work as a sculptor and in his architectural collaborations.

ABSTRACTS

SESSION 7: PROJECTS IN TRANSIT II

Chairs:

Julia Cavalcante

(Universidade Federal do Rio de Janeiro)

Pedro Castelo

(Escola Superior Artística do Porto)

THE NETWORK THAT ALLOWED THE ARRIVAL OF LINA BO AND PIETRO MARIA BARDI TO BRAZIL IN 1946

PERROTTA-BOSCH, Francesco Bruno

Pontifícia Universidade Católica do Rio de Janeiro; Instituto Bardi

Lina Bo and Pietro Maria Bardi were married at the Campidoglio in Rome on August 24, 1946. A month later, on September 23, the couple boarded the *Almirante Jaceguay* in Genoa, bound for Brazil. On October 17, the ocean liner docked in Rio de Janeiro. Lina recalled this moment with a phrase typical of someone who had witnessed the barbarity of World War II: "I felt happy, and there were no ruins in Rio." In November 1946, the *Exposição de pintura italiana antiga do século XIII ao século XVIII* [Exhibition of Ancient Italian Painting from the 13th to the 18th Century] was inaugurated on the mezzanine floor of the Ministry of Education and Public Health (now the Capanema Palace), curated by Pietro and with exhibition design by Lina. The exhibit featured 54 paintings, including works by Canaletto and Tiepolo. These paintings were brought in the hold of the ocean liner where the couple had traveled, along with dozens of other paintings belonging to Pietro's Roman gallery – the *Studio d'Arte Palma* –, as well as hand-crafted Italian furniture and a remarkable library.

This exhibition marks the first meeting between P. M. Bardi and Assis Chateaubriand. The Italian gallery owner had asked the painter Quirino Campofiorito to introduce him personally to Chatô. Months earlier, the magnate of *Diários Associados* had visited the *Studio d'Arte Palma*, but it was in Rio that they had their first conversation. Chateaubriand bought six paintings exhibited at the ministry, received another as a gift and invited Pietro Maria Bardi to create an art museum in Brazil. This was the beginning of MASP.

The speed of these events is worthy of attention. This succession of events is not fortuitous. The Bardis wove a network of Brazilian relationships while still in Italy. This research focuses on the characters and institutions that made it possible for the couple to cross the Atlantic Ocean. To this end, the letters, lists of works and complete naturalization documentation of Pietro Maria Bardi and Lina Bo Bardi will be presented and analyzed. Therefore, this research is based, above all, on primary sources collected in the National Archives, the MASP Research Center, the Bardi Institute and the Trivulziana Library in Milan, where many of

P. M. Bardi's documents from before he moved to Brazil are preserved.

From the reading and presentation of these documents, it is clear that the first incentive came from Pedro de Moraes Barros, the Brazilian ambassador to Italy. The diplomat was instrumental in the transfer of the MES mezzanine in 1946. Pietro Maria Bardi was a colleague of Deoclécio Redig de Campos, a Brazilian who directed the Vatican Museum in the 1940s and was an expert on Raphael and Michelangelo. On board the *Almirante Jaceguay*, the Bardis became friends with journalist Sylvia de Arruda Botelho Bittencourt, the first woman to win the Maria Moors Cabot Prize in 1941 and a war correspondent who covered the actions of the Brazilian Expeditionary Force under the pseudonym "Majoy" – Lina referred to her friend with the affectionate nickname "Sylvinha". In the first months in Rio, the poet Mário da Silva Brito was the closest host, introducing the Bardis to Candido Portinari and several Brazilian artists.

Institutional connections are equally important. Pietro Maria Bardi was a member of Coreital, an Italian business committee created to promote business in Latin America with the support of Italian government agencies. Lina Bo Bardi arrived in Brazil carrying a letter from the Triennale di Milano that introduced her as the institution's official representative for negotiations on Brazil's participation in the 8th edition of the Milanese exhibition.

With the exception of Chateaubriand, none of these people and organizations were decisive in the Bardis' five-decade stay in Brazil. However, Lina and Pietro would not have crossed the Atlantic without their initial support. From then on, the comparative and critical evaluation is based on the networks that allowed the Bardis to immigrate and the networks of cultural agents that involved them in Brazil, especially at MASP, the Museum of Modern Art of Bahia in the 1950s and 1960s, and, later, at SESC. Ultimately, the question to be answered as a conclusion of this research is: what issues were already present in the initial discussions with interlocutors in the 1940s and what aspects were later incorporated by the Bardis after their contact with Brazilian cultural networks?

THEORETICAL CONSTRUCTION AS A PROCESS: TRANSATLANTIC THEORETICAL ITINERARIES IN THE WRITINGS OF KENNETH FRAMPTON (1983-2007)

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This presentation is dedicated to the textual discourses of the architectural historian and critic Kenneth Frampton in the 1980s, 1990s, and the expanded fourth edition of his book “Modern Architecture: A Critical History,” published in 2007. In these works, Frampton remained committed to a critical agenda focused on modern production and the discussion of tensions arising from Jürgen Habermas’s idea of the “unfinished modern project.” However, these writings, though less heterogeneous, exhibited a shifting attention between the notions of “critical regionalism,” “tectonics,” and “transcultural form.” More specifically, this presentation examines how this slowly maturing theoretical construction—a critical agenda marked by both continuities and transformations—responds to an ethical, social, and political horizon attentive to “the cultural fissures that articulate Europe and the Americas in the most unexpected ways” (Frampton, 1983, p. 506).

Attention to this transatlantic dimension of Kenneth Frampton’s work has been the subject of numerous commentators, particularly those who, whether for or against, have positioned themselves concerning his writings on “critical regionalism,” a notion Frampton borrowed from Alexander Tzonis and Liane Lefavre (1981) and which marked his work in the 1980s (Frampton, 1983; 1985; 1987). From the recent observations of Stylianos Giamarellos (2022) and Rui Ramos (2022) to the older and well-known negative reactions of Marina Waisman (2013), Alan Colquhoun (1997), and Josep Montaner (2015), there is a recognition of Frampton’s attempt to construct a reflection on architectural production that does not assume national boundaries as a given.

However, if Frampton’s critical reception seems directly associated with attention to transatlantic architectural production in his

texts on “critical regionalism,” there still appear to be elements to explore in relation to more recent writings, in which the author has practically abandoned the discussion around the term. This presentation is dedicated to addressing this apparent gap, focusing particularly on texts in which Frampton centers on the work of architects who have operated, or continue to operate, globally—such as Álvaro Siza, Tadao Ando, Rafael Moneo, and Jørn Utzon—and in which he analyzes how their projects have assimilated and reinterpreted diverse architectural cultures. This presentation will seek to demonstrate and problematize how Frampton’s theoretical and critical construction, in this regard, is still accompanied by a shifting of notions, sometimes referred to as “cross-fertilization” (Frampton, 1983), or as “transcultural form” (Frampton, 1995).

Finally, it is important to note that, concerning theoretical-methodological references, this work is constructed at the intersection of conceptual history (Kosseleck, 2020) and intellectual biography (Dosse, 2009). It is, therefore, engaged in a writing of history attentive to the textual construction of terms, words, and notions, while simultaneously being implicated in the course of a life lived.

DISCLOSING TRANSATLANTIC INFLUENCES ON THE CONGESTION PARADIGM IN HONG KONG AND SHENZHEN

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This paper explores the transatlantic intellectual and professional exchanges that have significantly influenced the strategic embrace of congestion as an urban development paradigm in the Asian global cities of Hong Kong and Shenzhen. By integrating historical analysis with contemporary urban issues, this study reveals how congestion and density were historically framed as prerequisites for economic growth and global competitiveness. This paper particularly highlights the role of key 19th and early 20th-century European critics and theorists, such as Walter Benjamin, whose writings on the alienating effects of capitalist urbanization later shaped Anglo-American architectural discourses rationalizing congestion. These critical perspectives, circulating through professional networks and academic institutions, profoundly influenced late 20th-century figures like Rem Koolhaas. Koolhaas’s valorization of congestion as an essential urban experience legitimized its enthusiastic adoption by Asian urban elites. This study meticulously traces these transatlantic transfers, underscoring the power of criticism in constructing new spatial imaginaries and informing development policies in distant contexts. Hong Kong and Shenzhen’s exceptional density and infrastructure, which prioritize circulation and exchange, reflect imported modernist ideologies that view the city as a machine for maximizing growth and productivity through agglomeration.

However, the contemporary challenges of inequality, unaffordability, and ecological unsustainability in these cities reveal the limits and contradictions of the congestion paradigm. Revisiting earlier modes of critique is essential for imagining alternative models of urbanism that prioritize inhabitability and sustainability over capital accumulation and acceleration.

This expanded analysis also addresses the transatlantic exchanges’ materialization in Asia, emphasizing significant yet previously unmentioned issues such as identity and gender. These dimensions are crucial for providing a holistic understanding of the transnational urban transformations that have taken place.

The paper further considers how the distinctive postcolonial geographies and political economies of these Asian metropolises foster emergent forms of criticism and resistance to the congestion paradigm. This resistance is often rooted in local epistemologies and social movements, which challenge the hegemonic narratives imposed by transatlantic intellectual exchanges. By examining these dynamics, the study aims to illuminate the often-overlooked influences that shape contemporary urban landscapes and underscore the importance of local contexts in the global discourse on urban development. Through a detailed examination of the historical and ideological roots of urban development strategies, this paper seeks to shed light on the intricate web of influences that have shaped the urban forms of Hong Kong and Shenzhen. The study underscores the need for a critical reassessment of the congestion paradigm, advocating for urban models that emphasize social equity, environmental sustainability, and the well-being of urban inhabitants. By expanding the focus to include issues of identity and gender, the paper aims to contribute to a more nuanced understanding of urban transformations, encouraging scholars and practitioners to rethink the foundational principles guiding urban development in the face of global challenges.

TORRE/TOWER: POSTWAR DIALOGUES FROM MILAN TO MONTREAL

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In 1960, the offices of the Italian architect Luigi Moretti and Italian engineer Pier Luigi Nervi were commissioned to design a commercial project for Place Victoria in Montreal, Canada. The commission came from the Società Generale Immobiliare (SGI), an Italian developer with significant ties to the Vatican; the project itself was financed by a Montreal-based investment group that included the Mercantile Bank of Canada, SGI, and a set of other Italian companies. The resulting project would eventually become Montreal's Stock Exchange Tower and, at the time of its completion, the tallest reinforced concrete tower in the world. This was an architectural object produced through a years-long transatlantic design process—a process carried out via airmail, telex, long-distance phone calls, and the travel of designers and technicians themselves as both Montreal-based professionals (including the project's associate architects, Greenspoon, Freedlander & Dunne) and representatives of the Italian firms traveled between Rome, Montreal, and their related offices in Milan. It was equally a process that brought together two contexts of architectural debate: that is, the debate around tall building design that had been unfolding across northern Italy in the 1950s and, in Montreal's growing downtown business district, the debate around the North American office building (Fournier and Lortie 2004).

In this paper, I will first introduce the discussions around tall building design in northern Italy—in particular Milan—as it played out in the pages of leading Italian architecture periodicals of the time such as *Casabella* and *Domus* (led by Ernesto Nathan Rogers and Gio Ponti respectively), and as it unfolded in the design of towers such as the Torre Velasca and Torre Pirelli (Bordogna 2017, Ponti 1955, Rogers 1959). The production of these towers brought together a distinct network of actors and institutions within the context of Italy's postwar eco-

nomie boom. In turn, they both reflected and provoked debate around tradition, form, structure and materials, and the city (Forty 2012). I will then more closely consider the design of the Stock Exchange Tower in Montreal, and how Italian notions of tall building design were brought across the Atlantic by financial mechanisms and then translated to suit the North American context. In particular, I will examine how the original proposal by Moretti and Nervi was mediated by the local context to result in the 47-storey tower as it stands today. These mediations took place due to local economic conditions, building codes, and, importantly, due to the project's reception in local and national media. This included Canada's architectural press and the writing of Montreal-based architecture critics such as Melvin Charney (Charney 1965, Facci 1964). Through this approach, I examine the Montreal tower as a site of intersection within transatlantic dialogues, as an object that holds together two distinct cultural, techno-economic contexts, and as a site where new architectural knowledge was produced through these interactions. I thus propose the tower as a space of definition and legitimation between different architectural cultures and see this paper within the conference's first Program Track: "the transatlantic experience and criticism operation."

BIOGRAPHIES

ADRIÁN GONZÁLEZ ROJAS studied at ETSAM, UPM, and TU Delft (Erasmus+, 2023). Collaborator with The Why Factory (MVRDV) in 2024. Research scholarship at the Department of Architectural Composition at ETSAM (2024). Recipient of the Arquia Scholarship for professional internships, 2024 edition, at Lacaton & Vassal Architectes, awarded based on academic merit.

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ANDRÉ LEAL holds a degree in Architecture and Urbanism from FAUUSP and a master's and PhD in Visual Arts from PPGAV/EBA/UFRJ, where he is currently conducting postdoctoral research focused on the relationship between contemporary artistic production and the climate emergency. He is co-editor of the magazine *Arte & Ensaíos* and also works as an independent curator and critic. In 2023, he completed an artistic residency at the École des Hautes Études en Sciences Sociales in Paris through the CRESS program (Création recherche en sciences sociales). He is a member of the network of researchers at the Museo de la Solidaridad Salvador Allende (Santiago, Chile).

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BÁRBARA SILVA is an Architect (DA-FSTUC, 2003). She has a PhD in Project Theory and Practice from the Polytechnic University of Madrid (2016) with the thesis 'Brasil, la Reinención de la Modernidad; Le Corbusier, Lúcio Costa, Oscar Niemeyer'. Since 2020, she has been a lecturer at the Autonomous University of Lisbon (DA/UAL). She has taught at the Department of Architecture of the University of Coimbra (2019); PUC - Rio de Janeiro (2017 - 2019); Escola da Cidade - Arquitetura e Urbanismo (São Paulo 2010-2011); Polytechnic University of Madrid - ETSAM (2009-2010, 2011-2012); and at the Facoltà di Architettura di Alghero (2008). In 2010 she founded the cultural platform NOTE, since 2017 she has been the director of the NOTE Architecture Gallery in Lisbon and curated the 'Architecture Season' at Galeria da Boavista in Lisbon (2013-2015). She has worked with MXT Arquitectos and Falcão de Campos in Lisbon, and with Mansilla+Tuñón and Ábalos & Herreros in Madrid. She has edited several books as well as numerous exhibition catalogues.

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DIOGO RODRIGUES DE BARROS hold a PhD in Art History from the University of Montreal (UdeM), a master's degree in history from the École des hautes études en sciences sociales (EHSS, Paris) and a bachelor's degree in history of the University of São Paulo. His areas of research are art criticism and intellectual history in Latin America from the 1960s to the 1990s. He is particularly interested in historiographical and museological projects developed within a framework of international cultural relations, including those resulting from the practices of cultural diplomacy. As a lecturer at UdeM since 2016, he has taught Modern Arts in Latin America, Introduction to Modern Art, History of Collections among others.

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FABIO MARINO is an Architectural Historian and Assistant Professor in History of Art and Architecture at the Polytechnic of Milan. He obtained his Ph.D. in Architecture, History and Project (2019) from the Polytechnic of Turin, and his M.Sc. in Architecture (2014) from the Polytechnic of Milan. His interests of research deal with contemporary architecture focusing on both its connection to Italian Design, and cultural and professional migrations between Italy and the American continents during the XX century.

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FERNANDO MARTÍNEZ NESPRAL is an Architect graduated from the Universidad de Buenos Aires, with a PhD in History from Universidad Torcuato Di Tella. He is a professor of architectural history and director of the American Art and Aesthetic Studies Institute, both at the Universidad de Buenos Aires. His work focuses on Islamic architecture and its connections with the Ibero-American world. A recent published work in English is: "Islamic Presence in Latin

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LORENZO GATTA was trained as an Architect at the Accademia di Architettura in Mendrisio and KTH Stockholm before completing an MA and PhD in art history from The Courtauld Institute of Art in London. His dissertation on the confessionals produced in the seventeenth-century southern Netherlands received the 2024 Art History Award from the Swiss Association of Art Historians. As an associate lecturer at various universities, he has taught several courses on decolonial perspectives on the architecture and material culture of the early modern period. Lorenzo’s research has been supported by the Swiss National Science Foundation and the Netherlands Interuniversitair Kunsthistorisch Instituut in Florence. In February 2025, he will begin a one-year post-doctoral fellowship at the Institute of Advanced Studies (University College London), where he will investigate the reception of Indigenous North American architecture in the early modern Atlantic world.

LUÍZ DA SILVA JÚNIOR is a PhD Candidate in Contemporary Architecture at the Universidade Autónoma de Lisboa (2022/On going). Master’s degree in Architecture and Urbanism from the Federal University of Pelotas (2020). He investigates a teaching methodology called Walk Science, developed by Lucius Burckhardt and has been involved in debates and publications on the right to the city for LGBTQIA+ people, aiming to occupy public space with different forms of affection. He has been teaching urban planning at the Faculty of Architecture and Urbanism of the Federal University of Pelotas (2018) and also Interior Design at the Serviço Nacional de Aprendizagem Comercial (2021/2022).

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PATRICIA MÉNDEZ is Architect (UBA), Master in Cultural Management (University of Barcelona) and PhD in Social Sciences (FLACSO). CONICET Researcher at FADU-UBA, Academic at UPLA, Coordinator CEDODAL and Coordinator of ARLA (Association of Latin American Architecture Journals). Her research focuses on the media of Latin American architecture in the XXth century. Author of articles and books, member of editorial boards and responsible researcher in national and international projects, several of them awarded for their production.

PAULA GOMES has a degree in Linguistics and History from the University of Augsburg, Germany. She has been researching Yoruba culture and spirituality in Nigeria since 1992. In 2012, she was appointed Honorary Cultural Ambassador by the Alaafin of Oyo. Five years later, she partially carried out UNESCO's bi-annual inventory in Oyo of a 3-year project on 'Supporting the effective implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in Nigeria'. The following year, in 2018, it successfully carried out the Sango Festival Project, which placed Oyo on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in Kasane, Botswana, in December 2023. In 2021 it carried out a new inventory with the same support in Oyo linked to UNESCO for the Idaasa Erindilogun Divination System Project, which was successfully completed.

PEDRO CASTELO is a Portuguese-British Architect, Lecturer, and Curator. He graduated from the University of Porto's School of Architecture (2000) and holds a Master's in History and Theory of Architecture from the Architectural

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