



# TRADITIONAL DWELLINGS AND SETTLEMENTS REVIEW

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## **POST TRADITIONAL ENVIRONMENTS IN A POST GLOBAL WORLD**

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# TRADITIONAL DWELLINGS AND SETTLEMENTS REVIEW

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## Editor's Note

This special issue of *Traditional Dwellings and Settlements Review* is dedicated to the 2004 IASTE Conference, to be held in Sharjah/Dubai in the United Arab Emirates. Its purpose is to provide IASTE's individual members who are unable to attend with a means of being informed of its details. For those in attendance, the issue serves the additional purpose of providing a preliminary document for discussion, containing edited abstracts of all papers accepted for presentation.

The theme of the Ninth IASTE Conference is "Post Traditional Environments in a Post Global World." The conference will explore the notion of post-traditional environments as spaces that unsettle the historically developed or assumed relationship between place and meaning. These changes cannot be understood outside the postglobal moment, which supercedes the development era of multiculturalism and multilateralism, and replaces it with the concept of a unilateral dominant culture, which shatters the information-happy notion of a singular global village. Here the past of post-traditional places is not only invented but also intentionally ignored in favor of an immediate present that is assumed to be the past. Additionally, the postglobal era, rather than indicating an end to globalization, refers to the emergence of a different kind of global engagement that is sharply at odds with the visions of liberal, multicultural globalization.

This IASTE conference is about the intersection of this post-traditional condition with this postglobal moment in which global aspirations appear increasingly disassociated from place or nation, and the recognition that the currency of tradition will continue to circulate through global networks and capital.

IASTE's Ninth Conference in the United Arab Emirates brings together more than 130 scholars from a variety of disciplines to address these issues by presenting papers structured around three broad themes: *Post-Traditional Environments*, *The Postglobal Condition*, and *Questioning and/or Redefining Authenticity*.

We would like to thank our sponsors in the United Arab Emirates, the Sultan of Sharjah, the American University of Sharjah, the College of Environmental Design at the University of California, Berkeley, and our local conference director, Professor Nadia Alhasani.

We hope that you will all find this year's conference in the United Arab Emirates an intellectually stimulating, rewarding experience. For those of you who will not be able to make it to Sharjah in December, we hope this issue of *TDSR* will be able to convey the gist of the debates and discussions held there.

*Nezar AlSayyad*

## PLENARY SESSION. THE POST-TRADITIONAL CITY IN A POSTGLOBAL WORLD

### IMAGES OF THE POSTGLOBAL, POST-TRADITIONAL CITY: A CASE OF ICONOCLASM OR ICONOPHILIA?

*M. Christine Boyer*

*Princeton University, U.S.A.*

### DIFFERENCE IN THE GLOBAL CITY

*Michael Sorkin*

*City College of New York, U.S.A.*

### IMAGES OF THE POSTGLOBAL, POST-TRADITIONAL CITY: A CASE OF ICONOCLASM OR ICONOPHILIA?

*M. Christine Boyer*

The superstar Dutch architect Rem Koolhaas calls the post-traditional, postglobal city the “generic city.” He dislikes identity — static images of the traditional city — and he criticizes the nostalgic and instrumental use of history in urban design and historic preservation projects. These representational gestures attempt to capture explosive population growth inside the historic urban core at the very moment when demographic eruptions have burst its seams and made the past too small to inhabit. Thus, identity — that is, the sharing of the past — “is like a mousetrap in which more and more mice have to share the original bait and which . . . may have been empty for centuries.” By contrast, the “generic city” — the city of the present without any sense of the past — smashes into bits and pieces all representational images. Liberated from the captivity of its center and from the straitjacket of identity, it proceeds without inhibition toward bigness and the contemporary. It is a city of forgetting and evaporation, existing everywhere and nowhere.

Koolhaas’s complaint about identity and history becomes more urgent with each repetition. With hammer in hand, he sets about to expose, debunk or destroy any visual images of the city of tradition or history, and substitute instead a plethora of words — as if words can be trusted, while images deceive. But then Koolhaas raises another complaint: we have no language, no concepts, and no conventions to understand the urban culture and contemporary condition of the “generic city.” Just when we need them most, the old, worn-out theories of urbanism fail to offer any operational procedures to deal with the flotsam of sameness and boredom, the junkspace engulfing and submerging fragments of substance in big cities across the globe. There is a need to begin again to redefine, reevaluate, innovate and discover a new terminology to describe the present condition of cities. So this is Koolhaas’s quandary: words fail, and he cannot do without visual images. Instead, there spills forth in his writings and projects an endless

flow of images and debris from smashed idols, juxtaposed against and in tension with arrays, lists, and pages of words. The flow moves forward, image after image, in an effort to escape extracting one static shot and fixating on it. The dictionary entries, photographs, mappings, drawings, and verbal descriptions have meaning only as a series leading toward something that may appear down the line, yet to come into focus, and yet to be defined.

Consequently, there is no map to facilitate the examination of the “generic city.” Instead, there is an outpouring of images, statistics and tables, copyrighted words, dictionary entries, and verbal descriptions, mappings, sketches and photographs, which amount to a virtual atlas, a spatial-temporal model of diverse places and times, words and things. The operations of this virtual atlas are grounded in relationships: intervals of connectivity, in-folding, extension, juxtaposition, and accumulation. Things are arranged in lists, series, vectors or chains. They project forward, toward the end of the line. The near and far become elastic terms, a *mélange* of places and things folded together; the global is thus sheer animation, a network in constant flux and turmoil.

The challenge given to any voyager traveling through the post-traditional, postglobal city is how to map the crossing of a *terrain vague*, or exchange of nonplaces, without resorting to representational forms. If the space of passage between near and far, local and global, tradition and modern, memory and innovation is a virtual process of flux and flow, then how is it charted, diagrammed or described? If the exchange of words is a melting down to generic English, a universal *mélange* of junkwords and slogans, how does specificity of place, time or tradition get written? On what base of knowledge does the construction and understanding of these delocalized places and global spaces rest? Is there, perhaps, an alternative mapping that is less iconoclastic than Koolhaas’s, one that is more tolerant of nonsynchronous times and spaces, that embodies an in-folding of local specificities? Does the post-traditional, postglobal city, where order emerges out of turbulence and chaos, demand a new description that entails a layering of urban systems, infrastructure, demographics and places capable of transforming themselves over time? And why does every attempt at mapping the urban space of this contemporary city resort to the redefinition of codes and concepts, words and discourse? Is this an attempt to come to terms with the invisible — that which cannot be represented because it is always in flux — or is it instead an attempt to reinstall control and hierarchical order? These are some of the questions this paper will try to address.

## DIFFERENCE IN THE GLOBAL CITY

*Michael Sorkin*

In an age of rapid cultural and physical homogenization, the “city” risks becoming entirely generic: sprawl has no nationality. Indeed, there is an emerging school of analysis that treats the city less as a physical or social phenomenon than as a set of protocols and flows similar to those of “the market.” In this radically de-physicalized view, the paradigm is one of autonomy à la Frankenstein, a subsuming naturalization of the pattern of growth and differentiation that is represented as irresistible. This perspective sees architecture and urbanism as practices that can only affect the engine of city growth marginally — candidates for irrelevance.

But the city has historically been a major source of both personal and local identity, a role that is surrendered only at our peril. Urban difference is a guarantor of social and political difference, and the practice of urbanism is obliged to elaborate new armatures for the realization of this variety. Under the regime of globalization, though, such differences risk becoming no more than “branding,” a nostalgic appliqué of forms totally wrested from their originating contexts of meaning. What then are to be the sources of fresh and authentic difference in the spreading ocean of global uniformity?

Three possibilities — to be illustrated in the work of the Sorkin Studio — seem especially important. The first is the recognition of bio-regional particularities, the environmental *genius loci* that shapes the materiality, morphology and performance of cities. The second — also derived from ecological concerns — is the model of the city as individually autonomous environmentally, politically and economically. While the fantasy of independent cities is ultimately “impractical,” it nonetheless proposes a standard of measure for urban success. Finally, given the need to create numerous new cities to accommodate the exponential rise in the urban population, artistic invention assumes new importance in the creation of meaningful and genuine differences in the urban pattern.

## PLENARY SESSION. MEMORY, TRADITIONALISM AND POSTGLOBALISM

### POSTGLOBALISM AND NEOTRADITIONALISM IN NEW YORK AND BERLIN

*Peter Marcuse*

*Columbia University, New York, U.S.A.*

### THE VIOLENCE OF MEMORY: MUSEUMS AND CITIZENSHIP IN A “POSTGLOBAL” WORLD

*Greig Crysler*

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### POSTGLOBALISM AND NEOTRADITIONALISM IN NEW YORK AND BERLIN

*Peter Marcuse*

The manipulation of tradition, construction and planning that seek consciously a post-traditional form, but which cannot escape reliance on a dialogue with tradition, are evident in major construction projects in two global cities: New York City and Berlin. But it is important first to distinguish three phases of “globalization.” The first was an early internationalist phase in which the disappearance of borders and relaxation of nationalistic conflicts were seen as a source of hope. There followed, however, really-existing globalization, as it was in the late twentieth century, which brought the dominance of internationally active business firms and produced both an increased concentration of wealth and a deepening of poverty and inequality. Now, after September 11, 2001, it is perhaps appropriate to speak of a new phase, one in which the catchword “empire” characterizes the policy and apparent goal of the one remaining superpower.

Such issues of postglobalism and neotraditionalism are particularly evident in the debate about what should replace the World Trade Center in New York. This site has a history that started with a manifestation of internationalism in its preglobal days, when working-class immigrants arrived to set up shop, get jobs, and did business in a desired new country. In fact, when it was cleared for the World Trade Center, this portion of lower Manhattan was the site of a thriving, partly Near Eastern community. The construction of the center thus represented the deliberate displacement of that community in favor of an ensemble of structures intended as a representation of global activity and one city’s dominance therein. In the process, all traces of what had existed there, the older tradition of immigration and commerce, were wiped out.

No tradition legitimated the World Trade Center — only the wealth and power of its builders. Yet today, in the widespread debates that surround the rebuilding of the site, the past is inescapable. But the past is not present in the sense of a reflec-

tion of history or any “tradition” in the conventional sense. Rather, it is present in the manipulation of the story of recent events to justify mammoth investment in the reconstruction (manipulation?) of an image that is discordant with that of many, perhaps of a majority, of the world’s people. The Libeskind designs and the most recent proposal for a “Museum of Freedom” can be analyzed in detail to illuminate the issues.

Likewise, the conflict with tradition — both the attempt to ignore/reject it and to use it — can be seen in the spate of building projects planned or underway in newly united Berlin, now billed as the largest construction site in Europe. History here runs deep, and in two layers: actual history; and the subsequent uses of that history to legitimate new paradigms of rule. Indeed, discussions of tradition in such a context require reference to Bismarkian nationalism, Prussian militarism, German anti-Semitism, an abortive revolution, fascism and the Holocaust, military defeat, the Cold War, and state socialism.

In recent times, as a part of a divided city, East Berlin was initially characterized by attempts to re-create a traditional building form along the StalinAllee. But all such efforts were soon abandoned in favor of massive campaign of prefabricated housing construction, held out as beyond tradition, representative of a new world. The rhetoric of was of the old internationalism, but the reality of this activity was competition with the really-existing globalization in the West. Today, in the newly united Berlin, however, all traces of this episode are being consciously eliminated, the destruction of the Palace of the Republic in East Berlin being representative. But what to replace it with? The debate rages on. Reconstruct the old palace of the Kaisers? Emulate the highrise symbols of really-existing globalization in Potsdamer Platz? Or try for a presumptively post-traditional new style in the buildings of the Government quarter, the rebuilt Reichstag, etc.?

In both cases, a search for identity is involved. In New York many people (if largely retroactively) see the twin towers as symbolic of their city, and of themselves. Thus, glee over the selection of Libeskind’s “tallest tower in the world” restores an “identity” to New York, to “their” city, that was lost — not just in the destruction of the World Trade Center, but more deeply, in the homogenization of globalization. “Global city” is no longer an identity that one can take personally; it no longer carries the positive values of earlier internationalist days, and the quest for a substitute can, perhaps pathetically, be seen in the desire for a highly visible monument. A “global city” identity, after all, brings with it knowledge of poverty as well as wealth, exclusion as well as spread, failure as well as success, insecurity as well as prosperity. Meanwhile, in Germany, boastfulness with regard to the new construction represents an ostentatious statement that German identity is not a matter of a tradition of militarism, war, and concentration camps, but rather a claim to a new identity of rationality, modernity and power. Yet, in both cases the link to the past is necessary: 1,776 feet for the New York tower; the grand Reichstag, the famous Potsdamer Platz, in Germany.

The two cases demonstrate the yet-unresolved contradictions in what are, and at the same time cannot afford to be, in the broadest sense post-traditional programs.

## THE VIOLENCE OF MEMORY: MUSEUMS AND CITIZENSHIP IN A “POSTGLOBAL” WORLD

*C. Greig Crysler*

Previous IASTE conferences have fostered important debates that have reconsidered traditional environments in relation to processes such as colonization and imperialism, practices of heritage and preservation, and the growth of spectacular landscapes of consumption and global tourism. Much of this research challenges assumptions about the “loss of tradition” by analyzing the contested terms of its global proliferation. The statement of intention for the 2004 IASTE conference suggests that production of tradition has reached a new stage, in which fragmentary references to specific places, cultures and histories are joined together in ways that dissolve any connection to their prior conditions of meaning and use. The term “post-traditional” is used in this context to signal not only the loss of collective memory that may result from such disjunctions, but also its simultaneous production through recombinations that may allow diverse interpretations of the past to emerge.

This paper will explore the politics of collective remembering and forgetting in post-traditional environments through discussion of three museums that are organized around elaborate reconstructions of historical events: the Holocaust Memorial Museum in Washington, D.C., the Apartheid Museum in South Africa, and current plans for a Freedom Center at the site of the World Trade Center in New York City. These three examples are representative of a larger group of institutions that has emerged over the last two decades which selectively reproduce violent, sometimes horrifying events from national pasts in order to constitute “tolerant” models of citizenship in the present. They are connected together by sources of philanthropic support, networks of professional expertise, and a shared, if differentiated, emphasis on the Holocaust as the overarching metaphor for representing collective historical trauma. Their concern with human rights and freedom (and hence juridical power) also links them to what the cultural critic Shoshana Felman has called the “juridical unconscious.” She has argued that certain highly publicized trials have, by virtue of the immense media attention they have received, become staging grounds for national anxieties whose dimensions extend far beyond the legal scope of trial.

All three of the institutions I will examine may be thought of as permanent exhibitions in the trials of the juridical unconscious. They are staged through testimony and evidence; they ask visitors to temporarily become both witnesses to and victims of crimes against a national body; and the experiences they offer is intended as therapeutic inoculation against the recurrence of past crimes. Though concerned with national histories, these institutions each extend the idea of the juridical unconscious to a global scale, presenting a common discourse of right that cuts across national boundaries and historical contexts. The very idea of citizenship they represent — formed around discourses of tolerance and individual rights within the overarching, if invisible, frame of the liberal humanist nation-state — has a global echo

that reverberates through U.S. cultural and political institutions. As such, these “sites of conscience” not only provide a way to understand how an increasingly global archive of memory practices is mobilized in relation to specific national contexts, but they show how the institutions and “social technologies” of national citizenship are being redefined in the increasingly divided geopolitics of the “postglobal” present.

## A.1 CONSERVATION, PRESERVATION AND TOURISM

### REORDERING AND AFTER: EDITING ECOSYSTEMS AND HISTORY IN THE RESTORATION OF HERITAGE LANDSCAPES UNDER GLOBALIZATION

*Gordon Brent Ingram and Michael Habib*

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### CONSERVATION AND BUILDING PRACTICE IN A WORLD HERITAGE CITY: THE CASE OF SANA'A, YEMEN

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### URBAN CONSERVATION AND POST-TRADITIONAL ENVIRONMENTS: FROM DEPOPULATION TO REGENERATION

*Reza Abouei*

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### SALIMAH, LEBANON: A STORY OF RECONCILIATION BETWEEN BUILT HERITAGE AND RECONSTRUCTION

*Hana S. Alamuddin*

*Beirut, Lebanon*

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### REORDERING AND AFTER: EDITING ECOSYSTEMS AND HISTORY IN THE RESTORATION OF HERITAGE LANDSCAPES UNDER GLOBALIZATION

*Gordon Brent Ingram and Michael Habib*

It has often been said that history is for the victors. But who has won and lost as the result of the present globalization of flows of capital, natural resources, labor and culture? How have such victories, if they can be conceived as such, been played out across local landscapes with their relics of more localized or nationalistic cultures?

The reconstruction of entire neighborhoods and landscapes is of growing interest for fields concerned with conservation of material culture. Similarly, ecosystem restoration is a topic of increasing importance to both conservation biology and landscape architecture. While there has been a shift away from naïve atavism to more contemporary notions of constantly reinterpreted nature and history, the theoretical frameworks for setting goals for “landscape restoration” remain weak. This is partly because bodies of knowledge and practices for valuing and intervening in nature and culture continue to be (often intentionally) separated. Secondly, the cultural playing field under globalization is far from even. Certain aspects of nature, culture and history remain so problematic to political economies under globalization that “restoration,” when it is discussed or carried out, can only function to further obscure past (and potentially future) relationships across communities.

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This presentation outlines a framework for considering restoration of landscapes, often holding buildings and other human structures, within a framework critical to the power relationships that result from the globalization of culture, capital, natural resources, and information. The starting point in this discussion is the argument that landscape restoration begins with some perceived need to reorder the present by reestablishing a subset of relationships (and things) that (might have) occurred at some preferred pointed in the past. This line of thinking continues with the argument that it is possible to construct a relatively transparent process for setting restoration goals for landscapes as a form of cultural editing (indeed, as a form of cultural expression) that recognizes and does not destroy problematic aspects of nature and history. Frameworks for restoration of aspects of nature and history are outlined where unresolved perspectives on culture and history can be openly recognized, and in some cases highlighted.

Four examples of contentious situations for conceiving of (and implementing) landscape restoration are discussed: a pedestrian corridor with historically and ecologically oriented public art in the recently redeveloped False Creek area of Vancouver, Canada; some traditional aboriginal food-production landscapes now of interest as sites for the conservation of rare and threatened species on southern Vancouver Island; a neglected battlefield from the first decades of the establishment of Islam in Dibba, straddling the border of the United Arab Emirates and Oman (a three-hour drive from the conference site); and the Salt Range of the northwestern Punjab of Pakistan, with its dense configuration of Islamic, Hindu and Sikh sites (and the subject of a recent proposal by the Indian government to restore some particularly important sites for Hinduism).

## CONSERVATION AND BUILDING PRACTICE IN A WORLD HERITAGE CITY: THE CASE OF SANA'A, YEMEN

*Michele Lamprakos*

Modernism and conservation are usually seen as contradictory approaches to the built environment: the former, at least in its early formulation, saw the city as a tabula rasa, while the latter aimed to protect historic buildings and urban fabrics. Yet both these ideologies emerged within the intellectual and historical framework of modernity, and both were embraced by the founders of the modern movement. Meanwhile, some scholars have called conservation the ideological “other” of modernity, since modernity proposed that society develop according to the inexorable laws of progress. While urban renewal destroyed historic districts, conservation policy reified them. Nevertheless, both strategies have isolated and circumscribed the traditional within the modern.

More recently, conservation has been criticized for creating consumable images that serve as stage sets for the tourist trade and provide cultural capital for nationalist regimes. While much of this criticism is valid, it fails to address the wider context of modernist planning and architecture, which have provided the dominant models and images for developing nations. Indeed, by

validating local knowledge, materials and techniques, conservation can function as a form of resistance, suggesting alternative models for modernity.

Taking Sana'a, Yemen, as a case study, this paper examines how certain concepts embedded in conservation discourse — concepts like heritage, authenticity, and significance — are appropriated and transformed in a place that has a different relationship to modernity and, perhaps, a different view of history. North Yemen was largely isolated from the outside world until the early 1960s, when it rapidly opened up to the world economy. At the time, development discourse called for the abandonment of traditional ways that were perceived to be incompatible with modernization. But by the 1970s the discourse had taken on a new tone, validating traditional practices and environments. In Sana'a, the capital of North Yemen (and later of the united Yemen Arab Republic), conservation followed quickly on the heels of modernization. Declared a World Heritage City in 1986, the Old City became the site of a major UNESCO project, the first to focus on upgrading urban infrastructure rather than restoring monuments. As a result of this conservation effort, there is today a greater awareness of local architecture and greater pride in the skill of local builders. Nevertheless, Sana'anis continue to view the Old City with ambivalence — as the repository of “tradition,” and also as a place where it is impossible to live a modern life. And many choose to make their home in newer districts, where they build neotraditional villas, often employing the same masons that work in the Old City.

The choices made by builders, property owners, bureaucrats, and architects in Sana'a represent an ongoing attempt to negotiate identity in terms of global ideologies. These choices, however, do not conform to conventional concepts of “tradition” and “modernity.” Thus, while these terms may be used, they are recast to express local concepts and values. The case of Sana'a also problematizes the notion of “post-tradition.” In contrast to many countries in the Middle East that abandoned traditional construction practices in the nineteenth century, in Yemen these building practices did not die out, and Yemenis are not separated from their heritage by an historical divide. This has had important implications for conservation theory and practice, which tends to treat historic districts as monuments rather than as living places where “tradition” continues to adapt and evolve.

This paper will suggest that a view of conservation from the periphery can contribute to the reassessment of conservation as it is conceived, practiced and disseminated. Such a reassessment may help to liberate the critical potential of conservation as an alternative discourse.



## URBAN CONSERVATION AND POST-TRADITIONAL ENVIRONMENTS: FROM DEPOPULATION TO REGENERATION

*Reza Abouei*

Over the last few decades the extent of damage to the traditional environments of historic cities has increased catastrophically. City development has usually had a considerable impact on this process, particularly following the establishment and settlement of new, more modern areas. A lack of essential facilities and related services has also played a role in the gradual depopulation of traditional areas, and a consequent loss of cultural identity.

In order to be attractive to their residents, traditional environments need to provide for contemporary living standards. Beyond this, successful conservation activities show how important the maintenance of cultural traditions and the regeneration of traditional environments can be. By optimizing the compatibility between day-to-day necessities and the potential of traditional urban environments — by minimizing destruction, and introducing high-quality amenities — we should be able to arrest the process of abandonment and migration to modern areas. But to do so we will need to design changes to basic systems, infrastructure, and related services that are workable, affordable and acceptable to the traditional character of the urban fabric.

The primary purpose of this paper is to present briefly the influence of urban conservation on the traditional environment. The paper also critically analyzes some existing methods of restoration and reconstruction that attempt to replicate original settings through the reconstruction and rehabilitation of cultural heritage. Unfortunately, these methods are often unable to effectively protect existing traditions against decay — and more importantly, against processes of rapid modernization.

Finally, by considering the restoration of a historical house in Yazd, Iran, the paper aims to clarify the symbiotic relationship between the existing potential of traditional environments and people's contemporary needs.

## SALIMAH, LEBANON: A STORY OF RECONCILIATION BETWEEN BUILT HERITAGE AND RECONSTRUCTION

*Hana S. Alamuddin*

At the end of the civil war in Lebanon in the early 1990s the pressure for development and reconstruction was tremendous. In the capital, Beirut, such reconstruction was seen as signifying a return to peace and safety, and to the city's former role as the financial center of the Middle East. But in the rush to rebuild, a significant part of the city's heritage of residential and commercial buildings from the late Ottoman and French Mandate period was lost under pressure to "rise again from the ashes."

Meanwhile, in the rest of the country, a main issue of reconstruction has been the return of the displaced. During the civil war, conflict between Druze and Christian militias led to the displacement of many mainly Christian families from mixed villages on Mount Lebanon. The return of all such people became a principal concern of the new Lebanese government, and a ministry was created to help them economically, and to ensure their safe return under conditions of sectarian coexistence. However, various issues, such as criteria for compensation and demographic pressures, soon led to chaotic patterns of new building, and to the replacement of the valuable built heritage of stone houses with multistory concrete structures.

In the center of the village of Salimah on Mount Lebanon one nongovernmental organization, the Association pour la Protection des Sites et Anciennes Demeurs (APSAD), intervened to protect the fabric of old stone houses surrounding a sixteenth-century palace. A first, such intervention has raised many issues about meaning and place and the role of heritage in Lebanon's postwar reconstruction. In particular, APSAD's ecological approach to heritage protection has engaged ministries, government agencies, community leaders, local NGOs, educational institutions, and international NGOs as stakeholders; and each has had its own understanding of the "place" Salimah.

This paper critically analyzes the role, methodology and tools of the various stakeholders, and how their understandings of "postwar Salimah" affected the process. The paper examines how reconciliation was only possible when consensus was built around the meaning of the place — not just between the inhabitants, but also between those agencies directing the reconstruction process.

## B.1 CITIZENSHIP AND SPACE IN A POSTGLOBAL ERA

### THE CONTESTED LANDSCAPE OF EBEL-ES-SAQI: A TRADITIONAL RURAL LANDSCAPE IN A POST-TRADITIONAL WORLD

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### INFANTILE CITIZENSHIP IN A POSTGLOBAL ISTANBUL

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### IMPORTED MODELS, HYBRID SPACES: REPRESENTATIVE PROJECTS IN SANTA MONICA, CALIFORNIA, AND OBERHAUSEN, NORTH-RHINE WESTPHALIA

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### TRADITIONS IN THE SPACE OF CAPITAL FLOW

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### THE CONTESTED LANDSCAPE OF EBEL-ES-SAQI: A TRADITIONAL RURAL LANDSCAPE IN A POST-TRADITIONAL WORLD

*Jala Makhzoumi*

Ebel-es-Saqi village, located 40 km. inland from the coast of the Mediterranean Sea at Tyre, is a microcosm of south Lebanon. Here, the traditional rural landscape once embodied a symbiotic relationship between people and natural resources synonymous with a regional identity that valued both natural and cultural heritage. This paper examines contradictions that have resulted from the shift in landscape values in the village since the end of the Lebanese Civil War. During this time, views of the landscape have shifted from traditional values of stewardship toward post-traditional, postglobal values constructed with little reference to regional specificity or inherited landscape meanings.

Three types of landscape can be distinguished at Ebel-es-Saqi: the village woodland, olive orchards, and memorial parks. With relation to the village woodland, myths and folk tales abound, reflecting a well-established, shared memory. But the present woodland, planted by the Ministry of Agriculture in the 1970s, fails to continue these ancient memories. Two factors contributed to this dislocation: a loss of custody to the Ministry of Agriculture; and the replacement of oaks with pines as part of the reforestation effort. Today, however, postwar initiatives to develop the woodland as an ecological park have once more altered the

relationship between the woodland and the local community. In particular, they have encouraged the local community to reclaim it by bargaining with the ministry to return custody to the municipality of Ebel-es-Saqi.

Meanwhile, olive trees dominate the immediate landscape of the village. They are claimed by the community as its Roman heritage, and though this is unlikely, some of the olives are more than a thousand years old. Because each household possesses an olive orchard, and because olives are central to the local diet, the orchards also embody a shared meaning important to local identity. However, such traditional landscapes have been overlooked by postwar development initiatives, and their declining commercial value will inevitably influence their meaning.

The third type of landscape, one that is new to Ebel-es-Saqi, includes village parks constructed by successive U.N. peace-keeping battalions based there during the civil war. The village boasts two such parks: one dedicated by an Indian battalion, and a second contributed by Norwegians. Even though the concept of a village park is alien to the region, these memorial gardens have come to embody painful memories of the Israeli occupation and the civil war.

Whether native, traditional, or a product of the civil war, each of the three landscapes contributes in some way to the “collective memory” of the region. The paper attempts to address questions of how the community views these landscapes vis-à-vis outsiders and changing lifestyles.

### INFANTILE CITIZENSHIP IN A POSTGLOBAL ISTANBUL

*Ipek Tureli*

One of the premises of early globalization theory was that globalization would undermine the power of nation-states. Coupled with localization, it would diminish the need for such obsolete categories as citizenship and national identity. On the contrary, the postglobal condition has revealed that national identity is as important as ever — but in remolded forms. In particular, neoliberalism, and its constituent paradigms of globalization and global cities, have produced acute social and spatial segregation in urban environments. And in response, people are now seeking new forms of inclusion and connection to a national body. In this paper, I will use a case study of Miniaturk (Miniature Turkey), a theme park in Istanbul, to explore the specifics of this emerging demand for citizenship.

Miniaturk is one of the 550 projects with which the newly elected mayor of Istanbul, a member of the Justice and Development Party (AKP), is planning to celebrate the 550th year of the city’s conquest. Since its opening in May 2003, Miniaturk has attracted a great number and diversity of visitors. In the past decade, the Islamist Refah Party (RP — later succeeded by Fazilet, or FP) has also used populist reenactments of historical events and sites to cater to its electoral base. By contrast, the RP’s offshoot, the AKP, has been advocating a much milder and more inclusive politics.

Miniature Turkey is for child-citizens, and it promotes “infantile citizenship” — a concept I borrow from Lauren Berlant. Berlant originally evolved the concept with reference to pilgrimages by American children to Washington, D.C. Berlant theorized that the elements and exaggerated scale of the built environment in Washington reinforced the child-citizen’s faith in the U.S. nation; in the belief that the state is benevolent; and in the supposition that it is committed to representing the best interests of the people. In Miniaturk, the built environment is, in a reverse but equally “playful” effect, contracted. However, in the constructions of this miniature world, Turkish national identity is also shown to prosper in uncritical league with the AKP. And for its part, the AKP has deliberately employed the park as a means of negating secular suspicions concerning its connection to more militant Islamism.

Miniaturk is modeled on the 1952 Dutch Madurodam, which, in turn, was based on the 1929 English Beaconsfield miniature city. But there are many other contemporary “mini-nations,” and these have mimicked the “adult” world by forming a World Miniature Cities Union. Miniaturk is essentially a theme park in which 1/25 scale models of buildings are dispersed on a lawn (an “inner field”) in simulation of a miniature city. But this “city” is one in which not only Istanbul but also all of Anatolian Turkey, with its heritage of various civilizations, reside together, as in the early Republican project. Paradoxically, however, Miniaturk also includes the architectural heritage of the “Islamic” Ottoman Empire and its former diverse territories, from Jerusalem to Budapest. Thus, it uniquely claims to represent both the Republican and Ottoman histories and ideologies — otherwise thought to be incommensurable.

In Miniaturk, the current matrix of history exists only in the present, and it is configured for visibility. It is precisely for this reason that it has become immensely popular. By way of bringing incommensurable histories and geographies together without hierarchy, it produces a moment of social accord borrowed off the “outer field,” which is laden with power and identity struggles. The particular infantile citizenship Miniaturk produces, then, is essentially the new form of citizenship in the postglobal Istanbul.

## IMPORTED MODELS, HYBRID SPACES: REPRESENTATIVE PROJECTS IN SANTA MONICA, CALIFORNIA, AND OBERHAUSEN, NORTH-RHINE WESTPHALIA

*Ileana Apostol*

This paper acknowledges that there are various ways to determine the identity of an urban region and define what is representative of it. On the one hand, the image of a city reflects an assumed set of homogenous social preferences. But such an urban image may be created by charismatic leaders and entrepreneurs with the power to make decisions regarding the direction of city improvements, and their goal is often only to create competitive advantages for the city in the global market. Such people act according to their own understandings, needs, and/or capabilities, and their decisions do not constitute an exhaustive defini-

tion of a city’s present character or future potential. As a result, questions may arise regarding the extent to which this image really represents the urban region.

On the other hand, cities are characterized by ongoing processes of urban restructuring influenced by the fluidity of everyday life, and these define them in much more heterogeneous terms. In multicultural regions such images may reflect the reality of multiple social groups laying claim to the same places, shaping them in specific ways to match their diverse local identities. In such contexts, urban space may be negotiated, shaped, and reshaped according to a variety of values, customs, and ways of interpreting and giving sense to it; and in the process individual or group preferences may come into conflict with each other. In such circumstances, the tension inherent in the global aspirations within local affiliations may manifest themselves both as institutional instruments and spatial outcomes. As a result, exchanges of meanings, lifestyles, and spatial patterns may generate organizational as well as morphological transformations. Less conventional spaces may also come to be incorporated in the network of places as elements of transition between developments that respond to uniform partiality.

Confronted with today’s changing urban territories, which conceptual framework can better help us evaluate newly built spaces? In order to develop an understanding of this issue, this paper attempts to interpret the relationship between the spatial and institutional components of places. What institutional aspects influence the public use of spaces, and the production of places?

Our method involves comparative analysis of the production and management of two retail and entertainment developments representative of their respective cities: the Third Street Promenade in Santa Monica, California; and the central shopping mall in Oberhausen, North-Rhine Westphalia. Among other things, these projects bring into play imported models; thus, the Promenade has been retrofitted in the image of a pedestrian street from a European town center, while the central shopping center is modeled on the ubiquitous American shopping mall. Yet even though these two developments factually copy other spaces, they were developed in an institutional context that mandated the manipulation of structures currently in place.

Institutional change, as structural transformation in economic and governance systems, seems to be a precondition in the global world for the production of hybrid spaces. How can we internalize within the planning process the relationship between forms and norms? By connecting practical experience with theoretical endeavors, this study aims to produce procedural recommendations for planning in both regions, focusing on the optimization of policy-making processes.

## TRADITIONS IN THE SPACE OF CAPITAL FLOW

*Marwan Ghandour*

This paper aims to prove that a way of life is not only a cultural phenomenon but also a mode of sustainability that joins community and landscape in a dialectic relationship of production. Henri Lefebvre has argued that the space of capitalism is based on the abstract flow of capital. This paper tries to map this flow against the production of the physical environment and its consequent social representations in the state of Iowa.

In a general sense, the colonialization of places can be understood as involving conflict over meanings and representations attributed to the landscape by different social groups in association with different modes of production. For their part, colonizers produce new representations that help link newly controlled landscapes to their home production network. In the process, they impose new meanings on what they represent as an unpolitized, unpolarized landscape — a process that erases existing traditions at the same time that it produces new ones. The colonized, meanwhile, struggle to retain their existing network of representations and their historical connotations. Thus, at the heart of colonialism lies a struggle over social representation that may be understood as a struggle over ways of life, evident in the names, events, and physical structures dominating the landscape.

Historically, in Iowa, colonial forces eradicated the native prairie landscape, erasing all forms of precolonial representation and tradition in a drive to transform the land into a space of agricultural production. Social practices were then developed on family farms (the result of the primary eradication) which signified a nonviolent form of capitalism in which class struggle was minimized — unlike the European farming model which required the subjection of labor to capitalist power. In this way, a new model of democracy, stemming from Jeffersonian ideals, came to dominate the landscape in association with capitalism as a mode of production.

Within this understanding of the struggle between different ways of life, or rather different forms of representation in the landscape, this paper will analyze two important periods of change. The first, which started in the first half of the nineteenth century, featured the transformation of 95 percent of land in Iowa from native prairie to agricultural production space linked to the American food and agricultural industries. The second involved the transformation from family farming to large-scale farming controlled by global agriculture interests. This period is often described as that of the “farming crisis,” which began in the 1970s and continues today. In this period, colonization has meant the arrival of a new mode of capitalism, ultimately requiring that the landscape of Iowa be set in continuous flux in accordance with global economic forces. As a result of this change, the very soil of Iowa’s landscape is now part of a network of capital flows that resists all forms of locality and historicity. Meanwhile, corporations work to keep agricultural space devoid of any political or social representation tied to tradition, since these might prohibit its quick transformation and adaptation to new flows of capital.

## C.1 CONSTRUCTED AUTHENTICITY

### FORM AND MEANING: IN SEARCH OF AUTHENTICITY IN THE COASTAL TOURIST RESORTS OF EGYPT

*Hisham S. Gabr*

*Cairo University, Egypt*

### PRISONERS OF THE CALIFORNIAN DREAM: PANIC SUBURBS IN HONG KONG

*Laura Ruggeri*

*Hong Kong Polytechnic University, Hong Kong*

### IMAGINARY ENVIRONMENTS: RECENT TRENDS IN DUBAI RESIDENTIAL PROJECTS

*Azza Eleishe*

*Ajman University of Science and Technology, Ajman, U.A.E.*

### “THE CITY WITHIN A CITY” IN UDAIPUR, RAJASTHAN, INDIA

*Dipti Khara*

*Columbia University, New York, U.S.A.*

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### FORM AND MEANING: IN SEARCH OF AUTHENTICITY IN THE COASTAL TOURIST RESORTS OF EGYPT

*Hisham S. Gabr*

This paper adopts Dean MaCannell’s theory and Philip Pearce’s interpretation of authenticity in tourist settings (which build on Erving Goffman’s metaphor of theatrical performance in the presentation of self) to articulate and understand evolving trends in coastal tourist development in Egypt. This socio-environmental approach concentrates in particular on the sense of authenticity that may be associated with or produced by people’s perceptions of architectural form and meaning.

Serious tourist development in the coastal regions of Egypt started in the early 1970s. Ever since, the country’s different coastal regions have experienced periods of growth and popularity and periods of stagnation and mediocrity. Currently, new regions are just being developed, while older regions are continuing to experience transformation. Many of the projects have taken the form of destination tourist villages, including hotels, second homes, and shops. As developers compete in the design of such self-contained resorts, the results have been very diverse. How authentic are these resorts? How is authenticity defined, or redefined, in the context of coastal development in Egypt? Is authenticity related to form, or meaning — or both?

This paper responds to these questions by searching for the structure of Egyptian seaside resorts, their morphological characteristics and authentic attributes. Authenticity of form or style and meaning are discussed through the analysis of selected case

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studies from various Egyptian regions. Occasional use of international case studies is also included for comparison purposes.

The paper shows how the design of resorts along portions of the Red Sea and Sinai exhibit signs of authentic design, but few common themes. Resorts along the Mediterranean Sea in the country's northwest, along, meanwhile, show mediocre design treatments, with few signs of authenticity. Exceptions do occur in both cases. The paper also shows how the definition of authenticity varies between designers and tourists. It concludes by discussing the implications for the definition of authenticity, its attributes and implications, in the design and planning of coastal tourist development.

### PRISONERS OF THE CALIFORNIAN DREAM: PANIC SUBURBS IN HONG KONG

*Laura Ruggeri*

In investigating “Palm Springs,” a gated community near Wo Shang Wai in Hong Kong, this paper explores a process of private myth-making involving the codification of symbolic landscapes by developers, the representation of socio-spatial order through the discourse of advertising, and the construction of social identities by residents.

Exclusive enclaves such as Palm Springs are today often underwritten by an explicit marketing text. This involves a direct strategy of “place advertisement” accentuated by the compelling products of postmodern architectural “imageing.” But in Palm Springs, both the direct advertising message and the secondary motifs of landscape form are also received and retransmitted as cultural signals by residents. And through this reciprocating process, an entire dreamscape may be conjured up by means of space compression, allowing one to experience California, the epicenter of global image and fantasy, without ever leaving home. In effect, places like Palm Springs are base camps for adventures of the imagination, an imagination that often feeds on films and television programs.

In recent years, gated communities have become a standardized product in Hong Kong, like cars or television sets, offered in a finite range of models. The prestige of being able to live behind gates, protected by armed guards and surveillance cameras, is seen as separating the merely well-off from the truly rich. And as master-planned enclaves with restricted access, private streets, and street furniture and signs customized to provide recognizable spatial identity and visual coherence, they can be designed to target a great variety of specific submarkets.

As simulacra, such communities can also be situated almost anywhere. Indeed, many have been placed on the urban periphery — with squatter settlements, impoverished rural surroundings, and dump sites as their neighbors. Hong Kong developers have even found that by making a development gated they can maximize profits by acquiring unattractive lots at comparatively low cost, and building luxury homes and first-class facilities similar to those found in more prestigious areas. But it is ultimately only

their isolation from their dreary surroundings by means of security systems that enable them to be seen as suitable for the middle and upper class. And to further build on this distinction, developers have constructed new landscapes of power, dreamscapes for visual consumption, using designer-reconstructions of remote places, objects and lifestyles. Thus, developments such as Palm Springs, where all the streets are named after Californian places, evoke an alternative geography, making lived experience increasingly vicarious. Palm Springs ushers in the new (cosmetic) style of “real imitation life,” which can be imported like any other commodity.

As the physical distance between the rich and the poor has decreased, the mechanisms to keep them apart have become simultaneously more obvious and complex. New social constituencies have also begun to articulate their identities with novel cultural insignia, and features of the landscape have become a means for fixing social position.

### IMAGINARY ENVIRONMENTS: RECENT TRENDS IN DUBAI RESIDENTIAL PROJECTS

*Azza Eleishe*

The U.A.E. is one of the most rapidly growing countries in the Gulf region. During the last three decades it has witnessed an economic boom and the establishment of an independent political identity. The globalization of the nation's economy and its multicultural social structure are clearly manifest in the planning and architecture of its cities. In this regard, the extremely rapid pace of development and change has brought differing societal values, especially among younger generations.

Global architectural fashions and popular tastes are among the driving forces shaping the urban fabrics of these cities. As a result, the newly created built and natural environments are being filled with imported illusions. The developers of residential projects in Dubai have become especially enamored of such themed environments, which are often composed of artificially constructed urban forms and imagery detached from local physical as well as cultural contexts.

The paper examines some of the most recent packaged residential environments in Dubai, their different themes and design concepts, as well as the different amenities and services that allow their inhabitants to engage in a “Hollywood” lifestyle. The paper concludes that the supremacy of “image,” projected in the media and promoted internationally through technological advances in mass communication, has resulted in the construction of global architectural fantasies and the pursuit of planning whims that offer no local identity or sense of contextual authenticity.

## "THE CITY WITHIN A CITY" IN UDAIPUR, RAJASTHAN, INDIA *Dipti Khera*

For more than three decades, Rajasthan and its cultural landscapes have been promoted as the Orientalized image of India. As a result, this region presents complex issues related to alteration of the built environment into "heritage" destinations. These problems have been further complicated recently by certain adaptive reuse and preservation initiatives in Udaipur.

In precolonial times, Udaipur was the capital city of the princely state of Mewar. The rulers of this state exercised control through a building complex which was initiated in the sixteenth century and eventually came to comprise seven palaces, with assorted ancillary spaces. Due to political change through the years, from monarchy, to colonialism, to democracy, the meanings associated with this complex, now known as the City Palace complex, have undergone many transformations. But recently, two of its significant and oldest component palaces were adapted to serve as a City Palace Museum, and others have been converted into grand heritage hotels. These changes have been undertaken by the erstwhile royal family of Mewar, the private owners of most of the complex, in a way that poses problems regarding the relevance and association of this space with the people and city of Udaipur.

The post-traditional crisis, the growing heritage industry, and international tourism in India have prompted numerous such cultural-resource management initiatives in the region. But those under the direction of the royal family of Mewar have generally been conceptualized as part of "The City within a City" project, the objectives of which have been formulated on the basis of melancholic, nostalgic memories of a time when the City Palace complex functioned as a self-sufficient city. Thus, while the objectives of this project are stated as being inclusive of the aspirations of the greater city of Udaipur, its actual planning and execution belies a far more exclusive program. In effect, its framework enables the marking of hegemonic boundaries in postcolonial times. Thus, the City Palace complex is projected as a site of living history, which has adapted to modern needs, and thus serves as a site for controlling an "authentic" and "official" narrative on the past of Mewar.

The City Palace Museum is the primary site where the message on the authentic past of Mewar and the objectives of the City within a City project are communicated to a local, national and international audience. However, because of the associations of multiple communities with the space of the City Palace Museum, it is an extremely public space within the private boundaries of "The City within a City." Nevertheless, the representation of multiple voices in the museum remains limited. As a result, the City Palace Museum is the space where the rhetoric of the City within a City project encounters its own limits. What kind of a space can the City Palace Museum provide, when it exists in a post-traditional environment, but still attempts to mark the political periphery of a monarchical Udaipur?

## A.2 CONSERVATION, PRESERVATION AND THE BUILT ENVIRONMENT

### THE HYBRID BAZAAR: LIFE IN THE STREETS OF BARABAZAAR, KOLKATA (CALCUTTA), INDIA

*Martin Beattie*

*University of Newcastle, U.K.*

### STUDY OF THE POST-TRADITIONAL CONDITION AND EFFECTS OF GLOBAL CHANGES OF SPATIAL ENVIRONMENTS IN CAIRO

*Moshira El-Rafey*

*Helwan University, Cairo, Egypt*

### PRACTICING THE BUILT TRADITION IN TAI O: REVITALIZING VERNACULAR NEIGHBORHOODS IN POST-TRADITIONAL HONG KONG

*Gary W.K. Yeung*

*Hong Kong Arts Centre, Hong Kong*

### THE CITADEL OF TARTOUS, SYRIA: ORIGINAL STRUCTURE AND POST-TRADITIONAL DEVELOPMENT

*Giulia Annalinda Neglia*

*Polytechnic of Bari, Italy*

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### THE HYBRID BAZAAR: LIFE IN THE STREETS OF BARABAZAAR, KOLKATA (CALCUTTA), INDIA

*Martin Beattie*

This paper engages recent theorizations on postcolonialism, specifically Homi K. Bhabha's notion of hybridity, as a tool to study a "traditional" market area in north-central Kolkata (Calcutta) called Barabazaar. Bhabha's idea of hybridity suggests an approach to reading place that stresses overlapping geographies, both indigenous and foreign, and the mixed narratives of the past and present, which were, and are, constantly negotiated.

Once affectionately named "Buro" Bazaar for Lord Shiva, Barabazaar, or the "Great Bazaar," existed before the British arrival in Bengal, and is the oldest and richest bazaar in Kolkata. Today comprising approximately 2.5 square kilometers, it is a conglomerate of private markets with a weekday population of 800,000. As well as considering the historical structure of the bazaar itself, the empirical evidence on which I base this study involves semi-structured interviews and meetings with a small group of established Marwari paper traders situated in two streets in the south of the area.

The paper focuses on the culture of the street and the bazaar, which in India is sometimes claimed to be a paradigmatic form of "hybrid space." The traditional marketplace is seen as the epitome of local identity, and what often defines a place as more important

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than surrounding communities. Yet perhaps more significant is the unsettling of that identity by the trade in goods from elsewhere that defines the market as a site of hybrid meanings. In this regard, both the British colonial state and elements of the indigenous Bengali community were concerned by the mixing of public and private activities in the “outside” spaces of Barabazaar. The bazaar often served the multiple purposes of recreation, social interaction, transport, and economic activity, as well as domestic tasks like washing, sleeping, urinating and cooking.

I begin by outlining the idea of the bazaar as an ambiguous place for dealing with “outsiders,” and the consequent production of the Marwari identity within Barabazaar. Marwaris, nineteenth-century migrants from Rajasthan, were the most prominent group of intermediaries with the British in colonial trade. I describe the emerging Marwari society of the late nineteenth and early twentieth centuries against the dominant colonial and Bengali cultures of Barabazaar. Hybrid historical attitudes to the “outside” in Barabazaar are explained through juxtaposing colonial mappings of the bazaar with more indigenous readings. Present-day attitudes to the “outside” are then explored through contemporary interviews, highlighting the uncertain future of the paper traders, and identifying “hawkers” as the new outsiders of Barabazaar.

Former colonial cities have always functioned as potential “laboratories for cross-cultural research,” albeit where one particular section of society has had the monopoly of political power. Some might argue that in traditional environments like Barabazaar, it is only the imperial hegemony that has changed. I conclude by reflecting on how the hybrid spaces of a traditional market area like Barabazaar might offer models for future multi-cultural space in a postglobal/neocolonial world.

## STUDY OF THE POST-TRADITIONAL CONDITION AND EFFECTS OF GLOBAL CHANGES OF SPATIAL ENVIRONMENTS IN CAIRO

*Moshira El-Rafey*

The idea of a global world in a time of rapid change affects all spheres of life. It forces individuals and groups, private and public groupings, communities, regions and states, and the international community to adjust to a changing environment. It was once predicted that this global world would bring widespread prosperity, and that this prosperity would bring the fruits of liberal democracy. But the betrayal of these promises is now evident in growing inequalities and increased poverty in Third World countries. The global changes have affected most Middle Eastern countries, especially Egypt, where modernization has overtaken traditional culture, leading to the prevalence of materialistic values over the intrinsic. As part of the rapid growth in Egypt in recent years great tension has also emerged between traditional environments and modern industrial ones.

The objective of this paper is to analyze how modern Egyptian society has become so big and complex that people find it hard to maintain their unique self-identity and self-esteem. As

such, it deals with the intersection of the post-traditional condition of spatial environments and the recognition that tradition continues to circulate through the global network. In contemporary Egypt the conflict between tradition and modernization has created a critical revolution that has brought only chaos to the built environment.

Hassan Fathy, the late Egyptian architect, argued that modernity had brought fundamental changes in Arab societies, causing them to lose their authenticity and rich legacy inherited from past generations. The research will describe how post-traditional environments in Egypt are ignoring the past in favor of an immediate present that is assumed to be the past. It will critically address the various meanings of identity, ethnicity and tradition, particularly the history of people and places in the old/traditional and contemporary/modern built environments, and their relevance to new post-traditional spaces.

It may be argued that these emerging post-traditional spaces are environments that attempt to replicate original settings by engaging in the manufacture of heritage. Throughout history, architectural heritage in different cultures has been adjusted to accommodate and perpetuate cultural norms and beliefs. This idea will be clarified through the rediscovery of ritual and historic inheritance in different settlements in Cairo, clarifying the fitness between culture and spatial environments in the past, present and future.

## PRACTICING THE BUILT TRADITION IN TAI O: REVITALIZING VERNACULAR NEIGHBORHOODS IN POST-TRADITIONAL HONG KONG

*Gary W.K. Yeung*

Tai O is a small fishing village located at the western end of Lantau Island. The Tai O stilt house is a unique architectural typology that evolved from the *sampan* (a traditional south China fishing boat). It is one of the few indigenous settlements in Hong Kong that survived the rapid modernization of the city.

Before the opening of Hong Kong International Airport in 1997, Lantau Island was considered a great distance from the metropolitan area. But the new airport expressways radically shortened the distance between the island and the city, and in 2000 the Hong Kong government decided to develop Lantau Island as an “International Leisure Island.” Part of the proposal involved building a fifth Disneyland amusement park and a cable car to connect it to the world’s biggest outdoor bronze Buddha in Ngong Ping. As part of this effort, Tai O settlement was identified as a major Hong Kong cultural heritage site that could be revitalized and opened for tourism. But a few months after public announcement of the development proposal, a disastrous fire occurred in Tai O, which destroyed more than one hundred stilt houses (about one third of the total in the village).

No official revitalization plan for Tai O was ever completed. Nevertheless, reconstruction of traditional stilt houses was autonomously started by Tai O villagers in 2001. The author

joined a local construction team to make a critical examination of this reconstruction process. The construction team was led by Cheung Hoi Chuen, a 73-year-old indigenous Tai O villager and the only master builder in the village proficient in traditional stilt-house construction techniques. From 2001–2004 Cheung's construction team built thirteen new stilt houses for local villagers. Villagers of Tai O still follow the tradition of forming agreements by word of mouth. The builders and the house owners have shown a high degree of trust between each other. Direct interaction between the builders and the users ensures a custom-built house that reflects individual needs and social trends.

This paper will present the ongoing revitalization progress in Tai O. Through a comparison of the newly built stilt houses it will look into the transformation of local practice as a result of adaptation to a post-traditional moment. It will also discuss the possibilities of sustaining the vernacular community under the pressure of a changing social and political environment.

## THE CITADEL OF TARTOUS, SYRIA: ORIGINAL STRUCTURE AND POST-TRADITIONAL DEVELOPMENT

*Giulia Annalinda Neglia*

The historic centers of southern Mediterranean cities represent a medley of different identities, and of urban and architectonic structures that have become stratified and mutually contaminated through time. It is therefore often impossible to separately interpret this mixture of significations, urban forms, and structures. These urban organisms have been constructed through time by the sum of diverse cultural influences, and they conserve within their urban fabric all the traces of their history and identity. Preserving or recovering the urban structure of the medina is thus a means of safeguarding the culture of these regions from the perils of oblivion and globalization. Unfortunately, in the historic centers of the southern Mediterranean, the process of preserving the identity of these places through the preservation of their architectural heritage is coming to an end — or so it would seem. Many of the old city centers are undergoing a process in which the connection between identity and place is no longer determined by tradition, either in terms of their architecture or their function.

Reading, understanding and interpreting problems inherent to the relation between traditional and post-traditional housing of the old city centers around the Mediterranean means resolving problems of the urban structure as a whole, not only in terms of its planimetric and representative value, but also its morphological and spatial value. Within this general frame of reference, we shall seek to demonstrate, through the case study of the citadel of Tartous in Syria, that the problem of relation between history and modernity, tradition and upgrading, preservation and urban renewal, cannot be adequately dealt with unless it is accompanied by in-depth knowledge of the urban organism. In turn, this must be based on a structural reading of the morphological processes that have affected the building fabric through time and determined its present structure. This is true not only of its consolidated form, but also of its more

recent forms of reorganization and congestion, which have caused those phenomena referred to as a post-traditional environment.

The case of the citadel of Tartous seemed a suitable example for the description of this type of morphological process since its urban fabric has a very complex structure deriving from a vertical stratification, which is particularly marked, and from the construction of an informal city on the remains of a Crusader castle. Within the citadel, the urban fabric, constituted by the vertical summation of the various structures (the remains of galleries, fortifications, and chapels of the Crusader citadel along with new post-traditional and informal housing built on the ruins of the medieval city), is undergoing a series of spontaneous interventions. These involve micro-substitution of the existing building fabric with annexes or extensions (of informal housing) that represent a concrete threat to its historic architectural heritage.



## B.2 PUBLIC SPACE AND CITIZENSHIP

### WHAT POLITICS IS THIS PLACE? (POST)GLOCAL POLITICS IN LATIN AMERICA'S PUBLIC SPACES

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### URBAN PUBLIC SPACE UNDER POSTGLOBAL CONDITIONS: DOES IT STILL MATTER?

*Amer A. Moustafa*

*American University of Sharjah, U.A.E.*

### CLASS, SPACE, AND THE REMAKING OF BEIRUT

*Kristin V. Monroe*

*Stanford University, U.S.A.*

### QUESTIONING THE "PUBLICNESS" OF PUBLIC SPACE IN POSTINDUSTRIAL CITIES

*Z. Muge Akkar*

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### WHAT POLITICS IS THIS PLACE? (POST)GLOCAL POLITICS IN LATIN AMERICA'S PUBLIC SPACES

*Clara Irazabal*

The IASTE 2004 conference proposes that “postglobal is not an end to globalization but the emergence of a different kind of engagement that is sharply at odds with the visions of liberal, multicultural globalization. Here, both religious fundamentalism and imperial hegemony begin to emerge as the new forms of.” Yet, there are other types of (post)globalizations (Sklair, 2002). And at least one such alternative form of global engagement is that which (desperately) holds on to the visions of a liberal, multicultural globalization in the politics of nation building, particularly as enacted in urban spaces. Focusing on this form, this paper interrogates the role of both traditional and post-traditional Latin American urban places in the present (post)glocal era, where the post-traditional is understood as a spatio-political repositioning that unsettles the historically developed relationships between places and meanings.

While many scholars have argued that public space is a prerequisite for the expression, representation, preservation, and/or enhancement of democracy, there are also many examples in recent history of public spaces being used for the deployment and reproduction of totalitarian regimes. Thus, whether for or against (and with regard to the range of positions in-between), public spaces have been, and continue to be, privileged sites for the enactment and contestation of stances on democracy and citizenship. Such a polyvalent use of public space has been well demonstrated in Latin America.

There has been a long and multidisciplinary tradition of studying the contemporary use and meaning of urban spaces. Yet most of these studies focus on North American and European cases, and most emphasize analysis of everyday experience. This paper aims to make novel contributions to this arena of study in two significant ways: first, by focusing on Latin American cases, which have been understudied (at least in the literature in English); and second, by emphasizing the exploration of extraordinary uses and meanings of these spaces rather than their everyday experience. By exploring different contestations of uses and meanings in public spaces, the paper sheds light on the contemporary, convoluted redefinitions of citizenship and democracy in Latin America — and by extrapolation, the world.

This study will theoretically and empirically contribute to the exploration of the two-tiered concept of society as lifeworld and as system that Jürgen Habermas discussed in his *Theory of Communicative Action* (1981). It will also shed light on the difference, yet complementarity, between processes of “making life” and “making history” enacted by ordinary people in ordinary spaces at extraordinary times (Flacks, 1988). In addition, the study positions the scrutiny of democracy and citizenship in physical urban space, empirically grounding these critical debates, reawakening awareness of the role of space in the politics of culture and the culture of politics, and adding this underexplored spatial dimension to the prevalent sociological and political-science perspectives on the transitional dynamics of democracy and citizenship in Latin America.

### URBAN PUBLIC SPACE UNDER POSTGLOBAL CONDITIONS: DOES IT STILL MATTER?

*Amer A. Moustafa*

This paper examines the state of urban public space — and its corollary, urban public life — under the incessant assault on all that is public that is part of the present rhetoric and practice of globalization. Present “postglobal conditions” actually reflect a revised globalization that is increasingly shrill and patently American. Such conditions persist in celebrating the entrepreneurial spirit, upholding a laissez-faire ethos, intensifying the power of multinational corporations, weakening the leverage and potential of public action, downsizing government, and limiting its role to that of facilitating market mechanisms. It is not untimely, nor inappropriate, under such conditions, to revisit the state of urban public space.

Simultaneously, dazzling developments in information and communications technology have created new possibilities for different kinds of public spaces whose nature, role and impact remain to be fully understood. What is certain is that the digital revolution has become central to contemporary discourse on urban public space and the public life with which it is conventionally associated.

Cities throughout the world — but especially those urban “nodes” best connected within the grid of global networks — are grappling with the question of urban public space — its provision, maintenance, consumption, and even relevance. Within the

framework of postglobal conditions, this paper will ask a number of questions. What is the current state of public urban space? What are the challenges and potentials of public space? And does the public space of the city still matter?

As it addresses these questions, the paper will draw on case studies being researched by the author. Such case studies, representing diverse geographical areas in North American and the Middle East, will provide a useful empirical basis for the paper's theoretical claims and arguments. It is the objective of this paper to contribute to the important ongoing debate concerning the nature of urban public space under postglobal conditions.

## CLASS, SPACE, AND THE REMAKING OF BEIRUT

*Kristin V. Monroe*

Resurrected in the current discussion of events in U.S.-occupied Iraq, the neologism of “Beirutization” has served as a metaphor for the dissolution of national community and state governance into “tribal warfare” and senseless destruction. Now, more than fourteen years after the end of the Lebanese Civil War, what metaphor does Beirut proffer? This paper examines how Lebanon is being remade through the everyday lives of its citizens. Conceiving of the rebuilding of Beirut as a process that is at once spatial and social, it specifically asks how class identity has been formed in and through the production of Beirut's new urban spaces. Focusing on the relationship between class identity and the material project of rebuilding, urban space is viewed here as a critical site for the formation of class identities — a process that both shapes and is shaped by Beirut's residents and the “architects” of the city's reconstruction.

Situated within the broader frame of globalization studies, the paper endeavors to make concrete the material practices and meanings of class and nation through a focus on the social and spatial arrangements that are being enacted in Beirut within national, regional and global political economies.

## QUESTIONING THE “PUBLICNESS” OF PUBLIC SPACE IN POSTINDUSTRIAL CITIES

*Z. Muge Akkar*

Public space, one of the most important components of cities for centuries, has become a subject of broad concern in the last two decades. During this time, attractive and alluring public spaces have been placed at the center of many postindustrial cities. In parallel to this trend, starting from the 1980s, in Britain public spaces have increasingly been used as key components in city-imaging and urban-regeneration programs. “Good-looking” and “well-maintained” public spaces have been built in order to develop positive images of certain urban areas and improve their attractiveness to potential investors. Despite the resurgence of interest in public space, urban design and planning literature has frequently hinted that the “publicness” of pub-

lic space is being undermined in postindustrial cities, and it has stressed the need to reexamine the qualities of such spaces.

This paper questions the publicness of public spaces in postindustrial cities, with a special reference to Newcastle upon Tyne. Using the case-study method, it examines the Haymarket Bus Station (HBS), a public space in the city center that was redeveloped in the 1990s as part of an image-led public-realm improvement strategy. The new HBS employed a number of manufactured and imported images. But its public qualities were changed significantly when the decision was made to use it as an instrument to regenerate the northwest edge of the city center. The paper explores this change by examining the HBS before and after its redevelopment in terms of three dimensions of “publicness”: access, actor and interest. It then discusses the findings of the case study in relation to similar studies of public spaces in other postindustrial cities.

The research leads to two major conclusions. First, despite broad claims in the literature that the publicness of public space is diminishing in postindustrial cities, contemporary spaces reveal different shades of publicness, in which degrees of access, actor and interest vary widely. Nevertheless, the blurring of distinctions between public and private space is a trend that threatens postindustrial cities, and the challenge for local authorities and other place-making agents is to deal with this rising ambiguity.

Second, as in the Newcastle case, the tendency to want to enhance the image of public spaces in postindustrial cities in Britain by promoting their economic, aesthetic and symbolic qualities does generate a threat to their public nature. The challenge for local authorities, planners, architects, and regeneration initiatives is to rediscover the needs of everyday society, revalue the wider civic functions of public space in cities, and avoid letting economic or image-related concerns dominate. The creation of genuine public spaces, which can ensure the sustainability of regeneration initiatives and the continued urban vitality, can only be achieved if image-led regeneration strategies fully consider the needs of everyday society and genuine civic function.

## C.2 AUTHENTICITY IN ARCHITECTURE AND URBANISM

### ANTIPODEAN AUTHENTICITY

*Mike Austin*

*UNITEC School of Architecture, Auckland, New Zealand*

### NEOTRADITIONAL TRENDS IN ARCHITECTURE: THE EGYPTIAN CASE

*Mohamed A.M. Hanafi*

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### THE CITY AND THE MINARETS

*Sebnem Yucel Young*

*Izmir Institute of Technology, Turkey*

### HISTORIC DISTRICTS OF SHARJAH AND DUBAI: WHAT FUTURE IN A POSTGLOBAL WORLD?

*Djamel Boussaa*

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### ANTIPODEAN AUTHENTICITY

*Mike Austin*

In the settler societies of Australia and New Zealand, where everything was derived from (but other to) European tradition, the question of authenticity has been a source of continuing problems. Ever since the relatively recent discovery and exploration of the antipodes by Europeans, the source of authenticity has been sought in the landscape, which has been seen as the origin, inspiration, and divine example of architecture. The assumption of the land as *terra nullius*, however, renders the indigenous population (and their architecture) invisible.

The Maori meeting house is an impressive building. However, it is also a post-European development, provoked by new European technologies in response to settler buildings — particularly the church. Many meeting houses have been built recently. Indeed, they are part of a Maori renaissance that has resulted in the construction of a new culture and identity in the last fifty years. However, innovations to meeting houses are currently limited by questions of authenticity.

A supposedly authentic New Zealand vernacular building known as the bay villa, developed in the latter half of the nineteenth century, was a development of the original pioneer cottage. This building might originally have been a country house, but most were built in town; and while it is often claimed to be a local form, it has many similarities to houses in other locations. Nevertheless, this building is now gentrified and in demand for its supposed authenticity.

In New Zealand there is a holiday building known as the *bach* — a primitive hut where settlers can reenact their forebear's survival on the beaches and coasts. This is also sometimes claimed as the only truly authentic local building. Its origins are obscure, but claims have also been made that it derives from the wartime experiences of New Zealand soldiers at Gallipoli on the Turkish coast.

The antipodean difficulties with authenticity will be discussed in the context of these three buildings — the *bach*, the villa, and the Maori meeting house.

### NEOTRADITIONAL TRENDS IN ARCHITECTURE: THE EGYPTIAN CASE

*Mohamed A.M. Hanafi*

Globalization has often been presented as a central phenomenon of the third millennium. However, historically, colonialism once provided a similar source of cosmopolitanism around the world. Thus we may claim that globalization is neither historically unique, nor a purely contemporary phenomenon; rather, it is a notion that has been evident in various historical periods. Likewise, attempts to revive and maintain identity and local traditions have occurred through history.

Many attempts have been made to define tradition. What, exactly, does it stand for? Should it refer only to the past? How far back should it go? Is tradition synonymous with stagnation? Is it necessarily old fashioned? Or is it a continuous process? As soon as we meet a new problem and decide on a solution, have we made the first step toward a new tradition?

Through such trends as neoclassicism and postmodernism, architecture has played a major role in this “global-vs.-traditional” argument. This paper is mainly interested in exploring the authenticity of these “neotraditional” architectural practices. In the traditional paradigm, the designer and builder were the same person, and thus the interface between their activities was customary. Unfortunately, professional architecture as we know it today does not provide for such continuity in building traditions, nor does formal architectural education.

The paper will focus on the Egyptian experience in the twentieth century through an examination of a city (Alexandria) and a traditional community (Siwa). Can current professional architectural practice really address building traditions? Or is it only concerned with facades and decorative elements? Does current architectural practice embody a nostalgic bias for certain images? Or does it emerge from the accumulative cultural, social and economic experiences of many people over many generations?

## THE CITY AND THE MINARETS

*Sebnem Yucel Young*

A resistance to change in the formal characteristics of mosque typology is common to many Muslim countries. As in Turkey, modernization in these countries has often meant rapid urbanization, destruction of historic neighborhoods, and a general “Westernization” of built environments. In reaction to such conditions, traditional mosque forms often became a symbol of Islam and cultural continuity.

For years it has been difficult to challenge this “Islamic image” through novel mosque-design ideas. In Turkey, people relate to dome-and-minaret schemes so strongly that they interpret any departure from them as divergence from religious identity. Two mosque projects from Ankara — Kocatepe mosque and the Grand National Assembly mosque — exemplify challenges associated with innovations in mosque architecture. This paper discusses the notions of authenticity and mimicry in connection with these two projects.

Kocatepe mosque by Husrev Tayla and Fatin Uluengin (completed in 1987) is the largest state mosque built since the founding of the Turkish Republic. Sitting on a commanding hill in Ankara, its design has proven very controversial, attracting much criticism from architects and intellectuals for its resemblance to sixteenth-century Ottoman imperial mosques. This criticism is often framed in comparison to the previous, modern, Kocatepe mosque design by Vedat Dalokay, which featured a semi-spherical concrete shell raised above a rectangular platform, with slender minarets at each corner. Dalokay’s Kocatepe design was selected in 1957 after a design competition. But it was abandoned in 1965 due to claims there were technical problems with its construction.

The same year the present Kocatepe mosque was inaugurated, construction began on another state-sponsored mosque in Ankara: the Grand National Assembly mosque (GNA mosque). Although inaccessible to the public and hidden from street view, its location inside the Grand National Assembly complex is as important as the location of the Kocatepe mosque. Its design, by Behruz and Can Cinici, challenges the typical dome-and-minaret scheme with its stepped roof and lack of minarets. The building received an Aga Khan Award for Architecture in 1995 under the “innovative concepts” category.

The architects’ descriptions of both designs concentrate on establishing antecedents — Ottoman imperial mosques with regard to the Kocatepe mosque, and mosque structures of early Islamic era in Arabia with regard to the GNA mosque. Forming a relationship to such antecedents situates a project within an historic and cultural context. The form and degree of this relation, however, play important roles in establishing boundaries between authenticity, mimicry and influence. In the discussion about mosque architecture in Turkey, the discursive struggles for the definition of a Turkish cultural identity in architecture from differing subject positions create slippages in the use of these three notions.

## HISTORIC DISTRICTS OF SHARJAH AND DUBAI: WHAT FUTURE IN A POSTGLOBAL WORLD?

*Djamel Boussaa*

In historic cities experiencing rapid economic growth in the Arab world, districts with rich cultural heritage are often demolished and replaced by modern highrise buildings. Where such districts may escape destruction, they often face other issues such as overcrowding, dilapidation and disrepair, making them look like “urban slums.” What should be the future of these historic centers and districts? Will they continue to be demolished to pave the way for more ambitious growth? Or can they be conserved and sustained for present and future generations? Will the historic city, the hub of urban life and the main protector of urban identity, survive in a postglobal world?

Tensions over land use, changes in the nature of local economies, and the continued consumption of historic assets place many pressures on the distinctive values that make historic cities attractive places to live, work and visit. Such pressures have brought into focus the extent to which sustainable development policies can help manage change in historic cities.

When oil was discovered in the late 1950s in the U.A.E., cities like Abu Dhabi, Dubai and Sharjah experienced a period of rapid development intended to bring them into the “modern” world. As part of this effort, large areas were prepared to meet needs for housing, education facilities, and shopping areas. In the process, the bulldozer did a “magnificent” job of clearing existing urban areas, usually comprised of significant historical buildings. However, following this unprecedented boom during the 1960s and 1970s, people started to feel something was missing from their new urban environments — something that might give their cities specific character and identity. With hardly anything left, in the early 1980s they began to search for referents that would reflect their cultural identity and heritage.

One way of rediscovering the cultural identity of a city is to go back to its roots and try to save and sustain them. With this in mind, this paper asks how conservation activities in the surviving historic districts of Sharjah and Dubai can be a catalyst to regenerate the cultural identity of these cities. In particular, the paper will examine the conservation of the historic districts of Bastakia in Dubai and Merraija in Sharjah to determine if such attempts to recall memories of place can enhance the cultural identities of these cities at a time of rapid change in the new postglobal environment.

The paper argues that a well-maintained historic urban center can provide many advantages for its inhabitants. It is intimate and human in scale, and often rich in activities. Compared with recently planned cities, it can provide an extremely convenient setting for residences, public functions, services, shopping, and entertainment. Since the demolition or neglect of historic centers deprives cities of their essence, policies for their conservation should be established.

## A.3 DWELLINGS

### WHAT HAS CHANGED CAN CHANGE AGAIN: THE LIVING-INTEGRATING TRADITIONAL HOUSES OF TURKEY

*Deniz Orhun*

*Auburn, U.S.A.*

### EVOLUTION OF TRADITIONAL ARCHITECTURAL FORM IN THE POST-TRADITIONAL ERA: A TORAJA ETHNIC HOUSE IN INDONESIA

*Laksmi Gondokusumo Siregar*

*University of Indonesia, Depok, Indonesia*

### LOSS OF LOCUS IN THE INDIAN HOME

*Shikha Jain*

*Centre for Environmental Planning and Technology, Ahmedabad, India*

### THE MORPHOLOGICAL CHARACTERISTICS OF A TRADITIONAL HOUSE FORM AT A POST-TRADITIONAL MOMENT: THE TANEYAN LANJHANG IN EASTERN JAVA

*Endang Titi Sunarti Darjosanjoto*

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### WHAT HAS CHANGED CAN CHANGE AGAIN: THE LIVING-INTEGRATING TRADITIONAL HOUSES OF TURKEY

*Deniz Orhun*

The effects of globalization are felt strongly on the elements of culture. With origins in economics and technology, cultural ideas are increasingly being globalized, and are being absorbed and reproduced, particularly in traditional environments. One foreseen consequence of this diffusion and exchange of ideas is the emergence of new global cultural networks that may result in hybridization. This adoption and transformation of global cultural forms by the local culture means, for the most part, a loss of traditional environments.

Studies on traditional environments are generally focused on record keeping before it is too late and with learning from the traditional domain. As such, they are based on two assumptions: that traditional environments resist change, and that the forces of change come from the outside. Studies dominated by the latter view take the exchange of ideas figuratively as a simple copying of foreign forms to create mere synthetic blends, and so they rely on graphic means of representation. Meanwhile, the former type of studies are concerned with how the social and the material are blended together, and attempt to textually preserve disappearing heritage. At the same time, while the former type of study shows little interest in interiors and how space is organized and used, the latter thinks of traditional environments as static, devoid of any concern for change.

This paper approaches change in traditional houses with a view that social relations and cultural processes express themselves in space. Thus, when houses are studied in large numbers, and their space patterning is analyzed according to relational systems, they may reveal patterns that contain the thinking of their makers. Traditional Turkish houses present a good case for such an investigation because they have had hybrid identities, are diffused geographically, and have changed through time. Space syntax is a powerful analytical tool to describe the objective properties of spatial patterns. It is used here to investigate how far change in the spatial patterning of houses can be detected, and whether these changes reveal changing socio-cultural ideas that might have been built into the houses.

Analysis of house plans has shown that a single spatial-functional theme, the living-integrating theme, dominates the house genotypes throughout Anatolia. Although this single type diffuses over a vast area, however, it has three different syntactic expressions. These are characterized by the degree of integration of the key domestic functions of living, cooking and receiving, and by the way they are spatialized within the configuration. When these results are considered together with broader historical processes it may be possible to associate changing pattern types with changing patterns within the division of labor in a family, and the society in general. Thus, while the spatial patterning of houses is an open system in which change is allowed, it may also embody tradition. In their particular mixing of old and new, there has been both continuity and change in such houses, allowing them to remain comprehensible to their makers.

### EVOLUTION OF TRADITIONAL ARCHITECTURAL FORM IN THE POST-TRADITIONAL ERA: A TORAJA ETHNIC HOUSE IN INDONESIA

*Laksmi Gondokusumo Siregar*

A house form is a product of the local culture because it is a work in accordance with local needs. This causes the form of the architectural work to be a materialization of human activities in general. The same processes happen with regard to ethnic groups all over the world. They teach and pass on information from one generation to the next to maintain a prearranged way of life. According to Giddens (1994), tradition represents a context in the sense that it is guaranteed by ritual combination and formulated truth. That is why tradition is important to both personal and collective identity. According to Gadamer, tradition is also closely related to authority. "Authority" here has a two-fold meaning: it is both the authority of a group or an individual to produce a binding command on others, and a place of scientific reference.

The forms of traditional houses express both societal value and local wisdom. This is why we value the forms created by past generations. But mankind is also distinguished by its ability to innovate new forms in response to the needs of daily life. Thus, according to Edward Said, traditions continuously change, even if there remains a traditional idea that endures — a belief or practice that has integrity and continuance, resisting pressure for change.

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Situated in the southern part of Sulawesi Island, the Toraja society is one among many ethnic communities in Indonesia. This paper traces the formal evolution of their traditional house up to the post-traditional era. In Toraja society, the passing down of knowledge has long been an unwritten obligation, allowing the continued practice of high norms inherited from ancestors. Traditionally, Toraja houses were particularly important to this transmission of ideals from one generation to the next. The houses were constructed based on the collective religious beliefs of society, and became a unifying center of Toraja society.

Traditionally, the construction and arrangement of houses in a village was strongly determined by social standing. But this paper reveals how an evolution has occurred in the shape/form of traditional houses, due in part to the entrance of modernization through tourism.

## LOSS OF LOCUS IN THE INDIAN HOME

*Shikha Jain*

In the present post-traditional context the search for a true “Indian” house form oscillates between modern functionalism and regional nostalgia. Recently, researchers and architects have been involved in debates regarding the courtyard form and its continued relevance to the present cultural condition of nuclear families. Dwelling forms in India owe their heterogeneous character to a process of cultural assimilation that has occurred over centuries. Historically, the traditional Indian courtyard dwelling developed in response to such socio-cultural conditions. But with colonial British interventions and postindependence acclimatization to Western lifestyles, the middle-class Indian house has been transformed to reflect the selective adoption of Western modes of living along alongside the continued presence of traditional behaviors. Residents of such homes perpetually seek a balance between custom and newly adopted conveniences. Practicing architects must struggle to arrive at appropriate designs to satisfy clients with such a neotraditional outlook. Meanwhile, architectural academics debate the ideal form for residential architecture, critically evaluating the traditional preindependence inverted courtyard house against the extrovert postcolonial bungalow.

Out of the search for appropriate forms, new hybrid residential forms have mushroomed in Indian cities within the parameters of indigenous tradition, remnant colonial zoning (which still dictates residential setbacks, for example), the desire for modern comforts, and increasingly globalized construction technologies. Such hybridization is a result of an inherent need to establish identities that simultaneously link tradition and global trends via custom-made residences and individual architectural expression. A person’s innate desire is for a house that has an image that reflects his or her entire persona, and that encompasses traditional roots, an ever-widening modern outlook, and memories assembled from travel ventures.

This paper traces the spatio-ritual transformations in the North Indian house, which have caused a shifting of locus from the

ritualistic center court in medieval *havelis* to post-traditional ritual media centers (television and computer) in the contemporary Indian house. It outlines this present post-traditional dilemma through a critical examination of *havelis*, bungalows and contemporary residences. Specifically, it targets new residential developments in Rajasthan, Haryana and Delhi — thus covering a wide sample of residential settings, from the medieval towns of Rajasthan, to postimperial Delhi, to the millennial city of Gurgaon.

## THE MORPHOLOGICAL CHARACTERISTICS OF A TRADITIONAL HOUSE FORM AT A POST-TRADITIONAL MOMENT: THE *TANEYAN LANJHANG* IN EASTERN JAVA

*Endang Titi Sunarti Darjosanjoto*

This paper will examine the various reworkings of custom, identity and ethnicity that have taken place in the *taneyan lanjhang* — the typical dwelling form of the island of Madura — at the eastern end of Java, Indonesia. Characteristically, within a given residential compound the various buildings are arranged in two rows, facing each other across an open space — the *taneyan*. These are not all “houses,” however. Typically, the basic cluster consists of four buildings with different uses: the mosque or holy place (termed the *langgar*), the “house,” the kitchen, and the stable. The first house, situated next to the *langgar*, is traditionally occupied by the parents, children, and older unmarried daughters. Sons who have passed puberty normally sleep in the *langgar* of the *taneyan* or move to the Islamic dormitory. In some cases further houses, kitchens and stables are developed within the *taneyan*, which then becomes an elongated space (hence the term *taneyan lanjhang*: “long open space”).

In order to earn enough money to expand and improve their dwellings, most Madurese men work away from home — if not on the neighboring island of Java then further afield. Some emigrate to the Middle East and send money home to their families. But this also exposes them to new influences, including patterns of building very different from those prescribed by Madurese custom. Preliminary fieldwork by Darjosanjoto has indicated that this has already begun to have an impact on the traditional Madurese dwelling. Even on the remoter parts of Madura itself it would appear that new house-forms — essentially urban models — are beginning to supplant the traditional buildings associated with the *taneyan lanjhang*. Individual “houses” are being remodeled on new lines, and sometimes a single-family residence of contemporary design will replace a whole cluster of traditional buildings. The *taneyan lanjhang* has, therefore, become the focus of conflict between tradition and modernity.

Does this mean that the traditional dwelling will soon give way to wholly modern designs? At present we lack the information to answer this question. The short research project reported here was undertaken to obtain a clearer picture of recent developments. Focusing on a number of exemplary cases, the layout of the *taneyan* and its associated buildings was recorded, along with the use of internal and external space. This was supported by

unstructured interviews with different family members. It is clear that there has been a weakening of controls over access and contact, which has significantly affected community life. Increasing awareness and understanding of customs and practices has been paralleled by fundamental changes in the design and layout of the dwelling. Any study of the Madurese *taneyan lanjhang* has to take account of the changing attitudes of the local people toward their customs, and in particular toward privacy in the home.

## B.3 LOCAL IDENTITY AND TRADITIONAL BUILT FORMS IN A POSTGLOBAL ERA

### INTRODUCING “ADEQUATE ARCHITECTURE” IN CONTEMPORARY AFRICA: PROJECTS OF EUROPEAN PROFESSIONALS IN GUINEA AND MALI

*Fernando Varanda, Portugal*

*Universidade Lusofona, Lisbon, Portugal*

### DIRT BY DESIGN (OR THE POWER OF PISÉ)

*Laurence Keith Loftin III and Jacqueline Victor*

*University of Colorado and University of Denver, U.S.A.*

### BEYOND REGIONALISM: THE WORK OF GEOFFREY BAWA IN SRI LANKA

*William B. Bechhoefer*

*University of Maryland, Bethesda, U.S.A.*

### RECONCEIVING AFGHAN CELLULAR ARCHITECTURE FOR THE RECONSTRUCTION OF RURAL SCHOOLS

*Donald J. Watts and Cenk Yoldas*

*Kansas State University, Manhattan, U.S.A.*

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### INTRODUCING “ADEQUATE ARCHITECTURE” IN CONTEMPORARY AFRICA: PROJECTS OF EUROPEAN PROFESSIONALS IN GUINEA AND MALI

*Fernando Varanda*

In 1998 and in 2001 this writer, as a Technical Reviewer for the Aga Khan Award for Architecture, visited projects in Mali and in Guinea (Conakry) which had a common trait: they were projects by European architects animated by the intention of introducing more efficient ways of building with local materials. They were, however, based in methods, technologies, and formal references originated in the cultures from which the architects were native — Italy, in the case of the Mali projects, and Finland in that of Guinea's.

Instrumental for the implementation of these projects was the framework provided by NGOs. The one in Mali was initiated by the architect himself, who was originally established in Naples; the one in Guinea by a compatriot of the Finnish architects, a woman whose cultural and, later, humanitarian interests took her from Helsinki to a village in the remote peaks of the Futa Djallon.

This presentation describes the most representative of these projects in the context of their locations and of the history of the architects' work, discussing their formal references, their concern for “adequate architecture” (as part of a general program where “low-energy/ high performance” is the relation to be maximized) and utopian assumptions on the ways to attain their goals.

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A survey was conducted on the local reactions of tenants, professionals, authorities and the general population to the projects. Their probable impact is seen in light of the building scene developed by indigenous initiative. An empiric evaluation is made on the success or failure of these attempts to develop a “new tradition” to replace the “present tradition” of inadequate materials (concrete blocks and tin roofs). It is understood that the “old tradition” (where raw earth and thatch predominate) has little possibility to continue except as tourist-oriented pastiche; or, on occasion, for the restoration or conservation of exemplary buildings and sites, once a consciousness has settled in that a historical past is needed to reassure the identity of these nations.

### DIRT BY DESIGN (OR THE POWER OF PISÉ)

*Laurence Keith Loftin III and Jacqueline Victor*

The post-traditional environment is one with neither a past, nor a clear future. The result is a prolonged and prolonging “immediate present.” One of the driving engines for the rise of this immediate present is a radical evolution of building materials. The production of steel, glass, laminates, composites, and polarized surfaces, to mention only a few, results in architecture without historical reference. This architecture of the immediate present seeks new forms for the expressions of these new materials, and vice versa. Innovation is the only recognizable value.

This debate is called into question by a material that is omnipresent, malleable, and possessing enduring historical and emotional referents: mud. This paper investigates the cultural, social and stylistic developments of mud architecture in France from medieval times to the present post-traditional environment.

In its first section, the paper examines three different regions in France: Bresse, Auvergne, and the Dauphiné. The structures in these regions will be stylistically described, and their unique construction techniques will be elaborated in some detail. Afterwards, current renovations will be discussed, and their continuing viability debated. The second part of the paper then discusses recent construction and experimentation in France using this material. Recent explorations with this material have resulted in architecture which is rigorously modern (post-traditional), yet which retains remarkable empathetic references to the earth, and to the locale. Traditional French methods using this material will also be contrasted with these current explorations.

The paper will make the point that this material, whose use originally arose out of a culture of poverty, is now the subject of intense scrutiny by professionals and cultural entrepreneurs in France and elsewhere. It is also slowly being recognized by academics and material historians that mud can provide new opportunities for a “sustainable,” ecological architecture that is available to cultures nearly everywhere. In this regard, an architecture formed and directed by the complex technology of mud construction may be seen as countermanding the most deleterious aspects of the post-traditional condition. We will indicate the potential of this material to reassert connections to local building

traditions, place and culture. The paper concludes with a discussion of “recognizable materiality” as one potential link between the traditional and the post-traditional.

### BEYOND REGIONALISM: THE WORK OF GEOFFREY BAWA IN SRI LANKA

*William B. Bechhoefer*

*[T]his conflict between the new and the old does not exist for all practical purposes, and . . . it is possible to arrive at a vision of a sane architecture which will be neither old nor new but simply true. . . .*

— Marcello Piacentini (1922)

Contemporary architectural discourse often seems dominated by frenetically sculptural, intensively technological, and relentlessly conceptual work, supported by endlessly complex verbal speculations and explanations. The work of Geoffrey Bawa, however, provides an architectural world of direct and accessible emotional satisfaction, about which Bawa spoke little and wrote less. Working in his native Sri Lanka, Bawa wove together multiple strands of Sri Lankan history and culture, modernist architectural thought, and his own experiences as an inveterate world traveler. Thus his efforts were intimately connected to the physical and cultural landscape of Sri Lanka, even as it opened those landscapes to new experiences brought about by global exchange. As a result Bawa came to be viewed as an inspiration in Asia, where tensions of global and local in a predominately tropical climate seek resolution.

Bawa, who died in May, 2003, considered himself a modern architect, and throughout his career he used modernist principles learned at the Architectural Association in London. However, his exposure to history through travel and study, and his commitment to “good Ceylon architecture,” seem to have made it possible for him to reconcile Europe and Asia in his work, much as in his personal life (as an “in-between”) he, and other Burghers, came to terms with their position in society. Bawa’s extension and reinterpretation of tradition in the context of his affirmation of modernist ideas makes him highly relevant to a generation of architects and clients increasingly concerned with reconciliation of global and local conditions. What is significant is that this discourse is going on all over the world, in both West and East, North and South. In response, Bawa gave lyrical and poetic form to the complexity and contradictions of contemporary architectural quandaries.

Bawa’s work suggests limitations to contemporary regionalist theory in the “postglobal” era that is the subject of this IASTE conference. In particular, dichotomies such as “new and old,” “traditional and modern,” or “local and global” are increasingly unsatisfactory in describing current conditions. Rather than using regionalist theory as a vehicle to discuss Bawa’s architecture, the paper will use his buildings as a means of examining regionalist theory and to suggest its future. Sources for the discussion are the author’s personal meetings with Bawa and visits to his projects, informed by the recent publication of Bawa’s complete works by architect David Robson.



## RECONCEIVING AFGHAN CELLULAR ARCHITECTURE FOR THE RECONSTRUCTION OF RURAL SCHOOLS

*Donald J. Watts and Cenk Yoldas*

Afghanistan's legacy of a quarter century of war is a devastated infrastructure and an impoverished, predominantly illiterate population. Nowhere are the country's needs more prominent than in its rural areas, where a generation of Afghans has grown up without local schools. To address this need, this paper presents an architectural design investigation that seeks to synthesize traditional social-cultural and formal-spatial attributes with the deployment of more refined material and construction capabilities increasingly available worldwide. Specifically, the investigation involves studying traditional Afghan mud-brick vaults using new analytic tools. Through this process, it seeks to understand traditional practice in new ways, leading to new design propositions. In the spirit of George Kubler's thesis of invention and variation, it argues such new design outcomes will retain authenticity because they spring from a process rooted in the experience and knowledge of tradition.

The investigation primarily involves the integration of globally renowned methods of site-based hand-pressed stabilized mud brick with simple computer-aided architectural- and structural-design methods. Application of this adapted construction practice will focus on small-scale, single-story building clusters suitable for schools. Alternative prototypical sites in rural Afghanistan serve as representative locations.

The design proposals start with an analysis of the traditional single-cell mud-brick vault, common in Afghanistan, which is then redesigned using new tools and pressed-brick construction capabilities. The new vaulting is studied by structural modeling for both static and seismic stability and undergoes thermal analysis for effective energy performance, but its detailing is adapted from vernacular traditions. Structural, thermal and constructional parameters are then extended to consider the design of a simple cluster of vaulted cells capable of supporting a single-classroom school. Natural light becomes an important issue as part of this combination of cellular vaults, and issues related to it must be resolved while addressing structural, thermal, constructional and drainage concerns. The single-classroom cluster is then expanded into progressively larger building clusters associated with the needs of rural schools of diverse size and location.

In summary, this project addresses the serious educational needs of rural Afghanistan by adapting successful low-cost but high-labor construction techniques that can result in safer, better-performing structures. We intend to implement these concepts through the support of the Afghan Ministry of Higher Education. The emergence of a new school of architecture in Afghanistan is seen as the ideal incubator for the next phase of design implementation. A school of architecture in Afghanistan must engage the issues of tradition and globalization in terms of its own culture. Implementation of our proposal would reinforce such a critical investigation, and could make an important contribution to the pedagogy of the new school.

## C.3 POST-TRADITIONAL / POSTGLOBAL

### GLOBAL ARCHITECTURE AND LOCAL IDENTITY: THE EMIRATE OF DUBAI

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### MEXICO CITY AS A POST-TRADITIONAL AND POSTGLOBAL PLACE

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### THE GLOBALIZATION OF ARCHITECTURE IN BEIRUT

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### POST-TRADITIONAL? POSTGLOBAL? POSTPLACE! EAST ASIA REAL ESTATE ONLINE

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### GLOBAL ARCHITECTURE AND LOCAL IDENTITY: THE EMIRATE OF DUBAI

*Samia Rab*

This paper focuses on two apparently contradictory aspects of urban development in two distinct parts of the Emirate of Dubai that are equally contributing to the city's developing cultural identity: the creation of modern architectural icons to define the identity of this emerging global city (such as, the Burj al Arab and the Mina A Salam at Manidat Jumeira); and the desire to return the city's remaining historic areas to an illusion of an earlier period (such as evident in the restoration of the Al Bastakiya and Shindagha districts).

Through case studies, the paper examines the unique path pursued in developing new architecture and in treating cultural heritage that simultaneously advance Dubai's search for global identity in a developing world region. It illustrates how the new projects are establishing visual connections between the growing economy of Dubai and an abandoned/threatened historic core. The resulting counterbalancing of physical elements in the cityscape represents multiple aspirations of Dubai city, and may be viewed as either pastiche replication of "traditional" architecture and/or a deviation from the international norms of architectural conservation.

This paper searches for the means by which a direct relationship can be established between the building, the site, the individual, and the community, and it questions international norms in architectural and urban conservation that remain focused on restoration of the past. It outlines the myriad chal-

lenges in maintaining cultural identity that may be threatened by globalization and homogenization, and in addressing the stewardship dilemma when treating historic properties.

This paper aims to broaden the scope of contemporary discussion on the state of architecture by indicating the variety of ways in which architecture can help maintain cultural and place identities and challenge the commonly held notion that, in the Middle East, the impetus for architectural interventions is pure financial incentive.

## MEXICO CITY AS A POST-TRADITIONAL AND POSTGLOBAL PLACE

*Maria Moreno*

In this paper I will analyze the ways in which Mexican identity is presented and represented in Mexico City's public spaces through visual and material culture. The perspective of analysis asserts that local expressions are neither representations nor cases of global popular culture, but that under the conditions of globalization, the local is the global (Fabian, 1998). I will focus on two areas in Mexico City: the historic downtown, because this place is presented as the site that embodies the nation in the marketing of the city identity; and the Santa Fe area, since this is the largest transnational urban project in Latin America.

Mexico City is currently being reshaped in the context of competing articulations of the global, and by internal social, political and economic relationships. Its spaces have been renegotiated and reframed due to the changing nature of the city's conditions — including, on the one hand, unrealized economic growth rates, escalating social polarization, spatial segregation, and a climate of urban violence; and on the other, an increasing democratization, a growth in social awareness on the part of its inhabitants, and rising political participation.

Mexico City is becoming an increasingly important metropolitan force in the financial and productive networks of the global economy, and, like other globalizing Third World cities, it is a hub of economic and cultural activity. But in the process it is following a pattern of globalizing Third World cities described by Saskia Sassen (2002), in which the growth of global management and services activities has led to a massive upgrading and expansion of specific areas, even as other large portions of the urban area fall into deeper poverty and infrastructural decay.

Like other megacities of the periphery, Mexico City also plays an important role in a new cross-border urban system. This involves a need to understand not only how forces operating at the global scale have affected the ways the city is imagined and constructed, but also how the global has been contested by the local. It is important, therefore, to acknowledge that the evolution of Mexico City, as a pivotal location linking the Mexican to the global (or at least North American) economy, has contributed to the "production" of globalization.

In this paper I will examine these urban processes as signifying processes, which make evident contestation or complicity

toward hegemonic globalizing forces. I will explore the question by analyzing the elements that constitute the creation of cultural identity. On the one hand, these include the products for sale in the street markets, the ways in which these products are displayed and marketed, the old buildings that the government has decided to preserve and restore, the new buildings that are being constructed, the sites that are photographed for tourist promotion, and the city created by the media. On the other, it includes spaces which manifest contestation and resistance.

I will shed light on the similarities and differences between these places, showing how the complex connections between identity and place are visually and materially manifested in Mexico City's historic downtown (as a post-traditional space), and in the Santa Fe area (as a postglobal space).

## THE GLOBALIZATION OF ARCHITECTURE IN BEIRUT

*Sawsan Saridar and Hisham M.A. Elkadi*

Marked by multiculturalism, during the last hundred and fifty years Beirut has changed from a medieval city to a "Mediterranean bourgeois city" (Saliba, 1998). Today, recovering from the Lebanese Civil War (1975–1990), the remaining old city of Beirut is struggling between the "traditional" style of the early 1920s to late 1940s and the "global" forces of present architectural trends (Arbid, 2002; and Khoueir, 2000). This local/global tension has had a major impact on the orientation of architectural gestures in the city (Lewis, 2002). Some new structures replicate or attempt to blend with the existing "traditional" building stock; others express a "form-follows-technology" approach. Meanwhile, the internal socio-political as well as economic power game(s) behind the adoption of different aesthetic stances remain largely invisible (Rowe, 1998).

This paper will portray the development of office buildings in Beirut during the last hundred years, with specific regard for the impact of its multicultural environment. Today, however, the tension between global and local architecture also manifests itself in arguments about sustainability and the division between economic and environmental values. In the era of global aspirations, sustainability, green design, and energy-efficient architecture remain high on the agenda. Yet, for many, the essence of such a green agenda contradicts, in its essence, globalization values (Deda, 2003; Ibelings, 2003; Smith, 2002; and Tzonis et al., 2001).

The design of office buildings, seen as symbols of global economy in many parts of the world, are at the forefront of the above debate (Gissen, 2003 and Forster, 2000). The paper investigates frictions between adopting architectural symbols of globalization and pursuing a more environmental, climatic, and energy-efficient awareness within the Lebanese context. Thirty-five office buildings of different dates of construction are analyzed. The analyses aim to mark out the best case scenarios of architecture practice in different times and contexts, and highlight the factors that influence present thresholds of architecture development in the city.

## POST-TRADITIONAL? POSTGLOBAL? POSTPLACE! EAST ASIA REAL ESTATE ONLINE

*Mark Elliot*

Today much attention focuses on Pacific-rim urbanization. Where skyscrapers are displacing traditional dwellings and sunbelt-style developments are consuming forest at the urban periphery, the changed context of global capital accumulation is perhaps nowhere more evident. Indeed, in East Asia entire urban regions are being refashioned as generic spaces of accumulation. "Footloose" capital and floating cultural signifiers reshape the spaces of these cities. Liberated from layered histories and tradition, real estate development not only concretizes in built form the aspirations of an emergent capitalist class, but underscores the concurrent emergence of a generic global sensibility as a function of disemplaced capital rather than a material legacy of culture.

This paper examines place-making in East Asia by surveying English-language real estate promotions communicated via the Internet. The objective is twofold: to inventory the images and messages used to target an emergent global consumer class; and to relate them to Western-origin planning and architectural motifs that provide the literal and figurative building blocks of the new generic urban spaces of capital. Does such contemporary development in East Asia represent another iteration of the commercial entrepôt, or does it signal an epochal change in global urban culture? The paper argues that concurrent processes of place-making and identity-negotiation suggested by cities such as Kuala Lumpur and the "new" region of Pudong (near Shanghai) signal a cultural discontinuity. In such places, Western motifs are self-consciously recontextualized and deployed to brand urban space as globally generic.

The symbols and associations embedded in real estate promotions reflect the cultural aspirations of a privileged class of networked global citizens who enjoy unprecedented access to opportunity and leisure, and who seek locations where they can exercise these prerogatives. But the sunbelt-theme community outside Kuala Lumpur, for example, is no ersatz derivative. On the contrary, in plan and form it reflects homogenized global real estate market forces, while its Western-derived images of family and recreation position it as a post-traditional investment commodity. This picture of East Asia (literally) offered through websites reflects the generic character of global accumulation today. In this regard, place-making has become analogous to the recombinant identity of the networked class; newly liberated from cultural tradition, a self-reflexive "consumer" identity emerges as its primary source of meaning.

In this sense, urban East Asia appears neither Eastern nor Western. The city itself, searching for identity amid institutional dissolution, is a space of mediation between architectures of the mediasphere and every individual's "lifeworld." The deeply contextual history of tradition is exchanged for a consumer-class affiliation which annihilates cultural difference. While this survey of real estate development websites underscores the role of the Internet as a paradigmatic medium of cultural exchange, it also suggests that, particularly in the East, the city itself exists as an emplaced material analog for a disemplaced global culture of consumption.

## A.4 IDENTITY, HYBRIDITY AND HISTORY

### PARS IN DUBAI AND DUBAI IN PARS: A PROBLEM OF IDENTITY

*G. H. Memarian and Frank E. Brown*

*Iran University of Science and Technology, Iran, and Manchester University, U.K.*

### A QUEST FOR HYBRID IDENTITY AT KADIRGA-KUMKAPI IN ISTANBUL

*Ipek Yada Akpınar and Semra Aydinli*

*Istanbul Technical University, Turkey*

### THE LANDSCAPE AS GUARANTEE OF LOCAL CULTURE: CASTLES AND THEIR PERTINENCE IN THE REGION OF TARTOUS, SYRIA

*Palma Librato and Mohamed Saidi*

*Polytechnic School of Bari, Italy*

### HYBRIDITY IN TAIWANESE ARCHITECTURE BUILT DURING THE JAPANESE PERIOD

*Chao-Ching Fu and Ming-Chih Tsai*

*National Cheng Kung University, Tainan, Taiwan*

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### PARS IN DUBAI AND DUBAI IN PARS: A PROBLEM OF IDENTITY

*G. H. Memarian and Frank E. Brown*

Originally a province of old Persia, the Pars region of Iran once extended further than it does today, taking in the north and northwestern sides of the Persian Gulf. The province had a close economic and cultural relationship with Kuwait, Bahrain (which was a part of Iran), and present Imaret. Persian architecture exercised a great influence on these neighboring countries. Thus it is, for example, that the courtyard houses of Dubai, with their *badghir* (wind-catchers) are very similar to those along the northern side of the Persian Gulf in places such as Bandar-al Lengeh. Likewise, a number of architectural terms have common Persian roots; and conversely, various Arabic terms are widely used by the people of Bushire and in Khuzistan province.

In the past two decades a number of Arab sheiks have moved to the province of Pars, where they have invested in property development. This is especially true of the center of Shiraz at the heart of Pars. Buildings have also multiplied on the west side of the city. This has led to a shift in architectural culture. After eight years of war with Iraq, there was great demand for reconstruction, and foreign investment was welcomed. Overseas firms continue to invest heavily in building development. At the same time, Iranian architecture has come to face a problem of identity, and a

policy of investment by foreign companies has exacerbated this problem. The Maali Abad quarter of Shiraz, once a tranquil area of the city with large gardens facing the Drak mountains to the south, is being overwhelmed by construction work.

The paper will illustrate the changes in architectural style from the historic center to the new districts. It will also make a comparison between vernacular and modern architecture and between Pars province and Dubai.

## A QUEST FOR HYBRID IDENTITY AT KADIRGA-KUMKAPI IN ISTANBUL

*Ipek Yada Akpınar and Semra Aydinli*

In the last half century the metropolises of Western Europe as well as developing countries such as Turkey have witnessed major economic, social and urban changes. In Istanbul, urban reconstruction and the emigration of the non-Muslim population to Europe deprived the city of much of its cosmopolitan aura starting in the mid-1950s. In the Kadirga-Kumkapi district, migration in and out of the city, urban reconstruction, and touristic renovation projects have converted a multicultural, spontaneously developed urban pattern into a more unified, homogenous, national metropolitan area populated by immigrants from Anatolia. Using a set of two-step interviews, our paper analyzes the larger pattern of spatial transitions in the city through an examination of this former ethnic-religious (Greek, Armenian) neighborhood on the Marmara seafront of the historic Istanbul.

In the mid-twentieth century, following the departure of a large number of non-Muslim families from the district because of the so-called Turkification project, its old timber and stone houses were put up for rent to recent migrants from rural areas. Attracted by lower rents, Kadirga-Kumkapi became a district mainly for newcomers, and its existing traditional houses were divided and subdivided into small rooms suitable for one or two people to live in. In this way the urban pattern of what was once a multicultural, multiethnic neighborhood was altered so that it became dominated through a process of chain migration by Turks, most of whom were born in the eastern provinces (Malatya, Elazig, Kastamonu, Mardin, Batman and Tokat). Contrary to the affection native Armenians once felt for the Kadirga-Kumkapi district, these immigrants did not feel the same attachment to its physical environment. As a result, this neotraditional environment today exhibits a hybrid identity in which symbiotic images of Istanbul define a unique time and space relation.

We begin our analysis of the transformation of the urban identity of Kadirga-Kumkapi into a hybrid form by a comparative analysis of photographs and historical maps, revealing its social structure in the past and today. A summary of the two-step interviews with inhabitants of sixteen historical houses located in 26 plots (practically 47 households) is then given. The inhabitants describe their daily life and present conditions, social conditions and future plans. The interviews also provide insight into the pattern of rapid rural immigration toward Istanbul and the emi-

gration of Armenians toward European cities, or their removal to upper-income residential areas in Istanbul.

Focusing on certain contextual circumstances such as the power of geography, a rich variety of social actors, value systems, and lifestyles, our paper investigates different configurations of the spatial character at Kadirga-Kumkapi. Examining the existing spatial organization and social structure in Kumkapi gives a broader understanding of the spatial formation of a traditional environment. Addressing the various reworkings of identity and ethnicity, the paper explores the built history of peoples and places, and their relevance in the post-traditional moment.

## THE LANDSCAPE AS GUARANTEE OF LOCAL CULTURE: CASTLES AND THEIR PERTINENCE IN THE REGION OF TARTOUS, SYRIA

*Palma Librato and Mohamed Saidi*

The landscape, with its great inertia, is often a guarantee of local culture, protecting against transformation induced by monocultural globalization. These processes can today be seen in Syria, a geographical and historical junction region where several civilizations have succeeded in superimposing their forms and implanting their ideas. In particular, in the territory of Tartous on the coast transformative actions through history have created a landscape in continuity.

The landscape in the Tartous region is dominated by Crusader castles, fortresses and towers. Originally, these had a defensive rather than an aesthetic objective. But the system of fortifications today measures the exact dimensions of the landscape. The reading of such a strongly stratified landscape consists first of comprehending its formation, and then its transformation and successive mutations through its long multicultural history.

Aside from fortifications there are many signs of such history. Among these are dry stone walls that delimit landscape terraces and establish a subdivision of property. These extend along the hills, guaranteeing a system of transverse division and providing long-term structure to the terrain. Such elements are part of the constructive tradition of the place.

In the territory of Tartous there are actually two systems of fortification — one belonging to the Franks and the other to the Ismaelians. In addition, the region of El-Qadmous (the Ismaelian region) was protected by its geomorphology and difficult accessibility. Castles belonging to the Ismaelian system were called “Al Khawabi,” which means “caches” or “shelters.” They were constructed to protect the Ismaelian population and zones of production.

The Franc castles were generally built near crossroads, mountain passes, and main roads. Their role was to protect access to the coastal band. They were generally occupied by important garrisons, such as those at the castles of Al Marqab and Areimah (ARIMA). The Krak of the Knights (Qa'at Al Hosn) controlled the pass connecting the valley of the Oronte with the vast plain that spreads between the mountains and the sea. The castles and fortresses of Areimah, Safita, and the Colé also guarded strategic defense points.

The castles of Yammour were previously a Roman *castrum* (Castellum Rubum). During Roman times they controlled routes that went from the city of Tortose (Tartous) to the other Roman city of Rafanea. These castles were built on strategic high points for the defense of the territory. The territorial system of the time of the Crusades recuperated some of these preexisting structures (castles, *castra*) of Roman and Byzantine times, and reused them by including them in another system of hierarchy. But in every historical time, a system of structuring the territory brought new structures. In general, it involved recuperating or reusing certain existing ones and abandoning those that didn't correspond to new modes of organization.

Taiwanese building tradition and an important part of cultural heritage. In the fashion of conservation and adaptive reuse, hybrid architecture built during the Japanese period is coming to possess new significance, and will play a new role in the construction of the future built environment. Based on the historical review in the first aspect, we will propose some suggestions for the built environment surrounding hybrid architecture built during the Japanese period.

## HYBRIDITY IN TAIWANESE ARCHITECTURE BUILT DURING THE JAPANESE PERIOD

*Chao-Ching Fu and Ming-Chih Tsai*

Hybridity, a significant result of the cultural interchange and diversity, is one of the primary characteristics of colonial architecture. In a colonial territory, hybridity in architecture was regarded as an indispensable measure for both the colonizer and the colonized. The duality of such hybridity was strong, but only representing social status but also the negative face of colonial identity. Thus, in the past, a great deal of hybrid architecture built during colonial periods has been destroyed because of its negative associations. But now people have realized that this architecture is an important building “tradition” and influence on the surrounding environment. Taiwan is a special case in which to study hybridity in colonial architecture, and the significance of hybridity in Taiwanese architecture — especially residential houses built during the Japanese period (1895–1945), which haven't yet be explored in depth — will be the main focus of this paper.

The paper discusses this topic from two perspectives. First it will provide a historical review and interpretation of hybridity in Taiwanese architecture during the colonial period. We will classify these buildings according to the social status of their users, and then make a thorough inquiry into the connotations of hybridity and the relationship among them. The first group of buildings we will study belonged to the colonizers. The Japanese colonial government introduced a Western building tradition and architectural language into governmental buildings, providing the origins for hybridity in Taiwanese architecture. The second group of buildings belonged to the Taiwanese local elite, known as “the third realm,” who usually occupied lower positions in colonial government. Their residences evinced a strong hybridity, and became the referents for the houses of many common people. Finally, the houses of the common people were influenced by both the colonizers and local elite.

The second aspect of our paper is an investigation of architectural hybridity in Taiwan's contemporary architecture. As mentioned above, concern for national identity led to the demolition and destruction of many hybrid buildings in Taiwan after 1945. But now they are being reexamined as part of the

## B.4 CONFLICT, RESISTANCE AND SPACE IN A POSTGLOBAL ERA

### CARCERAL CANTONMENTS: SECURING THE OUTPOSTS OF EMPIRE

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### POLICE PRAETORIANISM AND NEW ARAB “CULTURAL EMANCIPATION”: THE CONTRADICTIONS OF URBAN SEC- URITY POLITICS AND ILLIBERAL GLOBALIZATION IN CAIRO

*Paul Amar*

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### LAYING SIEGE TO A CAPITAL CITY: BAGHDAD UNDER U.S. OCCUPATION, MAY 2003 AND BEYOND

*Sofia Shwayri*

*New York University, U.S.A.*

### TANGIBLE MILITARY SITES VS. INTANGIBLE MEMORY: BAT- TLEFIELDS ON THE ISLAND OF KINMEN

*Hui-Wen Lin*

*National Cheng-Kung University, Taiwan, Taiwan*

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### CARCERAL CANTONMENTS: SECURING THE OUTPOSTS OF EMPIRE

*Mark Gillem*

In this postglobal order, dominated militarily by the United States of America, fundamentalism and imperialism are meeting head-on in collisions across the globe. These sites of violent engagement are a testing ground for a new spatiality based on a psychology of fear and the projection of imperial power. More than a decade since the end of the Cold War, the United States still occupies more than one thousand military sites outside its homeland and spends more than \$10 billion annually in military construction — making the Department of Defense the largest builder in the world. While the fear of locals protesting against the expansive presence of military installations is driving down the number of overseas bases, the fear of terrorism is driving up the size of the bases that remain. In what seems to be a classic case of “fighting the last war,” new planning directives applicable to all U.S. military installations focus on increasing the standoff or setback distance from perceived threats. But this strategy preceded 9/11; indeed, it dates to the 1996 bombing of Khobar Towers in Saudi Arabia. Apparently, since the extensive damage at the Khobar Towers complex could have been minimized had there been more distance between the source and its target, the default position has been to require greater distance between

automobiles and buildings. Put simply, new policies require extensive setbacks from roads and parking for nearly every building on a U.S. installation. When fully implemented, the only logical conclusion will be increasingly sprawled out compounds, whose perimeters will be even more difficult to defend.

In this paper I reveal how these outposts of empire are planned and built and the ways in which their architecture has changed since 9/11. In section one, I look at where empire’s reach has recently expanded, with a specific focus on the Middle East. This is where Mary Kaldor’s “New American Militarism,” with its asymmetric threats, has led to a revolution in military affairs dictating a need for more mobile, more high-tech, and more precise fighting capabilities. In section two, I reveal how this revolutionized military is promulgating an architecture of fear based on increased setbacks and enhanced surveillance — both internally and externally. Jeremy Bentham’s panopticon, a structure in which a single jailer could use mirrors to watch more than two thousand prisoners, is the unacknowledged prototype. Eventually it was realized that the jailer need not even be in the watchtower; an implied presence could control behavior just as effectively. Thus, as Foucault wrote in *Discipline and Punish*: “. . . at the periphery, an annular building, at the center a tower. . . . All that is needed then is to place a supervisor in (the tower) and to shut up in each cell a madman, a patient, a condemned man, a worker, or a schoolboy. Visibility is a trap.” But what are today’s cells? The buildings built under an architecture of fear? The bases developed for an expanding empire? Or the nation-states that find themselves under the disciplinary gaze of what Hardt and Negri have called the reluctant empire?

### POLICE PRAETORIANISM AND NEW ARAB “CULTURAL EMANCIPATION”: THE CONTRADICTIONS OF URBAN SEC- URITY POLITICS AND ILLIBERAL GLOBALIZATION IN CAIRO

*Paul Amar*

This paper will review my recent efforts to assess urban police in today’s Egypt as cultural actors and as institutionally autonomous agencies. I have been investigating recent shifts in police actions and security politics in Cairo that raise new questions about the politics of Arab culture and about the nature of change in globalizing cities of the Middle East. What new roles do urban police forces play in articulating “Arab traditions” and deciding what aspects of “globalization” menace these traditions? And what urban and transnational actors and structures, intersecting in today’s Cairo, have shaped the ascendance of police praetorianism?

The word praetorianism derives from the institution of the Roman praetorian guard, a force that could overthrow the Senate or state institutions in order to rescue the emperor during times of insecurity or chaos, or that could rescue the “nation” from state corruption, fractiousness, or foreign interference. Twentieth-century military coups in Latin America and Africa, and in the Middle East to a lesser extent, often described themselves as praetorian interventions against ineffective, foreign-

dependent, or politically intolerable regimes. However, the contemporary Egyptian praetorianism I consider here is based in the police rather than the military and targets public citizenship rather than state institutions. I argue that this unique kind of urban-grounded, transnationally linked national-security campaign aims to emancipate the Arab nation and its culture from global perversions in a way that appropriates elements of global humanitarian cultural-justice politics, but that twists these into an authoritarian urban social-control apparatus.

Fieldwork reveals that police in Cairo have been increasingly targeting globalizing sexualities as a primary national-security menace. As part of this effort, the police identify targets in specific gender/racial/religious categories and then link them with certain “high-risk” urban territories where cross-national, cross-class, and mixed-gender forms of contact are seen as perverting, criminogenic influences. Just as the war on terror threatens to become hegemonic internationally, I have been surprised to witness that in Cairo counterterror campaigns against religious radicalism seem to have been partially suspended, and replaced, folded into, and/or strongly resisted by this alternative national-security campaign.

The new police campaign is inscribed within an anti-globalization politics with a particularly Egyptian urban geography. As part of this effort, black Sudanese refugees are (mis)identified as sex workers and bearers of AIDS in the slums of Imbaba; middle-class Arab women anti-war protesters are rounded up and charged as prostitutes in Tahrir Square; the Internet is policed as a realm of diabolical seduction at the American University; foreigners and young men in nightclubs and on the Nile boardwalk are targeted as a homosexual scourge; secular and Islamist dissenters face juridical challenges to their marriages and sexualities at Cairo University; and globalizing spaces, from malls to heritage sites, are becoming battlegrounds between the imperative to preserve local gender traditions and incentives to sell sexy global consumerism.

Has a relatively consistent and qualitatively new street-level cultural politics (rescuing ethico-nationalist traditions from globalizing sexualities) indeed been articulated within the Vice, State Security, and Drug Police forces in Cairo? What new cultural and/or normative identities and values are articulated by this security doctrine, and to which particular bodies and spaces do they adhere? To what degree have police selectively appropriated both international counterterror and even humanitarian “cultural-rescue” frameworks to carve out a sphere of unaccountability and autonomy? And to what degree does this hypernationalist project set police against or alongside the interests of the local state and urban elites, who are pursuing alternative projects vis-à-vis globalization?

Two years of ethnographic fieldwork among police officers in Cairo, combined with recently updated interviews with local and state officials, representatives of legal-aid NGOs, and members of criminalized communities, have revealed accelerating shifts in police and security practices. It has also raised new questions about the impact both of counterterror campaigns and transnational neotraditionalist politics on the socio-political fabric of this megacity, where globalization is experienced as a cultural and criminological trauma, as well as political-economic transformation.

## LAYING SIEGE TO A CAPITAL CITY: BAGHDAD UNDER U.S. OCCUPATION, MAY 2003 AND BEYOND

*Sofia Shwayri*

On April 9, 2003, Saddam Husayn’s statue was toppled in al-Firdouz Square in Baghdad, providing a formal end to three decades of Baathist rule. The event also marked the beginning of a U.S. takeover of the presidential palaces and security buildings that were mostly built by the deposed president for his own private and family use and for hosting foreign dignitaries. In the months since, the fate of these buildings has been symbolic in a larger sense, as the buildings, regarded both by locals and nonlocals as spaces of authority, have been occupied by a new power.

Husayn’s former presidential palaces are huge complexes. The largest covers an area of about four square kilometers and is surrounded by high walls and fences that create a clear boundary between authority and the governed. Though most of these complexes are residential, they also house a variety of government functions. In addition to taking over these palaces, U.S. forces have now established military bases at airports and air bases, and checkpoints have been set up at various street intersections, effectively closing down some streets for private use. All in all, the Iraqi capital has been turned into a huge militarized zone.

By end of the summer of 2003, there were about sixty military bases in Baghdad. However, rising resistance to U.S. occupation soon necessitated the strengthening of some of these, especially the headquarters of the Coalition Provisional Authority. Eventually a “green zone” emerged, further separating the occupier from the occupied — and at the same time reducing the number of bases to 26. Then, on February 9, 2004, a spokesman for the American forces announced plans to bring to eight the number of bases in Baghdad. But the plans also involved strengthening the periphery of a security zone, a model to be replicated in other Iraqi cities.

Based on newspaper accounts, this paper will examine the spatial transformation of the Iraqi capital, as control has shifted from an internal authoritarian regime to an external occupying power. It looks at how Baghdad is now a city under siege, and how its occupying power has modified its positions in and around the city. The paper will argue that The U.S. selected spaces of authority purposely to maintain the image of control, as well as to detach the occupying authority from the daily life of the Iraqis — goals to be maintained and strengthened by controlling the periphery of the capital.

## TANGIBLE MILITARY SITES VS. INTANGIBLE MEMORY: BATTLEFIELDS ON THE ISLAND OF KINMEN

*Hui-Wen Lin*

This paper will deal with the references to the memorable places and sites built or constructed for military purposes on the island of Kinmen in the Taiwan Strait. From 1949 until November 1992 Kinmen lived under military control, and for nearly twenty of those years it lived under actual threat of shellfire. This research will focus on the most influential of the battles that spatially transformed the island, events such as the “Gu-Ning-Tou Engagement” and the “8-23 Artillery Bombardment.” It will look into the relics that remain on the battlefields of these conflicts — military camps, fortresses, tunnels, trenches, sentry posts, etc. — to investigate how such sites are related to memory.

Architectural space plays a powerful role in the survival of memories. Concerning the nature and operation of such memory-places on Kinmen, the paper will discuss how past battles contribute to the living community today. The author will also tackle the conflicts and contradictions between the tangible heritage of battlefields and more intangible forms of memory by introducing the idea of an official program to conserve heritage and cultural memory. As part of this program, it would be important to ask which places/sites are most significant as the sites of different cultural memories. Situated between China and Taiwan, Kinmen has witnessed great changes during the past three hundred years. Most recently, military rule has been replaced by civilian rule, martial law has been lifted, and the island has been opened to tourism. Residents of the island will have to face all these changes in defining their sense of heritage.

The paper will investigate a number of other points as well: conflicts and contradictions between actual events of battles and memories of them; issues of military memorial sites; ethical issues surrounding present cultural contexts; the meaning of cultural memory as recollected and reconstructed by individuals; and the possibility of “countermonuments” that rethink approaches to former military sites.

## C.4 THEMING AND TOURISM

### SIX SITES OF RESISTANCE IN DISNEYLAND AND SINGAPORE: UTOPIA OR EUPHORIA?

*Eunice M.F. Seng*

*Columbia University, New York, U.S.A.*

### INHABITING SIMULACRA: THE REIMAGINING OF ENVIRONMENTS IN JAPAN

*Nelson Graburn*

*University of California, Berkeley, U.S.A.*

### POVERTY IN/AND THE THEME PARK: THE AUTHENTIC RE-CREATION OF SLUM HOUSING FROM AROUND THE WORLD

*Romola Sanyal*

*University of California, Berkeley, U.S.A.*

### MONSTERS IN THE CLOSET: THE AESTHETICIZATION OF POVERTY IN HABITAT'S “SLUM THEME PARK”

*Gareth Jones*

*London School of Economics, U.K.*

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### SIX SITES OF RESISTANCE IN DISNEYLAND AND SINGAPORE: UTOPIA OR EUPHORIA?

*Eunice M.F. Seng*

In the years immediately following World War II the imminent crisis faced by many nations was the reconstruction of their cities. Amid this global fervor for reconstruction and decolonization, two culturally different spaces emerged: Disneyland, a privately owned theme park; and Singapore, a modernizing city preparing for self-government. Constructed from a tabula rasa, and designed for new communities of survivor-citizens, the two both places were conceived as realizations of postwar utopias. However, the flip side of their utopian visions has been a euphoria over technology and progress that has enabled the production of total environments, where individuals constitute only an undifferentiated mass.

When Singapore became an independent nation-state in 1965, Disneyland had already been recognized as such a totalizing environment, a simulacra par excellence of late-capitalist America. However, ever since William Gibson pronounced Singapore “Disneyland with a Death Penalty,” and Rem Koolhaas called it a “Barthian slate” in 1993, no subsequent critic has been able to avoid the formal and semiotic parallels between the “tropical city par excellence” and the American theme park.

But why are these two utopias, despite their totalizing tendencies, duplicable and desirable urban paradigms? Highlighting the symmetry between these two controlled environments, this paper will examine six “heterotopias” produced during the construction of Disneyland and Singapore: Island, Garden City,



Housing, Leisure, Travel and Technology. These “other spaces,” or sites of resistance, continue to inform the patterns of settlement, forms of organization, and styles of architecture envisioned by their original authors. They are shaped by the individuals or collective groups who negotiate and appropriate the planned spaces within the city through their practices and everyday tactics.

The task of this paper is to identify the collective for whom the utopias of Disney and Singapore were constructed, and to reveal the political projects which give them meaning and insist on their continual reconstruction alongside the onslaught of globalization. It is also a reflection of the historical, political and socioeconomic forces which shape the spatial adaptations and negotiations as they continue to exert their presence in the urban environments of Disney and Singapore. Most importantly, “Six Sites” is a reconsideration of the totalizing inevitability of these particular Cold War utopias.

### INHABITING SIMULACRA: THE REIMAGINING OF ENVIRONMENTS IN JAPAN

*Nelson Graburn*

Japan has long been characterized as a nation good at copying the foreign — with the implication, or accusation, that this indicated a lack of creativity or authenticity. Yet, the concept of authenticity as the opposite of a copy, as used in Western discourse, is of little concern for Japanese people. In their continuing fascination with the foreign, and in response to a government policy of *kokusaika* (“internationalization”), Japanese have attempted to travel abroad, learn foreign languages, customs and cuisine. They have also tried to introduce the foreign to Japan itself, which they label *kokunai kokusaika* (domestic internationalization).

This paper will examine the complexities of “authenticity” with respect to new built environments in Japan. The paper will focus on two sites in particular that help reveal Japanese ideas about foreignness. One is Rituruworudo (Little World) a huge “living theme park” near Nagoya consisting of 24 imported “villages,” twelve of them “inhabited” by imported “native” people (e.g., Tibetans, Taiwanese, French, Germans, Balinese), most of whom are short-term visitors, but some of whom have lived there for more than a generation. With the guidance of these foreign “inhabitants/employees,” each village displays the cuisine, clothing, agriculture, gardening and craft products of its native culture. The other site is Huis Ten Bosch, a new “town” near Nagasaki containing copies of various, mainly traditional, buildings from Holland. A Japanese billionaire developed this project out of admiration for Dutch environmental reclamation of the sea, as a lesson for Japan and the world. In addition to public buildings, hotels, shops and restaurants, he provided housing there for 4,000 Japanese in an environmentally sound habitat.

Both of these megaprojects are in financial trouble partly due to unwanted “objective authenticity,” which detracts from the Japanese visitors’ “experiential authenticity.” The paper discusses the limits of authenticity for the residents, the visitors, and the proponents of these vast projects.

### POVERTY IN/AND THE THEME PARK: THE AUTHENTIC RE-CREATION OF SLUM HOUSING FROM AROUND THE WORLD

*Romola Sanyal*

More than one hundred years ago, in 1889, Paris hosted a World Exhibition. Among the many unique parks and pavilions of the exhibition was one that stood in a strange contrast to the geometric lines of the rest. The Egyptian exhibit was not only unusual in its “crooked” layout, but also in its remarkable ability to represent the authenticity of Cairo by reproducing parts of the city in their most minute details (Mitchell, 1988). So accurate was the translation of Egyptian urban space to the Paris exhibition that the Egyptian delegation traveling to the Eighth International Congress of Orientalists were disturbed at the ability of the French to even import the dirt of Cairo to plaster on the buildings, and so make them look more “authentically” Cairene. Upon entering a replicated mosque, the Egyptian scholars realized that the facade from the outside hid within its interior space, a café where men and women could dance. But the Egyptians visitors, like the Egyptian exhibit itself, were absorbed into the European gaze, as objects to be appreciated for their unusual nature (Mitchell, 1988).

Almost a century later it seems that little has changed in the Western understanding of the people and environments of other nations. This was made evident by the recent opening of Habitat for Humanity’s Global Village and Discovery Center, which displays “poor and dilapidated housing” of Third World countries on a 2.5-acre exhibition ground just outside the organization’s headquarters in Americus, Georgia. Through the project, which has been marketed as a “Slum Theme Park,” Habitat hopes to simulate the experience of poverty in places like Kenya and Tanzania for the benefit of people who cannot (or will not) travel abroad. The park thus attempts to authentically re-create the conditions of slums in the Third World — but with only signs to indicate the presence of real dangers, such as snakes and scorpions, that might plague these spaces. By allowing visitors to “view” poverty from a safe, sanitary distance, Habitat hopes to solicit funds and volunteers for its housing programs around the world.

This paper will explore the implications of re-creating poverty in Habitat of Humanity’s Global Village. It will analyze printed documents and promotional videos describing the Discovery Center to understand the principal motivations of the organization. And then it will engage the different attributes of the Slum Theme Park using a variety of theoretical models. These include the concept of the tourist gaze; the theming of entertainment and heritage parks; notions of American volunteerism and philanthropy; and the idea of the urban-danger zone as a tourist site.

The literature on development studies, while replete with case studies of Western nonprofit organizations serving the urban poor of the South, remains sketchy on the relation of this discourse to that on tourism. The paper will attempt to make this connection by conceiving of the slum theme park as both an “exhibition space” and a “development project.” I will also show how the themes of the park display only the manifestations of poverty, without addressing their root causes; and in so doing, the

organization confuses slumming with squatting and dismisses the complexity of factors involved in processes by which the poor overcome poverty. Furthermore, by encouraging volunteerism, Habitat for Humanity implicitly absolves the state of its responsibility to provide basic shelter for its citizens. Ultimately, Habitat for Humanity feeds into a merely palliative conservative agenda of charitable giving to the deserving poor, and its slum theme park represents not only a perversion of poverty conditions but the reassertion of a neoliberal agenda of altruism, which seeks to cushion the affects of globalization, rather than challenge them.

## MONSTERS IN THE CLOSET: THE AESTHETICIZATION OF POVERTY IN HABITAT'S "SLUM THEME PARK"

*Gareth Jones*

How then are we to understand a theme park devoted to the slums of the development South? Might such a theme park be just another symbol of a postmodern fragmented urbanism to go along with the shopping mall, gated community, and Expo zone — an idiom of the post-tourist gaze? Does it sit alongside Craig Fraser's coffee-table *Shack Chic*, Marjetica Potrc's "Shanty" at the Guggenheim, or even Scorsese's *Gangs of New York* as examples of the aestheticization of poverty? Or might such a park challenge the attributed superficiality of postmodern spectacle, aspire to a connectivity of the global and the vernacular, critique the culture of mass consumption, and expose the tension between image and reality?

This paper attempts to think through the meanings of Habitat for Humanity's Global Village and Discovery Center in Americus, Georgia. This "Slum Theme Park" — so dubbed by Habitat founder Millard Fuller — offers a tour of housing from 35 developing countries, all carefully made from vernacular materials and lacking proper infrastructure. The tour is also "hands-on," with the opportunity for visitors to experience "real-life" poverty by making rudimentary bricks and cooking on kerosene stoves. However, visitors must also be careful where they put their hands, as signs warn of "monsters in the closet" such as poisonous snakes and scorpions.

Based on interviews and participant observation in Americus, the paper considers how the "Slum Theme Park" constructs a narrative of the slum and the mostly boring grind of everyday poverty, and how it reconciles this narrative with ideas of spectacle, consumption, and leisure-tourism. More specifically, it considers how this aestheticization deals with three interlocking tensions. First, how do visitors to the Global Village and Discovery Center, who might themselves be from low-income backgrounds in the development South, relate to the exhibition of poverty as willing participant-visitors? Second, how does the theme park's "slums-of-hope" representation of Christian action, made concrete by a Habitat "show home" at the end of the tour, square with the mass-build "volunteer vacations" organized by Habitat in developing countries? In October 2004 Habitat aims to build 150 houses in Puebla, Mexico. The paper will report on

this volunteer effort and the reactions of Mexicans, whose poverty will serve as the occasion for an extraordinary vacation and collective act of catharsis.

Third, building upon Warwick Anderson's "Excremental colonialism" and Tulasi Srinivas's writing on how contemporary secularism has shifted Hindu attentions from shrine to bathroom, the paper will consider how the aestheticization reworks post/colonial notions of sanitation, hygiene, and morality. Where are the bathrooms in the Slum Theme Park?

## A.5 FORGING HYBRID IDENTITY

### URBAN ETHNOGENESIS BEGINS AT HOME: THE MAKING OF SELF AND PLACE AMID THE ENVIRONMENTAL ECONOMY IN AMAZONIA

*Daniela M. Peluso*

*University of Kent, Canterbury, U.K.*

### BALI AFTER THE BOMB: RECONSTRUCTING SELF, OVERCOMING (POST) GLOBAL CHALLENGE

*Gunawan Tjahjono*

*University of Indonesia, Depok, Indonesia*

### RECLAIMING IDENTITY THROUGH ARCHITECTURE: NEW NATIVE-AMERICAN CULTURAL FACILITIES

*Anne Lawrason Marshall*

*Arizona State University, Tempe, U.S.A.*

### SPATIAL PATTERNS OF ETHNIC IDENTITY IN A POSTGLOBAL WORLD

*Nadia Charalambous*

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### URBAN ETHNOGENESIS BEGINS AT HOME: THE MAKING OF SELF AND PLACE AMID THE ENVIRONMENTAL ECONOMY IN AMAZONIA

*Daniela M. Peluso*

This paper examines the makings of post-traditional environments through processes of urban ethnogenesis among the Ese Eja, an “indigenous” Amazonian group. Notions of self and place are central to how identity is constructed in indigenous Amazonia. Here, I examine how the Ese Eja “past” is selectively reinvented through discourse and appropriated by “participatory” projects in two Ese Eja communities in Peru. This unearthing and reburial of history is then used to “authenticate” the present and its environmental agenda in a postglobal world of conservation moral righteousness. I discuss how in this preliminary phase of urbanization, key notions of self and place — such as territory, community, gender relations, ritual, health and language — inform, and are informed by, the environmental agenda, and tensions and contradictions emerge. This work contributes to research that problematizes simple links between identity and place, often resting on ideas of spatially bounded cultures, “localities,” or territories.

In recent years, the long, inexorable trend toward urbanization in Amazonia has involved an increasing number of “indigenous” peoples. The draw toward cities is powerful and complex. However, indigenous urbanization is a process that mostly begins in rural communities where the need and desire to develop more intense links with the market and national society take

shape. This contemporary phase of indigenous urbanization coincides with the emergence of the environmental service economy, in which conservation and development agendas converge, and which privileges certain forms or representations of indigenous knowledge, organization and control. It also coincides with a prevalent stage in ethnogenesis, one marked by the creation of a pan-Amazonian Indian identity and new political structures in the form of local, national and international indigenous organizations. While much anthropological work in Amazonia has focused on indigenous identity in the context of social and environmental change, scant attention has been paid to the trend toward urbanization. These post-traditional communities have similarly been neglected by indigenous and nonindigenous organizations and development agencies.

This paper argues that the environmental economy intensifies contact between indigenous peoples and towns as well as movement back and forth between rural and urban landscapes. The production of difference within common, shared and connected spaces and how these differences are produced and maintained takes place in a field of power relations that is always already spatially interconnected. Through community interventions such as ecotourism projects there is greater integration and dependency of indigenous peoples with the market economy. These same interventions discourage the hunting, forest extractivism, and swidden-agriculture which ultimately connect people to the land. In addition, the effects of wage labor, physical displacement, secularization, new models of consumption, and the commercialization of culture all contribute to the alienation of people from their communities and the forest that until recently sustained them. As such, the environmental service sector, through its use of “tradition” as social currency, particularly in its development of an international ecotourism market, has exacerbated processes of urbanization, dislocation, and the peripheralization of indigenous peoples.

### BALI AFTER THE BOMB: RECONSTRUCTING SELF, OVERCOMING (POST) GLOBAL CHALLENGE

*Gunawan Tjahjono*

Cultural-heritage tourism, despite side-effects that often offend local values, has to some extent revitalized the economy of traditional communities. In it, “things traditional” — architecture included — gain high priority, and thus become subjects to be produced and reproduced. Meanings derived from such reproductions appear to parallel the development of post-traditional patterns of living within a global network. Thus, the global capitalist network propels the exchange of cultural products in both ways: local and global.

However, Indonesia’s traditional dwellings have, since independence, faced mixed fates. On the one hand, a prime tourist destination such as Bali continues its building tradition by absorbing external influences into an existing architectural framework. And this helps Bali conserve its cultural heritage and

strengthen local cultural identity — whether it was genuinely constructed or not (and regardless of how much it should pay in terms of the social costs of change). But tourism also exposes Bali to global culture, and it has transformed the island's beautiful landscape and unique culture. Today, many traditional environments in Bali have been gradually urbanized, and there are few traditional cultural centers where one can find many well-maintained traditional buildings. Another result is that Kuta and Legian, two beach areas, have turned into domains of global culture, within a traditional cultural framework.

Although Balinese traditional architecture serves as reference for most tourist accommodations — with some beautiful results — this does not help Bali from losing important cultural battles. The Balinese are now struggling to preserve Panglipuran as a traditional village to attract tourists. It is ironic to create a traditional village in this renowned paradise; it only indicates the inability of existing villages to retain their traditional qualities.

The 10/12/2002 bomb blast in Bali has transformed the picture of tourism in Indonesia. The event, which involved international terrorist networks, prompted the Balinese to rethink their identity, in part to restore a sense of self and “other.” Although the national policy on holidays offers more possibility for domestic tourists, and new legislation on local autonomy provides more leverage for local government in making decisions, Bali can no longer depend on its cultural heritage to underpin its local economy. They have suddenly become significant others within the Indonesian cultural framework.

This paper examines post-bomb-blast Bali by focusing on urbanized areas which have undergone drastic changes in lifestyle and built form. Based on participant observation and in-depth interviews with key customary-law keepers, or “guardians of tradition,” to borrow Anthony Giddens's term, the paper discloses the dynamics of cultural exchange that challenge the most sustainable traditional environment in Indonesia. Tradition under pressure appears to be able to adapt, transform and reinvent itself as local and global values collide. Indeed, the Balinese are becoming more sensitive and critical than ever in accepting the role of global capitalism in manufacturing their heritage. Yet in the era of post-bomb-blast Bali, the Balinese are also at a turning point, as they seek and reconstruct the self in order to overcome their dependency on global tourism, both cultural and natural.

## RECLAIMING IDENTITY THROUGH ARCHITECTURE: NEW NATIVE-AMERICAN CULTURAL FACILITIES

*Anne Lawrason Marshall*

Ever since Europeans began to colonize North America, Native Americans have been forcibly removed from their ancestral lands and traditional homes. Many were taken from their families at a young age to be placed in boarding schools, where every vestige of tribal affiliation was erased. Their hair was cut, and their traditional clothing burned. They were given new English names and forbidden to speak their own languages or practice traditional

ceremonies. They ate American food and lived and studied in institutional buildings. In these ways, Native Americans who were not killed by disease or warfare were stripped of their cultural identity and forced to conform to the dominant culture.

A century ago Anglo-Americans in the North American Southwest became interested in Native American culture, at least as it had existed in the past. Archaeologists were enchanted by the ancient architecture at places such as Mesa Verde and Chaco Canyon. Ethnographers went to the pueblos of Zuni and Hopi to observe and record ceremonies, language, food, clothing, oral histories, and architecture. Ethnographers also took many cultural artifacts, including essential religious items. Archaeologists dug up skeletons, pottery, stone tools and weapons, turquoise and shell jewelry, woven reed and cloth items, wood tools and ritual objects, animal remains, and many other culturally affiliated objects.

Not too surprisingly, Native people got tired of being persecuted, and in the 1960s and 1970s they began to protest. One of their demands was a moratorium on the desecration of Native graves and the return of the remains of their ancestors. In 1991 the Native American Graves Protection and Repatriation Act (NAGPRA) was passed, requiring the return of burial remains and grave goods to affiliated tribes. In reclaiming the bones of their ancestors and family heirlooms, Native Americans are reclaiming their identity. Although the bones are reburied, this has created a need to house many other cherished objects, and in many cases Native groups are erecting special buildings to display them. This paper will discuss recent attempts by Native people to reclaim their identity through architecture.

The Akimel O'odham (Pima) and Pee Posh (Maricopa) people built the Huhugam Heritage Center near Phoenix, Arizona, to honor their ancient ancestors, the Huhugam. The Center, just opened in January 2004, will house the community's archaeological and ethnographic collections. Significantly, a collection of 37,000 artifacts from the excavation of a huge Huhugam site, Snaketown, will be moved into the Center from the Arizona State Museum. The Akimel O'odham and Pee Posh people are relieved that this part of their cultural heritage will be returned to them. They are proud of their new facility, whose design integrates landscape and architecture, and incorporates traditional forms made of contemporary materials. A huge semicircular berm, through which one enters, encloses the east side of a courtyard that is bounded on the west by the repository, archives, administration, and museum buildings. The museum building, similar in form to the ancient Huhugam building, Casa Grande, houses the Great Room for community activities. Within the courtyard is an exterior gathering space named the Ballcourt after the ancient ceremonial ballcourt at Snaketown.

The National Museum of the American Indian, which opened in September 2004, was constructed on the National Mall in Washington, D.C., a site of high visibility just south of the United States Capitol. The design of the museum was the result of input from hundreds of Native American leaders and numerous designers led by Douglas Cardinal (Blackfoot). The design expresses certain aspects of Native American cosmology. The

building acknowledges its location near the Potomac River and its integration with nature. Like many traditional Native dwellings, its primary entrance is to the east — to the rising sun. The museum welcomes people in hundreds of Native languages, and includes a cafe that serves a variety of Native foods.

These new cultural facilities offer an opportunity for Native Americans to take possession of their cultural heritage, and to express their Native identity through architectural design.

## SPATIAL PATTERNS OF ETHNIC IDENTITY IN A POSTGLOBAL WORLD

*Nadia Charalambous*

This paper is concerned with the ways in which two ethnic groups in Cyprus — the Greek Cypriot majority and the Turkish Cypriot minority — have coexisted within a given spatio-temporal framework. More specifically, the relation between space organization and social behavior is investigated in order to establish the significance of manmade space for the understanding of both ethnic and social/cultural differences and/or similarities. Furthermore, the paper investigates the ways in which the Cypriot ethnic/cultural identity has been redefined within the contemporary environment.

It seems that space is somehow implicated in the relations between, as well as within, the two groups — or at least the social relations between them. Human societies are spatial phenomena; they occupy spatial regions, and within and between these regions material resources move and people encounter each other. A society has a definite and recognizable spatial order in two senses: first, by arranging people and locating them in relation to each other; and second, by arranging space itself by means of buildings, boundaries, paths and so on, so that the physical milieu of that society also takes on a definite pattern.

Ethnographic studies of domestic space organization (DSO) also suggest that space may play unexpected roles in social and cultural identification. Studies of DSO suggest that cultural features are not only present in space organization but are prime agents of change in patterns of everyday living. These studies suggest that the household is a “sociogram” not of a family but of a social system. Consequently, society will be studied here in order to highlight cultural similarities and differences. At the same time, the most phenomenally material creation of the social behavior of the two ethnic groups, the manmade ordering of space, will be analyzed.

Based on the analysis, the paper will suggest that space is indeed implicated in the formation of ethnic/cultural identity. It will be shown that although the two ethnic groups are made of the same spatial and social “ingredients,” it is their spatial configuration which brings about ethnic identity, which has been both redefined and intensified today. It will be suggested that what we encounter today is not traditional “fixed roots” but a more complex set of “spatial” belongings. Although Cyprus has traditionally been understood as having a stable, if contested identity, the region is now being rearticulated by way of fluid processes and hybrid characteristics.

## B.5 IDENTITY AND STRUGGLE IN A POSTGLOBAL WORLD

### MIGRATION AND RESISTANCE IN THE POSTGLOBAL CITY

*Sarwat Viquar*

*John Abbot College, Montreal, Canada*

### THE SPACES OF AMERICAN SURVEILLANCE AND CONTROL

*Erica Leak*

*University of California, Berkeley, U.S.A.*

### SPACES OF NEOLIBERALISM AND RELIGIOUS FUNDAMENTALISM: STRUGGLES OVER THE RIVERFRONT IN AHMEDABAD, INDIA

*Renu Desai*

*University of California, Berkeley, U.S.A.*

### GLOBAL FORMATIONS: GOVERNANCE AND RESISTANCE IN THE DEVELOPING WORLD

*Rosaleen Duffy*

*Lancaster University, U.K.*

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### MIGRATION AND RESISTANCE IN THE POSTGLOBAL CITY

*Sarwat Viquar*

The number of people immigrating and crossing national borders is unprecedented in these early years of the twenty-first century. An estimated 150 million people cross international borders every year. This displacement is very much a “postglobal” phenomenon, involving the ability of the postglobal city to harnesses the energy and labor of displaced populations.

The immigration of people of color from the impoverished and previously colonized regions of the world toward the north was a common feature of the upheavals of the twentieth century. Today, however, immigration and displacement has acquired a scale and motivation which is unprecedented. This displacement provides the fuel needed to run the engines of globalization in the “new global order.” It thus gives rise to a situation where the global and the local, the postmodern and the traditional, must be continually negotiated.

This tension has also given rise to new forms of resistance and response to “postglobal” conditions, while at the same time being an integral part of it. In the shantytowns of cities like Bangkok, as well as in the ghettos of North American cities, forms of resistance are emerging which are rooted in the experience of migrants from within or without the borders of a nation-state.

This paper will look at forms of resistance which are intrinsic to the postglobal city and rooted in the experience of migration. Through two case studies, one of which is the city of

Montreal, Canada, it will look at two issues: how the political and social expression of resistance may spill onto the streets of a city; and how this expression defines itself and affects the city. An important goal of this paper is to understand the growing significance of migration in today's cities.

## THE SPACES OF AMERICAN SURVEILLANCE AND CONTROL

*Erica Leak*

More than two years after the U.S. invaded Afghanistan with the supposed purpose of overthrowing the Taliban regime, some 650 mostly-Muslim men captured there and in raids elsewhere sit in indefinite detention in prison camps built specifically for them at the American Naval Base at Guantanamo Bay, Cuba. The men, though captured during military maneuvers, are not considered Prisoners of War (POWs) by the U.S. government. Rather, they have been labeled "enemy combatants." This definition, along with the extraterritoriality of the base, underlie the government's continued detention of the men without the rights afforded either POWs or U.S. citizens. I argue that the prison camps at Guantanamo Bay are paradigmatic spaces of contemporary American control and surveillance because they allow ubiquitous observation and monitoring, indefinite detention, and the suspension of both national and international law.

This presentation will entail the comparison of the prison camps at Guantanamo Bay with another, earlier example of American control: the Japanese-American internment camps established during World War II. The two sites will be analyzed and contrasted on a number of levels: the means and modes of surveillance used; the rationales employed in their creation; physical aspects of each place; and racisms implicit in them. How does the U.S. military describe and rationalize the camps in relation to the international press? How can we understand these two types of spaces in their unique historical contexts? In conclusion, through an analysis of spaces of extreme control, I hope to draw parallels to more general American modes of control.

## SPACES OF NEOLIBERALISM AND RELIGIOUS FUNDAMENTALISM: STRUGGLES OVER THE RIVERFRONT IN AHMEDABAD, INDIA

*Renu Desai*

This paper is concerned with ways in which ongoing urban redevelopment efforts are unfolding in the city of Ahmedabad in the state of Gujarat in India. Studies on contemporary processes of gentrification, privatization of public space, "splintering urbanism," and urban megaprojects (Smith, 1996; Caldeira, 2000; Marvin and Graham, 2001; Olds, 2001) have shown how intensifying economic globalization and neoliberalism are playing a central role in shaping urban development in many cities across the world. Global economic concerns and neoliberalism are shaping urban development in contemporary Ahmedabad as well. It is,

however, important to go beyond the singular emphasis on economic globalization and neoliberalism when studying contemporary urban development projects; one must also study the "contextual embeddedness" of these projects, since they are "produced within national, regional, and local contexts defined by the legacies of inherited frameworks, policy regimes, regulatory practices, and political struggles" (Brenner and Theodore, 2002). This paper takes a step in this direction by showing how social and political struggles — particularly involving the rise of a Hindu fundamentalist government in Gujarat — are also playing a key role in shaping the way the project is unfolding in the city.

Ahmedabad has undergone dramatic social, economic and political transformations over the past two decades as a result of the liberalization of the Indian economy and the rise of Hindu fundamentalism. Over this period, the *Bhartiya Janta Party* (BJP) — the political arm of the *Sangh Parivar*, a group of militant Hindu nationalist organizations — has succeeded in mobilizing mass political support in India, coming to power in the state of Gujarat in 1995 and at the national level in 1999. In this respect, the state-supported genocide of Muslims in Gujarat in early 2002 reflected a deeply divided society and a deeply biased state machinery — particularly in Ahmedabad, where some of the most gruesome incidents took place. Although the BJP lost the recent 2004 national elections, it continues to be in power in Gujarat.

It is in this context that social and political struggles around Hindu nationalism in the state have intersected with efforts to redevelop Ahmedabad's riverfront — a project originally conceived in 1997 as a way to beautify the city and improve its urban infrastructure. By studying the original planning and promotion of the riverfront project, the subsequent contestations and negotiations that have surrounded it, and the roles of various actors, this paper will show how ongoing efforts to redevelop Ahmedabad's riverfront can be understood only by locating them in the context of both neoliberalism and religious fundamentalism.

## GLOBAL FORMATIONS: GOVERNANCE AND RESISTANCE IN THE DEVELOPING WORLD

*Rosaleen Duffy*

This paper will examine the new networks and formations that appear at the interface of the global and the local in what might be regarded as a postglobal world. Callaghy, Kassimir and Latham (2001) argued that the study of global politics has been infused with a fashionable framework that views global and local as binary opposites, but that this is not enough to explain new global formations. Instead, they argued, what is really compelling to look at is what lies silently between the global and the local: the structures and relations that emerge in the intersection of social phenomena that vary in range as well as form. In short, it is important to examine how the global and local affect each other.

In order to examine these new global formations, it is useful to analyze the phenomenon of governance. The new global formations are often presented as a form of hegemonic control, or

as a contemporary imperialist project (Hardt and Negri, 2000). One way of examining the extent and limitation of this new power is to investigate the kinds of challenges and resistances it encounters, and whether these are able to place restrictions on it, subvert it, or simply ignore it. This paper will specifically look at how those new global formations that interlink the global with the local can subvert contemporary governance projects.

This paper will examine these conceptual debates in light of empirical research on global environmental governance in Madagascar. Specifically, it investigates the ways in which local actors, interlinked with (and indivisible from) the global actors that support them, can adapt, subvert or destroy attempts at global control. Madagascar is a particularly good example of global environmental governance because it has a reputation for being the site of a highly biodiverse but extremely endangered ecosystem. Consequently, a large slice of the global funding that has been made available to Madagascar has been for environmental conservation.

The paper will examine the interrelationship between global funders, environmental management, and Malagasy conservation agencies. In particular, it will assess the ways that the language of governance has been captured and used by local NGOs and government agencies to describe and explain environmental management practices within Madagascar. The paper then examines how (if at all) such environmental governance has been extended over natural resources in Madagascar beyond the adoption and adaptation of the language of governance. It will also examine the global formations, and the ability to resist global control, through an analysis of illegal sapphire mining in southern Madagascar. The purpose is to examine the broader debates on global governance through an analysis of counterhegemonic strategies, and thus illuminate the processes, structures, networks and activities that lie silently between the global and the local in a postglobal world.

## C.5 GLOBAL NETWORKS

### BIOMEDICAL TECHNOLOGY SPATIALIZED: RETERRITORIALIZING LIFE, MONEY AND POWER

*Robert Mugerauer*

*University of Washington, Seattle, U.S.A.*

### THE GHOST DANCE OF ARCHITECTURE: REDEFINING AUTHENTICITY IN DIGITAL ARCHITECTURE?

*Hesham Khairy Abdelfattah and Ali A. Raouf*

*Cairo University, Egypt*

### BRIDGING THE TECHNOLOGY GAP? ANALYSIS OF A CULTURE-BASED MODEL FOR ECONOMIC DEVELOPMENT IN RURAL ALASKA

*Steven C. Dinero*

*Philadelphia University, U.S.A.*

### TRADITIONAL ENVIRONMENTS REVISITED: PARADOXES AND CHALLENGES IN A POSTGLOBAL DIGITAL ERA

*Youhansen Eid*

*Ain Shams University and Misr International University, Cairo, Egypt*

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### BIOMEDICAL TECHNOLOGY SPATIALIZED: RETERRITORIALIZING LIFE, MONEY AND POWER

*Robert Mugerauer*

The paper will describe and analyze the emergent phenomena of biomedical-technology clusters, which are reterritorializing global systems of research, practice and facilities, as well as generating new asymmetries of power over human bodies and spaces. It will demonstrate how these configurations implement nonreversible, unilateral patterns of domination in our embodied lives and built environments. The argument will be made on the basis of theory, the history of technology and networks, and through two case studies from the United States (the Puget Sound area and the Research Triangle) which involve linkages to multiple sites in Asia and Europe.

Recent research on technological environments and global networks shows the promise of combining two increasingly important historical and empirically oriented theoretical approaches: discontinuous genealogies (DeLanda, *A Thousand Years of Non-Linear History*; Deleuze and Guattari, *A Thousand Plateaus*; Foucault, *Discipline and Punish*); and self-organization studies (Priogogene, *Order out of Chaos*; Krugman, *The Self-Organizing Economy*; Crosby, *Cities and Regions as Nonlinear Decision Systems*). It can not only be shown that new industrial-university complexes generate knowledge for the sake of capital's application (Pickstone, *Ways of Knowing*), but that the location and character of the research and management facilities for bio-

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medical engineering and medicine no longer involve usual functional forms and relations. Rather, they are being organized by interactive systems of regulatory power, capital and image (Mugerauer, "Milieu Preferences Among High-Technology Companies," and *High-Tech Downtown*).

First, a genealogical interpretation of the two case studies will reveal two major conditions. On the one hand, it will show how modern biological and medical knowledge and spaces have resulted from a reterritorialization of traditional local contexts and individuals to constitute post-Enlightenment, universal-impersonal structures of research and practice (Gadamer, *The Enigma of Health*). On the other, it will show how recent biomedical accomplishments establish another reterritorialization, one which articulates a tension-collaboration between biographical medicine and the most elemental analysis yet attempted — the human genome project (Fox Keller, *Making Sense of Life*; Sterelny and Griffiths, *Sex and Death*).

Second, utilizing the concept of autopoiesis, analysis will detail how the assembly of global networks of research and practice come about through the sorting of relevant system dimensions (speculative capital, governmental power, pharmaceuticals, insurance, research methods and "subjects," facilities and location decisions), and the fusing of those systems by major lines of force (the desire for more life, capital's control of access, etc.). The paper will also clarify how asymmetrical "delivery tubes" that implement disparities of biophysical and economic power are assembled through another double reterritorialization. First, bodies (organs or other body elements, such as sperm, ovum, and genetic material) are deterritorialized and reassembled in a process in which "donors" are dominated by "clients." Then, biomedical facilities and supporting built environments are deterritorialized from embeddedness in traditional host contexts such as university or corporate campuses and planned or vernacular settlements, and not only reassembled, but dominated by new autonomous drivers that operate within transnational networks.

In sum, through its integration of theory, history, and empirical case study, the paper will make explicit the implications of the development of current biomedical technological practices and built environments as postglobal spaces, demonstrating that they generate nonreversible, unilateral bifurcations with highly problematic disparities and patterns of domination.

## THE GHOST DANCE OF ARCHITECTURE: REDEFINING AUTHENTICITY IN DIGITAL ARCHITECTURE?

Hesham Khairy Abdelfattah and Ali A. Raouf

*The places that are really unique and authentic probably are going to do okay. I don't think Shakespeare & Company, in Paris, is going to disappear. Things that are authentically unique cannot be replicated in virtual reality. What I think are going to get squeezed out are places that have neither the authenticity of a place like Shakespeare's nor anything like the efficiency of Amazon.*

—William Mitchell

We live in a new era, a time when increasingly, agriculture, industry, and even the service industries, no longer necessarily provide jobs, and jobs in any case no longer provide security. It is a time when trade by trade, profession by profession, all the old careers are being picked off by digital systems that lie in wait like snipers. More than fifteen years of "downsizing" and "right-sizing" in industry, commerce and professions have inflicted tremendous casualties on the workforce. One by one, each certainty has stumbled, felt a stab of pain, and joined the ever-lengthening queue for compensation.

Man's desire to advance in the late nineteenth and early twentieth century brought about a revolution in industry and technology, causing dramatic shifts in the society of the time. The impact of the Industrial Revolution was keenly felt in architecture and construction, as new forms of energy, transportation, and manufacturing processes transformed cities and buildings alike. In the first half of the twentieth century, architects such as Le Corbusier, Mies van der Rohe, and Frank Lloyd Wright sought to devise new architectural forms and strategies that would address these technological advancements.

How, then, as architects, are we to adapt to this new era of interactivity? Rem Koolhaas has described the current position of society as frantic and fast moving. We can certainly embrace this freneticism, and seek to glorify it in our architecture. But to do so would only be to create a technological metaphor for the time, rather than prescribing a solution. Architects and urban designers would be making a symbolic gesture, rather than offering true appreciation of the potential within this new technology.

Behind any definition of authenticity in architecture are assumptions about the meaning and significance of content and context. This paper will explore the complexities of these concepts and their consequences for the digital environment. It will then examine components of a possible mandate for what must be preserved and for what purpose. The goal of this paper, then, is to create a common understanding about the multiple meanings and significance of authentic architecture and the critical need to impose authenticity in digital environments where information resources exist in many formats and can be widely shared and modified.



## BRIDGING THE TECHNOLOGY GAP? ANALYSIS OF A CULTURE-BASED MODEL FOR ECONOMIC DEVELOPMENT IN RURAL ALASKA

*Steven C. Dinero*

In his 1989 work *The Informational City*, Manuel Castells coined the term “informational mode of development” to describe processes through which the technological revolution is coming to alter virtually every aspect of social and economic organization across the globe. Along with the restructuring of capitalism, Castells argued, new flows of information facilitated by new modes of communication are transforming the spatial forms and processes that have historically embodied matrices of power.

And yet, while the flexibility of this newly developing system is apparent, there is a strong geographical element to his argument; after asking if “knowledge is placeless,” his answer seems to be a resounding “no.” Location still matters, and milieux of innovation are still found in concentrated areas (i.e., “Silicon Valleys”) — even as new modes of production become spatially diffuse. Still, Castells conceded, “new communication technologies make it possible in principle to relocate operations, particularly back offices, in remote locations, be they non-metropolitan areas, rural localities, or foreign countries.”

Using preliminary results from a three-year (2003–2006) National Science Foundation Partnership for Innovation project now underway in Native areas of Alaska, I will address this principle in this paper. In particular, I seek to understand if and how information technologies can be incorporated into indigenous environments to bring positive social and economic benefit to those who are often the “victims,” rather than the beneficiaries, of economic globalization. In the process, I will show that information technologies such as e-commerce may be used not to supplant traditional social and economic structures, but to enhance and strengthen them.

By bringing badly needed income to Alaskan Native communities, for example, I will argue that information technologies can help sustain and perpetuate subsistence activities that now require substantial cash inputs. Indeed, the Alaskan Native telecommuters participating in this project, all of whom reside in small villages hundreds of miles from the nearest highway or city, are now caribou and moose hunters by day and webmasters and product-marketers by night.

In general terms, neither agrarianism nor the Industrial Revolution suited the mobile lifestyle of indigenous peoples around the world. The Information Revolution, on the other hand, provides an ideal opportunity for formerly nomadic peoples to participate effectively in the global economy, and to thereby become empowered participants, rather than victims, of the new flows of knowledge and information that will continue to restructure the global economy in the twenty-first century.

I conclude the paper by addressing whether the use of information technologies in isolated indigenous rural environments can empower previously marginalized minority communities, thereby validating Castells’s prediction that the dialectic tensions between spaces brought about by decentralization might some day facilitate the “gradual transformation of the flows of power into the power of flows.”

## TRADITIONAL ENVIRONMENTS REVISITED: PARADOXES AND CHALLENGES IN A POSTGLOBAL DIGITAL ERA

*Youhansen Eid*

In traditional environments, where history lingers, where streets echo voices of the past, and where landscapes relate stories of forgotten epochs, time appears to have halted and memories seem to transcend space and time. Quintessentially within these environments, history, culture and tradition intersect with the built environment creating arenas for the interplay of civilization, technology and development. Such environments are also where people refer to place, relate to history, and identify with ethnicity. Yet with globalization and technological advance these places have also ceased to be fixed locations in time; rather, change roams freely, transformation strides precariously, and alteration comes to the landscape. The purpose of this paper is to explore this issue of changing traditionalism within the context of globalization.

Recently, traditional areas have faced challenges that have surpassed expectations and exceeded precedence. Concomitantly, new definitions and concepts should be established in order to capture the essence of post-traditional environments in this post-global and digital era. The global dimension of the challenges facing traditional environments today threaten their vitality, defy fundamental concepts of traditionalism, and seek to disassociate people from place. But at the same time the world is changing greatly as it moves into a digital, electronic era. Indeed, the current revolution in telecommunications, information technologies, and globalization has great potential to ameliorate our cultures and revolutionize our lifestyles. Yet, by connecting people and transcending space and place, the new digital era is challenging concepts of culture, citizenship, and aggregation and segregation. As part of this change, post-traditional environments are becoming a new reality and gaining further dimensions that will reshape our perception of culture and tradition. This paper will explore these notions of culture and tradition in a postglobal era in an attempt to introduce some novel concepts.

Departing from widely held convictions regarding traditional environments, the paper will discuss concepts of traditionalism and explore the impacts of globalization, communications, and the new digital revolution on traditional cities. The paper will introduce some concepts of information technology and electronic potentials, and discuss their impacts on traditional environments. The underlying argument is that in this postglobal era we cannot deter the influence of digitalization. Consequently, the discussion will aim at redefining traditional environments and reexamining the issue of traditionalism from this prospect. But the intent here is not simply to speculate. Rather, the paper will attempt to identify the key issues and address their implications. What do traditional environments mean in this new postglobal and digital era? How can we address the concepts of traditionalism? How can traditional environments face the new challenges and accommodate these changes? How will society respond to the waves of social, economic, political and cultural change that surround information technologies?

## A.6 POST-TRADITIONAL SPACE

### EUROPEAN POSTCOLONIAL CITYSCAPES: “TRADITION” AS A SYMBOLIC AESTHETICIZATION OF CULTURAL LEGITIMACY IN SOUTHALL, LONDON

*Noha Nasser*

*University of Central England, Perry Barr, U.K.*

### FACES: CONTEMPORARY ARCHITECTURE IN CAIRO

*Basil Ahmed Kamel*

*Cairo University, Egypt*

### DUBAI'S ICONIC URBANISM: SEARCHING FOR A LOCALLY DEFINED GLOBAL SOUL

*Rula Sadik*

*American University of Sharjah, U.A.E.*

### POST-TRADITIONAL BANGKOK: THE REAL AND SIMULACRA?

*Supapim Harinasuta*

*University College London, U.K.*

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### EUROPEAN POSTCOLONIAL CITYSCAPES: “TRADITION” AS A SYMBOLIC AESTHETICIZATION OF CULTURAL LEGITIMACY IN SOUTHALL, LONDON

*Noha Nasser*

The question of what constitutes the identity of a “European city” is in crisis. Undecidability has arisen as Europe experiences globalization in the form of non-European immigration, embodied in the disparaged ethnic compartment of refugees, asylum seekers and foreigners. Where the terms of globalization intrude, they have provoked a belated recognition of the ways in which “cultural differences” and “otherness” have been contested through colonial encounters. Indeed, the European imaginary of its colonial past has failed to come to terms with its globalized present of flows, networks and deterritorialization. Thus the crisis in the identity of a “European city” lies in its inability to reconcile its culture of human rights and its tradition of liberalism with its culture of colonialism and its tradition of racism. This unresolved predicament makes it postglobal.

However, already inside the “global cities” of Europe, localities proliferate where distinctive postcolonial identities are emerging. Indeed, these subaltern identities are further unsettling Western-centric notions of colonialism and its most recent embodiment in variants of multiculturalism. These emerging identities are voices of resistance to the homogenizing forces of assimilation which attempt to erase all signs of “migrant” cultural identity and heritage. Rather, these postcolonial identities are constructed through subverted practices of representation in which “tradition” takes the form of surface treatments and travel-

ing architectonic features disengaged from their territorial rootedness and historic processes of production and meaning. In this instance, “tradition” is utilized to reconfirm, and even overstate, “cultural difference,” reconstituted through processes of reinvention and reproduction in the new context as a symbolic aestheticization of cultural legitimacy.

Therefore, if the European city’s crisis of identity is considered postglobal and hegemonic, then the emergence of postcolonial identities in European cities is both post-traditional and anti-hegemonic. It is where these two intersect within the localities of Europe’s cities which forms the focus of this paper. These issues are discussed with regard to London, a symbolic European global city, and Southall, a west London suburb and site of large-scale postcolonial migration from South Asia.

### FACES: CONTEMPORARY ARCHITECTURE IN CAIRO

*Basil Ahmed Kamel*

Architecture is based on two parallels — being responsive and being visionary. To be responsive is to become aware of the circumstances, influences and effects of architecture. To be visionary is to have a message, a clear statement that is delivered to all. Yet within these two parallels lies a wide array of possible experiments that require governing boundaries. These boundaries can be looked upon as restrictive or conducive to architectural thought and, accordingly, architectural representations.

Within this theoretical approach arises the question of architectural representation in the post-traditional condition. Various reworkings of identity, ethnicity, and other traditions of belonging can be lost within the drive for modernity, visionary architecture, and futuristic thought.

An observation of contemporary architecture in Cairo reveals several complex dilemmas that both young and relatively experienced architects face. Some of these dilemmas concern points of reference (modernism/postmodernism, tradition, vernacular); technology (new materials, methods of construction, environmental/ecological techniques); and socio-cultural qualities (contextual, visionary, futuristic, realistic, etc.). This paper is a critique of architectural thought in contemporary Cairo. However, it is not meant to be a critique of outcomes — but of the notions, processes and concepts behind architectural representations. The aim is to discover from where, why, and how this contemporary mix came to be, and point out possible trends for future architectural thought.

Through an analysis of several of the new buildings designed and built in the last ten to fifteen years in Cairo, a classification of the variable trends in architectural thought can be identified. Due to the limitations of the paper, not all architectural trends or buildings shall be examined; but a wide variety of these conceptual trends will be examined, concentrating on public buildings and their contextual surroundings. The study will also zoom in on the works of local architects. Theoretical backgrounds and methods of adopting/implementing these references shall be discussed.

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Discussions with architects and a thorough analysis of their educational references will also be analyzed in an effort to understand the dynamics of materializing architectural thought.

The paper ends by identifying critical parameters that will affect the evolution and implementation of conceptual theoretical approaches in contemporary Cairene architecture between tradition and modernity.

## DUBAI'S ICONIC URBANISM: SEARCHING FOR A LOCALLY DEFINED GLOBAL SOUL

*Rula Sadik*

Over the past several years Dubai has burst upon the global scene with little announcement but much fanfare. An uninvited guest to globalization exerting significant effort and dollars to play on the global stage, it is now taken seriously locally, regionally and globally. Economists are bewildered by the phenomenon that is Dubai, and have seemingly resigned themselves to not being able to explain why it is or how it is. Architects and urban planners, on the other hand, have yet to tackle seriously some of the key questions of Dubai's emerging urban form and architectural landscape. For some, Dubai has lost "its soul" and is selling itself to the highest bidder — albeit the bidder may be entirely local. For others, Dubai appears to embody the triumph of the future: an "authentic" mix of the local and the global, the Islamic and the cosmopolitan — mixing the promotion of the diverse with the preservation of the ethnic.

This paper presents an exploration of Dubai's emerging urban form, with particular emphasis on its public face and public spaces. Several key questions will be tackled, including the following. What is, or represents, the "authentic" in the historical, current and future context and dynamics of Dubai? What criteria of time, space and material do we use for filtering the authentic? What rights to defining and creating authenticity and its representation do Dubai's diverse communities have? What rights do they have to its consumption? What are the key referents catalyzing the work of architects, planners and developers involved in manufacturing Dubai's urban and architectural landscape? What is "public" space in this emerging Dubai? And how is its "public-ness" being defined, and by whom?

This paper is nontraditional in the sense that it attempts not so much to provide conclusions or "findings," as to raise questions and issues — with the aim of stimulating dialogue about new analytic frameworks for understanding, analyzing, and consuming Dubai's landscape. In this respect, it argues that Dubai has certain distinct characteristics and sociopolitical and economic dynamics that render it quite unique. And thus, the paper calls into question current frameworks and thinking on urban form, public space, and authenticity.

## POST-TRADITIONAL BANGKOK: THE REAL AND SIMULACRA? *Supapim Harinasuta*

Shifts in consumption patterns have highly perceptible consequences on the urban form that characterizes postmodern cities. Examples include the emergence of tourist districts, the proliferation of places of consumption such as shopping malls and entertainment centers, and the gentrification of inner-city neighborhoods. These changes have profound impacts on the quality of the urban spaces and often cause them to become labeled as landscapes of surveillance and exclusion. Meanwhile, the spaces of everyday lives also manifest a society's every-changing zeitgeist and ideologies, albeit in a more subtle manner. The media not only captures and conveys these changes, but also manipulates consumption behavior, which then also influences the form of the urban space.

The paper looks at the Sukhumvit area in Bangkok, both as a place of consumption and as a space of everyday life. The area exemplifies an extreme, though unique case of the post-traditional environment. In the last fifteen years, as a result of shifts in consumer culture, unorchestrated development has largely transformed the area into a series of simulacra. The area was originally conceived in the 1950s as a prestigious suburban residential area. But today it is known for its nightlife, restaurants, lifestyle establishments, and entertainment venues, even though its original function as a residential area and traditional/rural-like settlement still persists.

The paper investigates the meaning of post-traditional environments and builds on Jean Baudrillard's theory of sign value. It extracts the changes in urban ideologies from the media over time and relates them to recent building and urban typologies. It also uses architectural semiotics to read, evaluate and translate the meaning of public spaces and the ways these shape and inform behavioral patterns and interpersonal relationships.

## B.6 IDENTITY NEGOTIATION IN A POSTGLOBAL WORLD

### IDENTITY, DIFFERENCE, AND URBAN DANGER: VENDING IN FLORENCE, ITALY

*Margaret Crawford*

*Harvard University, Cambridge, U.S.A.*

### THE POWER OF IMAGE IN THE MARKETING OF HOUSING QUALITIES IN TURKEY

*Semra Aydinli*

*Istanbul Technical University, Turkey*

### NEW YORK'S IRISH-AMERICAN COMMUNITY IN A POSTGLOBAL WORLD

*Feargal Cochrane*

*University of Lancaster, U.K.*

### THE "STATE-PHILOSOPHICAL" IN THE "LAND WITHOUT PHILOSOPHY": SHOPPING MALLS, INTERIOR CITIES, AND THE UTOPIAN URBAN DREAM IN DUBAI

*Ahmed Kanna*

*Harvard University, Cambridge, U.S.A.*

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### IDENTITY, DIFFERENCE, AND URBAN DANGER: VENDING IN FLORENCE, ITALY

*Margaret Crawford*

In Florence, as in many Italian cities, both tourists and locals shop in many different types of outdoor street markets. There are fixed markets such as San Lorenzo, specialized markets such as the Piazza dei Ciompi, as well as mobile weekly markets in the Cascine Park and other neighborhoods. Apparently spontaneous, these markets are in fact highly regulated by the municipal authorities, with stringent codes and requirements. In extremely popular markets such as San Lorenzo, a fixed number of stalls make entry almost impossible, with permits passed down in families or sold for large sums of money. Two years ago, however, the city introduced a new "Ethnic Marketplace," located along the Arno. Unlike any other market in the city, this was organized as a cooperative, open only to foreigners (presumed to be non-Italian citizens) who could sell only products from their country of origin. The market, sponsored by Mayor Leonardo Domenici (PDS, the Party of the Democratic Left, a successor to the now-defunct Italian Communist Party), represented the city's official alternative for street vendors who illegally sell a wide variety of wares all over the city. These vendors are primarily African men (mainly from Senegal, Ghana and Morocco), who have recently been joined by Chinese and Southeast Asians.

On the face of it, this represents a laudable and humane attempt to legitimate vending by decriminalizing it. Giving foreign vendors a "proper" place in the city allowed them to become part of the city's legitimate commercial community. But the marketplace's meanings, both practical and symbolic, are more ambiguous, raising issues of immigration, citizenship, racism, and gender in a post-traditional environment. This paper will examine the vending "crisis" and the resulting market proposal as a "moral panic" in a newly globalized context. Although these vendors have been active for more than fifteen years, recently a new discourse has emerged about legal enforcement of their activities. In this context, some newspaper discussions have used words such as "invasion"; the city began a campaign of criminalization, rousting vendors, confiscating their goods and levying fines; and the newly elected mayor emphasized his concern with maintaining "order and security, lessening congestion and increasing civic sense."

The new discourse has cast the vendors as what Mary Douglas has called "symbolic pollution," and it has associated them with crime and danger and threats to the established social order. This stems in part from their ambiguous status. Since their origins, intentions and circumstances remain mysterious to most Italians, their status as workers, residents, or citizens is highly uncertain. As black, single men apparently without fixed occupations or homes, they are perceived as "other," unbounded, and unfixed in society. According to Douglas, one way to avoid danger and reestablish social order is to place them in a clear category. The new ethnic market, by putting them "in their place," attempts to do this. But, by restricting their merchandise to authentic crafts, their place is also clearly set apart as "other." These boundaries reduce the possibilities for cultural reciprocity inherent in traditional marketplace behavior. Their imposition also raises questions about the meaning of immigration and citizenship in Florence, in Italy, and in Western Europe. To what category do these vendors belong? Are they temporary visitors, undocumented immigrants, legal immigrants, permanent residents, or citizens? If the city has begun to acknowledge their status as economic actors, when and how can it conceive of their rights as citizens?

### THE POWER OF IMAGE IN THE MARKETING OF HOUSING QUALITIES IN TURKEY

*Semra Aydinli*

Today housing qualities privilege visual criteria, leading to shallow, superficial levels of perception and the rise of a high degree of fakeness. It is often assumed in countries with rich cultural heritage such as Turkey, Greece, Spain and Japan, that replications of vernacular form will allow replication of authentic meanings. But in Turkey neotraditional housing environments are now being created that maintain traditional images but carry only pseudo-authentic meanings. The reason is that such environments concentrate on marketing an architectonics borrowed from the past without considering its functional roots. Such

buildings, which merely signify meanings of the past, are in effect little more than rhetorical artifacts that use cultural archetypes to create fantasies of housing quality. This phenomenon — marketing dreamlands of housing environments — is constructed through signs/cultural codes, and is based on the power of the image to dominate the user's gaze.

On the other hand, the postglobal world demands that some measure of local value be maintained in design to balance the dominance of the global. Thus, a paradigm shift from the duality of global and local to a holistic understanding of the spiraling relations between all contrasting terms and concepts might facilitate a more sophisticated understanding of housing qualities and dynamics. In this regard, consideration of a variety of expressive modes might facilitate deeper contact with less tangible housing qualities. This would require, however, that the very notion of housing quality be opened to the full ontology of experience. And this would reveal how the very nature of a postglobal lifestyle embodies contradictions between technology and socio-cultural requirements. In this way the various dimensions of the housing environment today provide a complicated web of relations between parts of a whole.

This paper will discuss the qualities associated with neotraditional environments in accordance with processes of meaning reproduction and imitation in a postglobal world. It is based on a comparative study of traditional and neotraditional housing settlements in Istanbul. In the traditional environments, culture defines ways of life and house forms. Thus differences in housing configurations emerge from the power of geography and differences of culture, value systems, and lifestyles. In the simulacra environments, on the other hand, the power of the image may obscure the interactive process of physical settings and user responses/pleasures. In the process, patterns of visual consumption become more influential in the formation of housing environments.

## NEW YORK'S IRISH-AMERICAN COMMUNITY IN A POSTGLOBAL WORLD

*Feargal Cochrane*

This paper will investigate the impact of the postglobal world on the Irish diaspora in New York, within the context of the new security environment following the September 11, 2001, attacks. Diaspora communities have become emblems of multilocality and postnationality, where questions of identity and belonging cross national boundaries because they occupy transnational or global spaces (Fortier, 2000). These communities are the embodiment of processes of globalization, where transnational links and relationships affect economies, political systems, social spaces, and national cultures (Beck, 2000). Thus, to investigate the changing nature of the Irish diaspora is to engage with trends in globalization, since both are supranational phenomena where geographical borders are becoming less relevant to how economies function, politics work, and life is lived. Mobility itself has become a leitmo-

tif in the twenty-first century within a globalized world, where politico-cultural iconography is understood as being a fluid rather than a solid entity, and where global mobility has encouraged hybrid identities within overlapping communities (Appadurai, 1996; Bauman, 2000; Scholte, 2000; Urry, 2000).

More precisely, the paper will examine the degree to which Irish diaspora communities in New York conceive of notions such as "identity" and "belonging" in the twenty-first century, and how these concepts fit between historical and modern formulations of ethnicity. The paper will then explore the balance between the "Irish" and the "American," and the extent to which these notions have been changing since the September 11 attacks. Has 9/11 and its aftermath complicated or even fractured the Irish-American sense of belonging and forced New York's Irish-American community to choose between being Irish and being American? Has it clouded what Brah (2001) referred to as the "diaspora space," where it is possible to live both home and away from home? This is particularly pertinent to those within the Irish-American community with an Irish republican outlook, who may have been politically sympathetic to groups such as the Provisional IRA in the past, and who may have contributed either politically or financially to Irish republican organizations. The paper will also question whether the attack on New York, and the reaction to it by the Bush administration, has caused the beginning of a readjustment of Irish-American feelings toward being American and being Irish.

My paper will critically engage with the core conference stream of post-traditional environments by arguing that while twenty-first-century trends in global communication facilitate the maintenance of identity within New York's Irish-American community, this is being simultaneously challenged, and in some cases undermined, by the current U.S. administration's pursuit of the "global war on terror." The paper will explain how New York's Irish-American community has synthesized its historical commitment to Irish "liberation" through "armed struggle" and recent elements of U.S. foreign policy in the wake of 9/11. The paper will be based on empirical fieldwork in New York in 2004.

## THE "STATE-PHILOSOPHICAL" IN THE "LAND WITHOUT PHILOSOPHY": SHOPPING MALLS, INTERIOR CITIES, AND THE UTOPIAN URBAN DREAM IN DUBAI

*Ahmed Kanna*

"Unlike neo-traditional settings such as Seaside and Poundbury, and simulated traditional places like Las Vegas and Disney, cities such as Hong Kong, Singapore, and Dubai may be considered post-traditional places. . . . They are places in a constant race, whose history is in the current present. . . ." In this paper I engage with these notions of speed, movement, and the "constant race" which define the condition of post-traditional cities. Anthropology carries with it insufficiently problematized concepts of the "local" and the "global" — representing them as somehow opposed, so that an increase in one entails an inversely proportional decrease in the other. By analyzing different spaces

of the so-called “New Dubai,” I argue that issues of “global” and “local” need, at the very least, to be refashioned in the context of the post-traditional.

This paper is based on twelve months of field research conducted between June 2002 and July 2004 in Dubai. However, by bringing diverse writers such as Schivelbusch, Jameson, and Virilio into the anthropological debate, I will show how the postindustrial economic order puts a premium on heretofore unprecedented mobility and unimagined “dematerialization,” so that the diacritic of this condition becomes a certain touristic gaze, with its implied superficiality, rather than an embedded notion of the “local.” By “touristic gaze,” I do not mean something specific to literal tourists, but rather to a specific mode of the imagination shared by all literal and figurative travelers of the postindustrial system.

Dubai presents a rich field in which to look at how the touristic gaze articulates the cultural politics of the post-traditional condition. Its characteristic built environments are the shopping mall and the self-contained free-trade zone — the former a site of an overwhelmingly tourist and expatriate clientele, the latter the work, leisure, and home space for a diverse group of expatriates. Expatriates account for at least 80 percent of the population of Dubai. Ten million tourists visit the city annually, with an increase to 30 million expected by 2010. The local population, meanwhile, is the only group that partakes of the state’s generous welfare system. Locals function as landlords, while the expatriates constitute the classical class system (i.e., the productive forces) of the society. Meanwhile, all are involved in making sense of the new information technologies that organize their lifestyles, and that increasingly constitute the basis for the local economy.

Such factors eventuate cultural problems that call out for mediation — in much the same way that new and profound psychological problems, incapable of being expressed in language, find expression in dreams. It is here, at the nexus of language and dreams, that the cultural discourses of the post-traditional condition are negotiated. It is in the shopping malls and free-trade zones of Dubai that what I call (after Benjamin) the “wish images” of the postglobal cultural economy are embodied and enacted. Indeed, the dream of an urban utopia, a “land without philosophy” (to paraphrase Thomas More), in which all who enter allegedly participate equally, constitutes the practical ideology, or philosophy, of post-traditional Dubai.

## C.6 MAINTAINING AUTHENTICITY IN A POST-TRADITIONAL WORLD

### PROCESS AND PRODUCT: MEANS TOWARDS EVALUATION

*Susan Frosten*

*Philadelphia University, U.S.A.*

### METROPOLITAN MASALA: GENERATING SOUTH ASIAN IDENTITIES IN CHICAGO

*Woodman Taylor*

*University of Illinois at Chicago, U.S.A.*

### TRADITIONAL ISLAMIC PATTERNS IN POSTGLOBAL GARB: SYMBOL OF CULTURE OR FASHION?

*Diane Wildsmith*

*The University of Indonesia, Jakarta, Indonesia*

### THESIGER AND THE AUTHENTIC PERIPHERY

*Dennis Lewis*

*American University of Sharjah, U.A.E.*

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### PROCESS AND PRODUCT: MEANS TOWARDS EVALUATION

*Susan Frosten*

*In Western society, artistic expression is the culmination of an articulated interaction, “we are going to dance together.” It is focused on outcomes. For Kanaks, however, the dance itself is of secondary importance compared to the whole exchange of words and gestures that has preceded it. That is the great difference between our vision of culture and that of Western society, between process and product.*

—Octave Tonga, General Director, ADCK

It has now become common for Western architects to practice in native, aboriginal lands. However, the analysis of resulting buildings can be challenging since each culture uses different criteria in designing — and, thereby, in critique. Some criteria overlap, but often the impact of these buildings can be evaluated quite differently.

The Jean-Marie Tjibaou Cultural Center, in the capital of Nouméa on New Caledonia, provides a good example of these problems. It was designed by the internationally renowned Renzo Piano Building Workshop (RPBW) in collaboration with the local Agency for the Development of Kanak Culture (ADCK). Importantly, key positions in the ADCK are held by Kanaks, and the development process that led up to construction of the cultural center represented a hybrid condition of European and Kanak decision-making. Specifically, the ADCK was involved in developing the program, selecting the competition winner, and working

directly with the architect. In addition, Kanaks now run the center, making it one of the few such cultural facilities in the world run by native people.

Despite this close collaboration, in most international publications the success of the building for the Kanaké people has largely been assessed according to Western traditions and terms. As a result, Westerners, although well meaning, often do not understand — and so romanticize — Kanaké terms of evaluation. The Western critique of the cultural center has typically focused on the final product at the moment of its completion. This has been well documented in international publications, and the discussion concerning the center's appropriateness for the New Caledonian people has concentrated on forms, tectonics and materiality. Although the Kanaks acknowledge these issues, they were far more interested in the process leading up to the building and the processes it now allows.

During the competition, the ADCK was unaware of any of the competitors' reputations for working with clients. They were, however, interested in a designer who would share the experience. Emmanuel Kaserherou, the director of the cultural center, has referred to Piano as "generous" in this respect. Indeed, Piano shared the designing of the project with his clients, the ADCK — who also involved various tribes in the process.

Rather than a product-oriented critique, the Kanaké assessment of the building entails a process-oriented, evolving account. The cultural center shows a way of arriving at a new, third vision. This is based on Jean-Marie Tjibaou's unfinished Ph.D. dissertation, which he attempted to make a reality in New Caledonia prior to his assassination. The building is also an experiment in the possibility of the coexistence of paradigms, technologies and cultures. For the New Caledonians, the building cannot be judged as an end in itself. Rather, it is part of a process of self-realization.

## METROPOLITAN MASALA: GENERATING SOUTH ASIAN IDENTITIES IN CHICAGO

*Woodman Taylor*

Chicago's celebrated history of an "authenticity" constituted from the continually morphing mix of ethnic "traditions," many invented locally using referents floating free from their country-of-origin, has recently been augmented by immigration from countries in South Asia. Since the late 1960s individuals from India, Pakistan, and (more recently) Bangladesh, have re-created their South Asian identities within the private and public spaces of Chicago. My project explores how these cultural identities have been reconstituted and articulated within the urban landscape of Chicago's streets and neighborhoods, the more intimate private spaces of individual homes, and also the public interiors of restaurants and taxis.

The performance of South Asian identities in Chicago neighborhoods is facilitated by how streets are scripted, by differing language and images on signage, and by activities performed on and along the street. These generate "authentic" South Asian

experiences for individuals from their constitutive communities as well as project an "Asian" identity to other Chicagoans.

Once the commercial center of an orthodox Jewish community, Devon Avenue now is a thriving center of activity for Chicago's different South Asian communities, who often compete with each other for space and performance time along it. Numerous stores offer products here that provide physical referents to country or religious affiliation which South Asians use to model their continuing local cultural production. These include Bollywood film videos, which are heard and viewed with the family at home; wedding jewelry used to reenact marriage traditions with relatives from around the world; religious paraphernalia used in Hindu, Buddhist, Sikh or Muslim ritual practices; and unique fruits, vegetables and spices essential for the tastes and textures of South Asian cuisines.

The street also provides a public space for activities. Some are meticulously scripted by South Asian voluntary organizations, while others are individually or collectively enacted, often as a form of resistance to the hegemonic tendencies of the postglobal moment. In addition, nationalities are performed during the respective independence days for the Indian, Pakistani and Bangladeshi communities. And Hindu, Muslim and Sikh religious festivals are celebrated through carefully scripted parades. Other activities spontaneously coalesce along the street — from celebrating the victory of a national cricket team, to, more recently, collectively demonstrating against the war in Iraq. These street performances script specifically South Asian narratives for the activities that take place along and even within the street.

Through this project we unveil the dialogical social life of streets and urban spaces, where individuals and communities actively shape the visual meanings and performative potential of the street. Here streets create alternate metropolitan spaces where a spicy "*masala*" mix of an "authentic" South Asia specific to Chicago is performed.

## TRADITIONAL ISLAMIC PATTERNS IN POSTGLOBAL GARB: SYMBOL OF CULTURE OR FASHION?

*Diane Wildsmith*

With its avid tendency toward pattern and decoration, traditional Islamic ornamentation is associated with the intricate geometric facades of buildings in the Eastern Province of the Kingdom of Saudi Arabia. In order to assess the rebirth of ornamentation as a symbol of cultural globalization, this paper combines a retrospective with a forecast to consider the transmigration of pattern types as an impetus for cultural pluralism in postglobal cities. Cultural centers in such places use ornamentation to bestow an Islamic identity, while recalling historic patterns and providing bridges for mediation and reconciliation.

The word postglobal is synonymous with the events after 9/11 in much the same way that the moniker Postmodern was coined by Allan Toynbee in 1938 to describe the transformations of the interwar period. In a postglobal world, Daniel Libeskind's

design for the Freedom Tower in New York City embodies aspirations for freedom beyond the strains of multiculturalism.

Offsetting cultural differences, its symbolic architecture serves a vital role of healing the fractures between people and places in the world and allowing for a reconstructive mode. Cultural buildings in the Middle East offer similar potential to become beacons, with Islamic ornamentation to provide a bridge for cultural pluralism.

Ironically, such a postglobal impact can be compared to the Arabic invasion of Spain in the eighth century, which led to the burgeoning of ornamentation and traditional Islamic patterns in Al-Andalusian cities from Cordoba to Granada — and, concurrently, the transmigration of pattern types beyond the borders of space and time to Renaissance or arabesque ornamentation. The pan-Islamic style was an architectural phenomenon crafted in expressions of syncretism, combining both Eastern and Western traditions of ornamentation. Similarly, in traditional environments, the replication of pattern types provides a visual continuity to define aesthetic values for different cultural norms.

Cognizant of the limitations of architecture to assuage economic, social or political ills, this paper shows how the postglobal environment is being transformed to accommodate security, sanctuary and serenity. The first section analyzes the economic, social and cultural factors during the 1980s in the Kingdom of Saudi Arabia, and contrasts the oil-boom period with the post-globalization epoch after 9/11 and the second Iraq war. The second section discusses the traditional use and spread of pattern types due to universal occurrence, with an emphasis on transmigration or cultural exchanges. Section three surveys the rise of a Neo-Baroque Islamic style, Orientalist influences in Modern design, and the impact of Postmodern forms of ornamentation.

By analyzing inventive ornamentation and by comparing traditional motifs and uses, the paper shows how the value of ornamental patterns is one of visual delight and symbolic communication. But the purpose of the paper is also to annotate the misuse of ornament and promote an understanding of its use as a cultural symbol rather than a sign of capricious fashion. Furthermore, ornamentation plays a vital role in reasserting cultural identity when faced with the homogenizing forces of either modernity or globalization. A resurgence of Islamic ornamentation in postglobal buildings, such as the design for the Aramco Cultural Center, offers an example of ornamentation as a symbol of culture rather than postglobal fashion.

## THESIGER AND THE AUTHENTIC PERIPHERY

*Dennis Lewis*

The transition of the United Arab Emirates from traditional communities to an urbanized, multicultural, globalized and post-traditional society has aroused the concern of many Westerners, as well as many local Emiratis. However, this primarily Western concern has traditionally been articulated most vociferously by a special class of Westerner — travel writers. For more than a century, explorers into the deserts of Arabia, and into the heart of Bedu culture, have romanticized and admired the unique nomadic culture of the Bedu. And writers like Charles Montagu Doughty, Anne Noel King Blunt, T.E. Lawrence, and Freya Stark have helped establish what may be termed an “Arabist” tradition (Melman, 2002).

There is little doubt that the most notable and respected contributor to this “Arabist” tradition was a man dubbed “The Last Explorer” — Wilfred Thesiger. This upper-class British writer, who died last year, developed an especially close friendship with the Bedu during a series of journeys across the Empty Quarter and Oman in the 1940s. Afterward, it was Thesiger who famously decried the transformation of “his Arabia” into a wealthy, modernized nation-state following the discovery and exploitation of its vast oil reserves. “His Arabia”! It is as if the U.A.E. and the other Gulf states were honor-bound to maintain their nomadic traditions merely to nourish his personal fantasies of authenticity.

This paper seeks to probe the legitimacy of Thesiger’s hatred for the U.A.E.’s post-traditional identity and its loss of cultural and topographical authenticity. Does this merit consideration as an informed and valid ethical response to the twin juggernauts of postmodernity and globalization? Or do Thesiger’s complaints amount to little more than romantic nostalgia, a postimperial lament for the passing of old social and racial hierarchies?

The paper thus explores Thesiger’s reconstruction of this region’s culture through travel narratives as a form of counter-representation to its emerging post-traditional identity. It will also examine the legitimacy of the travel writing genre as a medium of knowledge, dialogue, and cultural preservation. Can “we” learn anything from Thesiger’s narrative representations? Can these narratives be extricated from their complicity with the imperial center? What value do travel narratives have for the peripheral spaces now being recast as post-traditional societies?



## A.7 DEALING WITH TRADITION: DESIGN AND DESIGN STUDIOS

### STYLE AS CONTEXT: POST-TRADITIONAL OPEN SPACE DESIGN IN HONG KONG

*Mary Padua*

*University of Hong Kong, Hong Kong*

### WHY THE ARCHITECT'S HOUSE HAS ONE SITTING ROOM AND THE CLIENT'S HOUSE HAS TWO KITCHENS

*Christos A. Hadjichristos*

*University of Cyprus, Cyprus*

### DESIGNING ACROSS THE BORDER: CASE STUDY OF A CROSS-CULTURAL ARCHITECTURAL DESIGN STUDIO

*Joseph Aranha*

*Texas Tech University, Lubbock, U.S.A.*

### SPACE SYNTAX AS A TOOL FOR PRESERVING CULTURAL TRADITION IN HOUSING LEGISLATION: THE CASE OF TRIPOLI, LIBYA

*Ali Eldweeb Emhemed and Faozi Ujam*

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### STYLE AS CONTEXT: POST-TRADITIONAL OPEN SPACE DESIGN IN HONG KONG

*Mary Padua*

Hong Kong has emerged as one of the preeminent examples of a post-traditional city. Nowhere is this more evident than in the design of open spaces. Contemporary plazas and parks in Hong Kong are vital place makers, and often involve interpretation of design elements drawn from disparate historical sources in Europe and China. The result is uniquely contemporary and self-referential, with little connection to any tradition apart from an evolving local post-traditional design aesthetic.

The paper focuses on two specific cases. One illustrates post-traditional open space design built around references to European traditions; the other illustrates post-traditional design with Chinese references. In both cases, the design negates the actual history of the area in which it occurs, and instead attempts to create a new synthetic tradition based on popular intimations of elegance and wealth.

The first case is the Millennium Plaza, part of an urban renewal project in the western district of Hong Kong. The plaza is in a commercial development that includes office buildings and street-level services such as restaurants and shops. Millennium Plaza is designed in a "Mediterranean" style that borrows from the Italian Renaissance piazza; similar design elements can be found

in developments in areas such as Beverly Hills, California. The plaza forms the ground plane for tall modern office buildings, and includes a Baroque-like fountain. It has become an active space for pedestrians, office workers, and restaurant patrons.

Kowloon Walled City Park is the other case study. This park is built on a site of great historic significance to Hong Kong. The Walled City was the single enclave controlled by China in the British colony for more than a century. By the 1960s, it had evolved into one of the most notorious slums in the region. The Walled City was demolished in 1993, and the park built on the site. The park borrows design elements from the classical Jiangnan style, which is associated with the southern Yangtze River region of China. This style is found primarily in Suzhou, in eastern China, remote from Hong Kong. From an historical, social and aesthetic standpoint, it is virtually as remote from the local traditions of Hong Kong and southern China as the Italian piazza.

The paper will examine these two cases in detail and pose a number of questions about the degree to which they represent a common approach to open space design in Hong Kong. The use of these types of stereotypical Chinese and European design elements has become a means of reinforcing a post-traditional, synthesized identity for Hong Kong. This post-traditional approach borrows references from styles that have been commodified as emblems of elegance and luxury independent of context.

### WHY THE ARCHITECT'S HOUSE HAS ONE SITTING ROOM AND THE CLIENT'S HOUSE HAS TWO KITCHENS

*Christos A. Hadjichristos*

This paper will describe a research project which uses both qualitative and quantitative methods to examine the role of the architect and the client in the design of the contemporary Greek-Cypriot house, with a focus on the way the kitchen and other informal functions are spatially and thus socially configured. The observations regarding the present are compared to the vernacular, the setting in which many of the homeowners spent their childhood years.

The data analyzed are the architectural drawings and exterior as well as interior photographs of eight architect houses and sixteen client houses (two from each architect) and interviews with both groups of people. The investigation uses information from the interviews to interpret the results of a spatial analysis of the architectural drawings, in order to bring out the syntactical relationships between spaces, and consequently between the functions assigned to them. The methodology used has been developed at the Bartlett School of Graduate Studies at the University College London. It is argued that each design contains a proposed lifestyle, which, when identified, can be compared to the actual lifestyle revealed in information gathered from interviews. The fact that the architects selected live with their families in houses they themselves have designed allows a comparison between the way they have dealt with these issues when designing their own houses and when working with clients. Not enough

female architects who have designed their own houses, live in them with their families, and still practice architecture could be found, so all the architects in the study group were male, allowing for an examination of the role that gender plays in the setup.

Among results of the study were that architects tend to encourage a more modern lifestyle by dissolving the distinction between formal and informal functions. Meanwhile, clients may appear to accept an open-plan interior, with an informal and formal sector; but they then duplicate the informal setting (sitting room, informal dining room, and kitchen) somewhere else in the house (in the basement or next to the garage), revealing a gap between an aspired modern identity and their actual lifestyle. This finding was reinforced by the fact that in many cases a modern architectural exterior stood in contrast to an interior exhibiting a different set of aesthetic preferences.

Generally, it could be concluded that a designer's belief that human needs can be logically accounted for, coupled with the idea that architecture can determine use, leads to an underestimation of the role that time and other non- (or better yet, less) architectural factors play in the relationship between the built environment and social change. The observations and findings of the specific case studies lead to a more general discussion of the assumed, actual and potential relationships between the architectural, the social, and time.

## DESIGNING ACROSS THE BORDER: CASE STUDY OF A CROSS-CULTURAL ARCHITECTURAL DESIGN STUDIO

*Joseph Aranha*

Cuetzalan is a picturesque town of steep cobblestone streets and clay-tile roofs in the hilly eastern part of the state of Puebla in Mexico. Poor roads kept the town in relative isolation until very recently, but this inaccessibility also helped preserve the local architectural vernacular and keep the influences of modernism to a minimum. Currently, due to better roads and other factors, Cuetzalan has been attracting national and international visitors. While most of the inhabitants of the town are Mestizo, the majority of the population of the surrounding region (and the primary cultural attraction in Cuetzalan) are the Nahuatl Indians, who to this day continue centuries-old traditions in dance, dress, rituals, etc. The quaint colonial architecture of the town, together with the colorful traditional clothing and spectacular dances of the Nahuatl, are today attracting Mexican as well as foreign visitors. As a result, tourism is replacing coffee production as the main source of income for the town and its surroundings. Recently, Cuetzalan was also designated a heritage site, and together with its surrounding region it is being developed for ecological and cultural tourism.

It is in this physical and developmental context that a collaborative design studio has been set up between Texas Tech University, U.S.A., and Universidad de las Americas, Mexico. The studio is intended to introduce both groups of students to studies of the vernacular architectural precedents of the town; engage them in the discourse about tradition and modernity; and provide

an opportunity for them to explore through their individual design proposals the role of architecture within the context of ecological and cultural tourism. It will also create an opportunity for students and faculty to engage in cross-cultural discussion pertaining to the ramifications of new materials, authenticity, identity, and other issues related to the postglobal built environment.

This semester-long international exchange project will also create an opportunity for student-designers from two different cultures to work together and exchange ideas on a variety of levels. Initially, the two groups will work together on site, gathering information and documenting significant buildings and places in Cuetzalan. Afterward, each student will work independently on design ideas at their home institution while remaining in contact with the others via the Internet. At the end of the design phase the two groups will meet again, this time in Texas, to review, discuss and debate each others' proposals.

This paper reports on the outcome and lessons of this ongoing pedagogical experience. Given the cultural differences between the two groups of students, the paper will critically examine, from the point of view of the "national expert" (Mexican students) versus the "international expert" (American students), topics such as readings of the local architectural challenges in Cuetzalan, understandings of the dichotomy between Nahuatl Indian culture and the Spanish colonial town, and architectural identity in terms of the vernacular architectural vocabulary and contemporary architectural expression.

## SPACE SYNTAX AS A TOOL FOR PRESERVING CULTURAL TRADITION IN HOUSING LEGISLATION: THE CASE OF TRIPOLI, LIBYA

*Ali Eldweeb Emhemed and Faozi Ujam*

The aim of this paper is to explore the use of space-syntax theory and analysis techniques to create housing legislation that can maintain authentic social and cultural traditions. It emerges from observations regarding the consequences of modern public housing and its failure to embrace and embody the values and needs of people in specific cultural contexts.

In 1984 Bill Hillier developed a theoretical approach to space based on the view that different societies tend to generate specific ways of using space. He proposed that such social space becomes manifest through subdivision into a hierarchy of types that range from public, prominent and accessible spaces, down to private, individual and enclosed spaces. This insight led him to propose a way to "read" how societies construct their spaces — internal and external — such that their settlements suit their innate priorities and customs.

Muslim societies place a great deal of emphasis on the use of space. In particular, the Islamic way of life requires maximum segregation between women in the house and outside activities. On the other hand, maximum integration is needed for the men so that they can participate fully in community life. These emphases can be clearly seen in traditional Arab cities, such as

Tripoli's Old City. The way spaces are integrated or separated in Muslim cities has a major and immediate impact on whether their inhabitants can maintain a culturally appropriate way of life.

This research adopts space syntax as a tool for exploring these ideas. It examines and evaluates external spaces in Tripoli city center, Tripoli Old City, and the Hay Alakwakh neighborhood, as well as internal spaces in a traditional courtyard house and in modern flats. Based on this exploration, it then identifies five aspects that can be expected to benefit the outline of building legislation in Libya. These aspects are social interaction, social behavior, mix of land uses, integration, and segregation and safety. Of these, integration is the core concept of space syntax in any context.

In addition, the paper examines space-syntax applications on two levels — external and internal spaces in Tripoli housing. The research approach adopted was to compare three external urban conditions: Tripoli Old City, the central area of Tripoli (new city), and the Hay Alakwakh neighborhood at the south edge of the Tripoli master plan area. The results show that the spatial configuration of the old city is more suited to the way of life of Libyan families than that of the new city. Thus, the hierarchy of external spaces and streets in Tripoli Old City provides a good resource for developing new building legislation. Spatial analysis of the courtyard house also confirmed that it is well organized to fulfill the customs of Libyan society.

## B.7 SOCIAL, ECONOMIC AND URBAN INFRASTRUCTURE IN A POSTGLOBAL ERA

### RECONFIGURING URBAN FORM AND PHYSICAL INFRASTRUCTURE IN AN AGE OF GLOBALIZATION: AN INTERCONTINENTAL COMPARISON

*Maria Soledad Garcia Ferrari*

*Heriot-Watt University, Edinburgh, U.K.*

### GROWTH CENTER AND ARCHIPELAGIC SETTLEMENTS IN INDONESIA

*Triatno Yudo Harjoko*

*The University of Indonesia, Depok, Indonesia*

### MAPPING THE LAUSITZ: NEW GEOGRAPHIES IN THE PERIPHERIES OF CENTRAL EUROPE

*Ingo G.O. Weiskopf*

*Technical University of Darmstadt, Germany*

### WHERE DOES TRADITION GO? THE ROLE OF NGOS IN THE REHABILITATION OF HISTORIC CITIES IN PALESTINE

*Eman Assi*

*An-najah National University, West Bank*

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### RECONFIGURING URBAN FORM AND PHYSICAL INFRASTRUCTURE IN AN AGE OF GLOBALIZATION: AN INTERCONTINENTAL COMPARISON

*Maria Soledad Garcia Ferrari*

This investigation is concerned with how urban form and physical infrastructure are changing in the context of post-traditional environments. Concepts associated with global economic processes, such as “place competition” and “changing forms of governance,” are essential when analyzing the dynamics of change in urban systems. To investigate the postglobal condition, this study explores how and to what effect actors, institutions and instruments mediate the restructuring of urban form and physical infrastructure driven by contemporary forces of globalization.

The line of argument employed is that while economic processes are very real (and drive significant restructuring of the urban fabric, institutions and governance), spatial differences, not least those derived from national and local history and political culture, still have a discernible impact. Globalization does imply a convergence across the world to a shared set of urban experiences, processes and policies; however, this study will explore how and why this tendency is “path dependent.”

The work uses an international comparison of case studies to test this idea of “path dependency.” The case studies represent a

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range of places where globalization is placing similar pressure on urban forms and physical infrastructure, but where differences in spatial relations and traditions of governance are also evident. Because globalization implies a weakening of national boundaries, comparative study of these places should also provide an opportunity to explore the forms such changes take. In particular, this comparison focuses on transnational transport connections and networks at four spatial scales — transnational, regional, national and urban — the main focus being at the transnational level.

The paper looks in detail at the Montevideo-Buenos Aires transborder region and the Copenhagen-Malmö transborder region (Oresund). There were three principal reasons for the selection of these two locales. First, they present a similar set of physical relationships — with a water body serving as an international boundary and barrier between two urban areas, creating a set of spatial relationships that demand the intervention of nation-states in urban change. Second, both situations are framed by movements to create transnational economic and territorial units — the E.U. and MERCOSUR — and the impacts of these units on infrastructure and urban form can be compared (in particular, the development of a fixed transport link between Denmark and Sweden contrasts markedly with the failure so far to achieve a similar connection across the River Plate). Third, the comparison allows the exploration of differences in governance at a national/local level. Here, the social-democratic policies of Scandinavian countries are seen to have led to the creation of strong state institutions that play key roles in urban form and infrastructure provision, while the policies of Latin American countries have been more volatile and market-driven. The comparison will allow examination of whether globalization is creating convergences around a market system, or whether the imprint of the social-democratic path is still significant.

The analysis highlights the emergence of new forms of governance in which multiple scales and levels of institutions interact. Initial findings show that national governments still retain an essential role the dynamics of urban restructuring.

## GROWTH CENTER AND ARCHIPELAGIC SETTLEMENTS IN INDONESIA

*Triatno Yudo Harjoko*

A strategy of growth centers seems to have been the sole idea employed to date in the physical planning of regions in Indonesia. According to this strategy, industrialization and modernization were seen as the main engines for economic development, and heavy investment was sought for urban centers. Meanwhile, globalization strengthened the role of such centers, which became ever more remote from the surrounding countryside. Contemporary postglobal conditions have further aggravated these circumstances. Postglobalism is based on the highly complex production and reproduction of society and its related spaces — restructuring global as well local space into a more “segregated” world. This often becomes manifest in two distinct modes of operation — actual and virtual — as embodied in the separate worlds of traditional labor and cybernetics.

Today, Indonesia is witnessing just such a production and reproduction of local and global society through the creation of worlds that are both real and virtual. Such globalization (“McDonaldization”) was initially promoted by the Orde Baru, or New Order Government, of the Soeharto era. But the fruits of these policies are only now becoming evident, as the global capitalistic worldviews that operate at the center — at a distinct, higher level of society (including among bureaucrats) — are now clashing with the traditional bazaar worldviews of the lower levels, or periphery. The conflict between grandiose and “traditional” settlements has now become manifest in both urban and rural areas of Indonesia, both in its cities and remote islands. The former signifies a capitalistic form of society, while the latter represents a traditional form. The contested imaginings of these two unrelated modes of production and reproduction were at the root of the riots of 1998 which targeted the various establishments of people of Chinese ethnic background.

This research investigates the present contest of epistemes in the actual spaces of settlements in Indonesia, between capitalistic and traditional/bazaar economies and societies. The former worldview is characterized by the development of alien forms of Western knowledge, while the latter is based on traditional, or even tribal, views. The analysis is based on the Giddensian idea of structuration of society and its localities, in which living space is associated with different modes of social practice — i.e., the production and reproduction of society over time.

The research findings show how the contested imaginings manifested in macro- and micro-spatial formation in both urban and rural areas stem from a national policy that emphasizes economic growth in only a few urban areas within a country constituted of scattered islands. Thus tensions have grown in both global and local space between “center” and “periphery,” or between “modernity” and “traditionality.”

## MAPPING THE LAUSITZ: NEW GEOGRAPHIES IN THE PERIPHERIES OF CENTRAL EUROPE

*Ingo G.O. Weiskopf*

Mapping is a method of surveying the past and present spaces of the built environment according to varying criteria. In the past, geographical maps have been limited to descriptions of the physical qualities of the surface of the earth. But the “new geographies” of postglobal environments require that data be collected and represented about more abstract aspects of the human environment. Such features as virtual space, informal urban areas, and the qualities of civil society do not appear on traditional maps.

Areas of the former East Germany have seen enormous structural changes since reunification in 1990. In particular, the Lausitz — between Luebben, Herzberg, Guben and Hoyerswerder — has become a classic example of a postindustrial landscape. Since the shutdown of the mining industry there, the region has become a field of places without function. In the vacuum that has resulted, civil society is helping itself, as informal German-Polish markets are absorbing structural economic weaknesses. And new high-technology enterprises are connecting the eastern periphery of Germany with the virtual global world. But other proposals call for the re-creation of identity through illuminating industrial monuments and transforming the old landscape into a great fun-park studded with industrial relicts (“IBA Fuerst-Pueckler-Land”).

This paper will describe both traditional maps of the urban and rural landscape and the parallel worlds of informal and virtual spaces. And it will discuss the local authorities’ idea to build a new meaning of place by reinterpreting and redesigning former industrial spaces. The artificial production of local archaeology by remaking the one-thousand-year-old Slavic settlement “Slawenburg Raddusch” as a history-entertainment center will also illustrate how timeless objects may be set adrift on this new field of postglobal spaces.

## WHERE DOES TRADITION GO? THE ROLE OF NGOS IN THE REHABILITATION OF HISTORIC CITIES IN PALESTINE

*Eman Assi*

The increased recognition now given to cultural heritage is part of a broader change in development thinking that began in the 1990s. As part of this shift, the cultural sector is no longer seen as a drain on budgetary resources, but a main component of an effective strategy of economic growth. Furthermore, international development assistance now aims at broad social development rather than narrow economic growth, and culture and cultural heritage are included within the broadened scope of interest of such programs. Within this shift of thinking, the international community has also come to realize how important it is to involve local institutions and civil society in implementing their policies.

This paper will study the role of NGOs in the rehabilitation of historic cities in Palestine. In particular, through a critical evaluation of their accountability and performance, it will examine their contributions to developing sustainable policies and the extent to which their programs contribute to needed change. The paper will also address the key issue of what to conserve in historical cities, and how to conserve it in a way that protects patrimony and cultural identity.

As part of this discussion, the paper attempts to highlight the importance of the following questions in appraisals of NGO activities. Is an NGO program relevant to the problem it intends to address? To what extent does it achieve its objectives? Is the program delivered in a timely and cost-effective manner? What happens as a result of the program? To what extent is the program able to sustain itself? And to what extent might the approaches, methods or contents of the program be successfully applied to other contexts?

The study argues that in a zone of armed conflict, NGOs face greater difficulties protecting cultural heritage as a representation of national identity. But the paper also shows that all the NGOs studied were able to achieve their objectives to a certain extent, and all have produced positive impacts, despite the difficulties posed by the political situation.

This evaluation attempts to serve as a feedback mechanism, providing information to policy-makers as well as program and project managers, so that adjustments can be made to existing interventions and policies and so that new interventions and policies may be developed.

## C.7 COLONIAL AND POSTCOLONIAL

### INTERROGATING ASMARA FOR TRADITION

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### WHAT IS REAL AND WHAT IS FAKE? THE SPANISH COLONIAL MODEL REINTERPRETED IN MIDDLE-CLASS NEIGHBORHOODS OF SANTIAGO

*Marcela Pizzi and Maria Paz Valenzuela*

*University of Chile, Santiago, Chile*

### PERSISTING SURROGATE FORMS: EVALUATING ARCHITECTURAL DEVELOPMENT FROM COLONIAL TO POSTINDEPENDENCE TIMES IN MALAYSIA

*Chee-Kien Lai*

*University of California, Berkeley, U.S.A.*

### WHAT CAN WE LEARN FROM BRITISH COLONIAL PUBLIC BUILDINGS? CASE STUDIES FROM MELAKA, MALAYSIA

*Roslan Bin Haji Talib*

*University of Malaya, Selangor, Malaysia*

Yet in departing from their own country's "traditions," which were at the time associated with Italian backwardness and poverty, Italians instigated aspects of life that are now at the heart of Asmarino "tradition" — despite the fact that Italy lost control of the country in 1941, and that Eritreans only shook off the yoke of subsequent Ethiopian control in the early 1990s. For "traditional" architecture, for instance, Asmarinos today often refer the visitor to the remaining Italian-built *agdos*. Likewise, a crucial Asmarino daily "tradition" is a stop at one of its countless "bars" for cappuccino and European pastries.

Focusing on the colonial era and the years since independence, this paper explores the "post-traditional" aspects of Italian-built colonial-era religious architecture, which without postmodern irony, incorporated Renaissance-style coffers in the Great Mosque and *agdo* shapes in the belltowers of the Orthodox Cathedral. It then analyzes the current government's instrumentalization of the city's colonial origins and the new monuments it has erected since independence. These both repeat the forms of colonial planning on the one hand, and express a figurative rupture with colonial "traditions" on the other. In conclusion, it postulates that if Asmara was "post-traditional" from the early years of colonial settlement, by now it is an unusual "never-traditional," combining the vivid memory of colonial-era cosmopolitanism with an uncynical detachment from more typical local and national East African legacies.

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### INTERROGATING ASMARA FOR TRADITION

*Mia Fuller*

The Eritrean capital Asmara can be said to have been post-traditional from the start, not only because Italians displaced small pockets of "traditional" East African dwellings to develop it, but because they denied the existence of any a priori "architecture" from the moment they arrived in 1890 ("When we arrived here, there was nothing!"). Furthermore, in the bourgeois city they developed, they suppressed Italian "tradition" as well. Instead, they built Swiss chalets and villas that randomly imitated various Italian idioms (such as Ligurian or Sicilian) alongside banks and offices that could have stood in any provincial Italian town. While the Eritrean population was always present (and Italians made use of them in their colonial armies as well as their household staffs), Italians displaced the "Africa"-ness of their locale. Instead, they envisioned encroaching further into the interior of the Abyssinian emperor's sphere of influence, while seeming to disregard the fact that they were already in a particular East African place. For instance, as they built whole quarters of huts for their Eritrean soldiers in a form inspired by the local vernacular, they named these *tukuls* after the Abyssinian (now Ethiopian) name — rather than *agdos*, the name for the same form in Eritrea. Meanwhile, the principal referent for Italian building was Rationalism, signifying only a projected (and Fascist) Italian modernity in a vacuum of geographic space, historic time, and national or regional tradition.

### WHAT IS REAL AND WHAT IS FAKE? THE SPANISH COLONIAL MODEL REINTERPRETED IN MIDDLE-CLASS NEIGHBORHOODS OF SANTIAGO

*Marcela Pizzi and Maria Paz Valenzuela*

The paper explores the limits of authenticity in the expressions of the new middle-class neighborhoods of Santiago, Chile — a cultural and sociological phenomenon expressed through the space and image of architecture. For a long period, the adobe house was the local expression of domestic architecture in Chile. As a model, it evolved from hybridization of the Spanish presence and local indigenous forces. This strong colonial model, built with adobe walls and individually molded clay tiles for roofing, was characterized by the disposition of ample rooms around open courtyards, with transitional corridor spaces. This model has now given way to a diminished scale of indoor and outdoor spaces built in plastic, steel and aluminum.

In studying the original model, we can identify a series of aspects such as location in the site, orientation and relation to context, proportions of mass to open space, proportions of interior spaces, and distribution of activities. Such formal aspects strongly related to the construction technique, and determined a certain proportioning and shape of windows and openings in general.

Today, a nostalgic sense of tradition is expressed in hundreds of grouped, repeated, and industrialized middle-class houses that pretend to re-create the expression of this rural model. Originally related to agricultural activities, however, it has been

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reproduced in the totally different context of the city. The result is false, as elements like rounded arches, which were nonexistent in the original model, now appear extensively to enhance great openings. On the other hand, elements such as the corner stone pillar, which was always present in the original urban version, never appear in this new interpretation. The usual red color is replaced by any shade of pastel.

In this presentation we examine and compare, from an architectural point of view, both realities — the old and the new — pretending on one hand to put in evidence the wrong reading and interpretation of the model as well as to determine those aspects that should be considered in a new expression with closer referents to the past. We believe that in this postglobal world it is still possible to rescue real tradition.

### PERSISTING SURROGATE FORMS: EVALUATING ARCHITECTURAL DEVELOPMENT FROM COLONIAL TO POSTINDEPENDENCE TIMES IN MALAYSIA

*Chee-Kien Lai*

Having claimed that there were no architectural traditions in Malaya, the colonial British administrators experimented and invented one for Kuala Lumpur, the capital of the Federated States, at the end of the nineteenth century. Besides thrusting the dramatizations of “durbars” onto the ruling sultans, they also “grafted” the Indo-Saracenic architecture they had earlier invented in India onto the surrogate landscape together with a liberal use of forms from other countries such as Egypt and Spain. The dressing of religious and secular buildings in the same invented style did not alleviate the identity problems posed both within and outside the colonial states.

The British thus legitimized the invention of not only the politics (c.f. Anthony Milner) but also the architecture of Malaya/Malaysia. Subsequent postindependence leaders did not mobilize concerted attempts to recover tradition or to create referent forms, and a clean slate was persistently activated for further grafting of architectural and urban forms at the national level. The latest manifestation is Putrajaya, the new administrative capital created by the fourth Prime Minister, Dr. Mahathir Mohamad, where domed structures on key buildings and “baroque” planning around an artificial lake in the 1990s revived tensions between the elite of a purported Malay, Islamic nation and its multiracial and multireligious citizens.

The paper attempts to use a crucial third point in historical time in Malaysia — its independence in 1957 — to evaluate the above-mentioned disparate periods and their built expressions. The architectural issues of the Independence period thus act as a “specter of comparison” and “a double and inverted telescopic vision” (c.f. Benedict Anderson) which may flesh out the issues, stakes, crises and strategies of a nation recalculating its existence within the changing local and global scenarios of the last century.

### WHAT CAN WE LEARN FROM BRITISH COLONIAL PUBLIC BUILDINGS? CASE STUDIES FROM MELAKA, MALAYSIA

*Roslan Bin Haji Talib*

The title of this paper is just a starting point in an attempt to note the urgent need to preserve historic buildings so the memory of the past will not be forgotten by new generations. Many towns which face abrupt changes in development confront a situation where old buildings are being demolished to make way for new ones. In Melaka, a historically important town in Malaysia, action is needed to preserve, as much as possible, those old buildings with historical importance. The buildings covered in this research are the doctors’ residences and mortuary at Melaka Hospital and the hostel in Maktab Perguruan Perempuan Melaka (Teaching College). These buildings, which were important to the history of development of medical facilities in Melaka are all in need of preservation.

This paper is mainly about the study of architectural style and elements of the aforementioned buildings, either structural or facade treatments. The buildings, being simple in design, have been taken for granted by their owners because they lack the aesthetic qualities of other buildings in Melaka. As a result proposals have been made to demolish the mortuary to reuse the space it occupies. Since the decision lies purely with the owners, PERZIM (Melaka Museum Authority) has decided to at least make a record of the buildings before they are gone forever. The report is being made with the cooperation of PERZIM and UM (University of Malaya) based on the data collected on site and also from other places. Most of the buildings in the report were built in the 1930s, before World War II. Thus, the buildings have seen their share of events that shaped the country into what it is now. They have also played their part in the making of the new age.

## A.8 MIGRATION AND ITS PHYSICAL MANIFESTATIONS

### A TALE OF TWO HOUSES: DIASPORA, RETURN, AND MIGRANT ARCHITECTURES

*Mirjana Lozanovska*

*Deakin University, Geelong, Australia*

### THE REMITTANCE HOUSE: TRANSNATIONAL ARCHITECTURE IN TWENTY-FIRST-CENTURY MEXICO

*Sarah L. Lopez*

*University of California, Berkeley, U.S.A.*

### INNOVATION AND TRADITION: CURRENT DOMESTIC ARCHITECTURE IN THE SIERRA PURÉPECHA OF MICHOACÁN, MEXICO

*Catherine Ettinger*

*University of Michoacan, Morelia, Mexico*

### BENDUM: IN THE HEART OF MINDANAO

*Anthony Collins*

*University of Sharjah, U.A.E.*

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### A TALE OF TWO HOUSES: DIASPORA, RETURN, AND MIGRANT ARCHITECTURES

*Mirjana Lozanovska*

The iconic image of the migrant house is the “Mediterranean Palace,” a house type built with hard-earned wealth in the cities of immigration. However, studies of Zavoj, a village in Macedonia, reveal another type of “migrant house,” the outcome of migrant travel, rather than a part of the village vernacular. The two houses examined in this paper give symbolic representation to a new moment in the history of migration and globalization. Relations between the village of Zavoj, Macedonia, and the city of Melbourne, Australia, circumscribe broad geopolitical and cultural fields, and call into question our understanding of diaspora, the village/city binary, and the notion of return central to the migrant imagination.

This study is a theoretical examination that draws on specific contexts. The architecture of the migrant houses is examined through Julia Kristeva’s psychoanalytic theory of abjection. In Melbourne, this theory has suggested (a lack of) assimilation and a claim for territoriality within a hostile cultural and political environment. The impact of this “migrant house” on the assumed stability of the host-guest binary is explored. By contrast, why does the migrant return to the village? Why does s/he build a house there? The Zavoj migrant house is testimony to the affect of the village on the migrant, who cannot forget the village, cannot obliterate an

eternal bond and debt to the place of origin. The village becomes a maternal space. In contrast to Melbourne, the migrant house in Zavoj remains an empty shell, empty of inhabitation.

The architecture of these two houses gives a visible and concrete focus to the paper. However, between them a set of networks, forces and relations circumscribe a much larger global geopolitical and cultural field. But this study goes inward and underneath as well through the figure of the migrant, the figure through which the two migrant houses are deeply associated. This reflects the subjective nature of the thesis, the idea of a “migrant house” as an imaginary architecture, a psychic geography. Finally, the study returns its attention to the “local” in a gesture inspired by the cultural theorist Stuart Hall, as an enunciation from somewhere. That gesture will examine the subject of knowledge, how the author turns to his/her ethnicity for this enunciation. Ethnicity in that sense might represent the “architecture of the migrant house,” the somewhere, as well as the aesthetics of author(s) as builders of theories.

### THE REMITTANCE HOUSE: TRANSNATIONAL ARCHITECTURE IN TWENTY-FIRST-CENTURY MEXICO

*Sarah L. Lopez*

What is the effect of remittances — First World capital sent to Third World nations via transnational workers — on the built environment? I will explore this issue through an examination of the “remittance house,” a term used to describe dream houses built in Mexico with U.S. dollars earned during Mexicans staying in the U.S. Both the process of remitting and the transnational community tied to this flow of capital are conduits through which we can explore the postglobal condition. The choice to leave Mexico is the choice to enter into a community of transnational Mexican migrants who have developed complicated social and political networks across borders. Although the completion of a remittance house in Mexico may appear to be a positive outcome of a contemporary global restructuring of capital and the nation-state, many of these houses are subsequently abandoned. What are the postglobal conditions that enable the abandonment of such dream houses?

The building of a remittance house requires an abstraction of both time and space. Specifically, the present deferment of pleasure and flexible living standards are seen as a vehicle for future economic stability and an increase in social status. Similarly, the distance required to remit is measured against the promise of a better future. Are these expectations becoming a postglobal condition that serves First World economies? Or are transnationals forming a new identity with potential for resistance to First World demands?

Although the completed remittance house is a symbol of success, the risk of death during border crossings and the separation from family that are a part of its conception not only articulate disparity between Mexico and the U.S. but also restructure and reposition Mexicans’ lives and status in the U.S. and at



home. This restructuring and repositioning results in the uninhabited dream house; and once abandoned, such houses expose the thinly defined nature of success among many Mexican transnationals: while the act of building the house may be completed, the income stream necessary to make it a home is not supported by the economic infrastructure that necessitated migration in the first place. Economic stability and daily subsistence in Mexico (as defined by the standards of the new home?) conflate with an infrastructure that requires abandonment and escape. What are the economic and social conditions needed to allow the transnational to live in the house that current conditions could not provide? When you abandon a site in the hopes of nurturing that site from a distance through remittances, do you abandon self? It is just such a simultaneous affirmation and negation of identity and culture as tied to the process of remitting that helps articulate the postglobal condition.

My paper will address these and other questions through the oral history of a family of Mexican transnationals. The family has eight sons and eight houses, of which four are uninhabited. The postglobal condition that we aim to understand is illuminated by this project which, although physically tangible, is suspended in a world of dreams. Be it fiction or fact, the First World comfort of economic stability is not transferred to Mexico, even though the dollars are. I will present the remittance house as evidence of Mexicans' shifting status in both Mexico and the U.S., and seek discussion on the successes and failures of remitting as a postglobal condition. Is remitting linked with progress? Power? How is the remittance project jeopardized by transnational phenomena? Does the remittance house allow us to speak of the postglobal condition as desire regulated by deferment?

## INNOVATION AND TRADITION: CURRENT DOMESTIC ARCHITECTURE IN THE SIERRA PURÉPECHA OF MICHOACÁN, MEXICO

*Catherine Ettinger*

The state of Michoacán in western Mexico has the second highest migration rate in Mexico. The economic impact of the phenomenon of migration between Mexico and the United States is not to be underestimated. In the case of Michoacán, it generates 10 percent of the state's gross internal product. Studies indicate that a significant percentage of money brought home by migrant workers (at least 15 percent) is employed in home improvement or construction. Migrant workers return periodically, bearing not only gifts and money, but also new customs and cultural experiences. At the same time, via satellite television, villages that are still isolated physically are put in touch with global culture. The impact of these phenomena on the built environment in the indigenous villages and towns over the last twenty years has been astounding.

In particular, the Sierra, one of the more isolated regions of the state and home to the majority of the indigenous Purépecha population, has witnessed the rapid disappearance of the local house type, the wooden plank *troje*.

This paper examines not so much the way this traditional environment is affected by change, but rather, the way new images of what a house is or should be are being appropriated by the local population here. Specifically, we present results from the study of several indigenous towns in the Sierra examining how new materials, formal systems, and spatial distributions have been appropriated by local culture. But we also note that despite the use of different materials and the desire to present a "modern" image, certain spatial schemes persist, as do customs in the use of space.

## BENDUM: IN THE HEART OF MINDANAO

*Anthony Collins*

*Bendum: In the Heart of Mindanao* is a thirty-minute documentary video about a "Lumad" community located near the headwaters of the Pulangi River in the upland forests of central Mindanao. The community in Bendum has successfully struggled to sustain itself in the destructive wake of commercialized logging that escalated in Mindanao after World War II and peaked during the late 1970s and early 80s. The documentary concludes that the Lumad community in Bendum has struck a very difficult balance between its immediate, market-driven needs for livelihood, and the longer-term need for sustainable forests to which its cultural and economic fate is bound.

The title of a documentary film or video is an important tool to provide an audience with a sense of its context, locale, and intended purpose. It is significant in this respect that the title *Bendum: In the Heart of Mindanao* specifies the region where an indigenous, tribal community (commonly referred to as "Lumad") has struggled to retake control of "ancestral forestlands," but makes no reference to the country the "Lumad" inhabit — namely, the Philippines. This choice by the filmmaker (myself) defers to the increasingly vocal "Mindanawan" resentment of Manila-based elites. In conjunction with local lowland politicians, these elites have bequeathed a legacy of uneven political rule, aggressive resource exploitation, and heavy militarization to this second-largest island of the Philippines. It also reflects my choice and desire to give comparatively greater weight to "local" dimensions of questions regarding the reforestation of degraded upland areas and the cultural, economic and political self-strengthening of indigenous tribal communities.

For the purpose of the IASTE conference, *Bendum: In the Heart of Mindanao* will be reedited from its original thirty-minute length to approximately ten to fifteen minutes. This shortened version will be shown at the IASTE conference and be followed by a discussion between the filmmaker and audience members.

## B.8 EMERGING IDENTITIES IN A POSTGLOBAL WORLD

### BEIJING 2008: THE RISE OF A POST-TRADITIONAL WORLD METROPOLIS

*Anne-Marie Broudehoux*

*University of Quebec, Montreal, Canada*

### MUMBAI (BOMBAY): PARADOXICAL UNDERCURRENTS OF IDENTITY?

*Debabardhan Upadhyaya*

*University of Sheffield, U.K.*

### FROM DUBAI TO CAIRO: SHIFTING CENTERS OF INFLUENCE?

*Yasser Elsheshtawy*

*United Arab Emirates University, Al-Ain, U.A.E.*

### THE SHE ZONE: GENDER TOPOGRAPHY OF GLOBAL SPACE

*Anette Baldauf and Dorit Margreiter*

*New York University, U.S.A., and Vienna, Austria*

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### BEIJING 2008: THE RISE OF A POST-TRADITIONAL WORLD METROPOLIS

*Anne-Marie Broudehoux*

The last few years have witnessed important changes in the global geopolitical order. In particular, China now has the world's fastest-developing economy and is a rising power on the world scene. Together with the changing condition of the postglobal world, this requires a recasting of previous discussions of Chinese modernity. In a more reflexive and critical manner, this must now move past reaction to China's socialist and imperialist past, to provide a collective introspection on the country's position in an increasingly interdependent world. The role of such discussions is important in the wake of international events such as the SARS and bird-flu outbreaks. And it is especially crucial as China's government seeks to use the upcoming 2008 Beijing Olympic Games to construct and project a new image of the country to the world.

This paper examines the physical and rhetorical construction of this image through a study of Beijing's pre-Olympic metamorphosis. Since winning the Olympic bid, the city has launched a series of iconic architectural projects, reinventing itself in a way radically different from the neotraditional revivals of the last fifteen years. Drawing upon technological prowess, gigantic scale, and a bold and futuristic style bearing the signature of world-class designers, the new image appears to embody a more flexible and less restrictive concept of collective identity.

To better understand the emergence of an increasingly complex and contradictory sense of Chinese identity, this paper will

examine changes taking place both at the micro level of society (including changes in people's internal sense of self), and at the macro level of the city, state and nation. The paper will examine public debates surrounding this new phase of urban transformation as well as global influences and grass-roots resistance to this process. It will suggest that current discussions about the radical remaking of the city may open the way for the formation of an embryonic civil society.

### MUMBAI (BOMBAY): PARADOXICAL UNDERCURRENTS OF IDENTITY?

*Debabardhan Upadhyaya*

Mumbai, India, formerly known as Bombay, is a classic example of a city that has accepted, adapted and changed itself over time to accommodate the needs and aspirations of its residents. Yet, from its humble beginnings to its current status as a megalopolis, it has managed to maintain a separate identity, which has been successfully rediscovered following each important socio-political change — from its founding as an Portuguese settlement, to Dutch rule, to the British Raj, and lately to its role as the economic capital of India. These identities are a true reflection of the society of the city. But this paper discusses whether this identity represents a deduction of the obvious or a metabolic juxtaposition of peripheral concerns and associated value systems. Clearly, Mumbai is just one among many globalized urban centers. But its inherent architectural pluralism and dynamic urban landscape might also be attributed to inherently *paradoxical* local sources of identity and character.

Postglobal conditions such as those described in the thematic proposal for this conference can be unraveled by trying to understand the gradual evolution of associated entities. But such a process may result in mere simplifications of complex urban conditions, and so stress a global tradition of acceptance. By contrast, a sense of a place often evolves in a locale through history. But can this be related to present-day developments? Or is it just another metaphor that cannot be related with specificity to real cultural and economic transitions?

It is often assumed that the setting and structure of cities can be reduced to scientific abstractions (and this may be possible for particular moments in time). But this paper attempts to understand the ever-changing qualities of a post-traditional urban environment in a postglobal condition. Using Mumbai's city center as an example, it attempts to analyze the paradoxical undercurrents that create a sense of multiple identities there. Furthermore, it attempts to raise issues concerning the quest for these camouflaged identities in an urban situation.

Against the backdrop of a unilateral dominant culture, it is possible to simply accept change without question. But, alternatively, we can also seek to penetrate this mystery to understand and predict the why, when, and what of a city's dynamic identity.

## FROM DUBAI TO CAIRO: SHIFTING CENTERS OF INFLUENCE? *Yasser Elsheshtawy*

*For decades it was the big, central Arab powers that set the tone for the Arab world and led innovation. But today the region is being led from the outer edges. It's the little guys that are doing the most interesting stuff, and it's the big guys that will be left behind if they don't wake up.*

— Thomas Friedman, *New York Times*, Feb. 2, 2001

While the political motives behind this proclamation by a prominent journalist may be questionable, they nevertheless raise interesting questions. Have the innovative, forward-looking, post-traditional environments of smaller Arab states, such as those of the Gulf, really come to exert influence on such traditional centers as Cairo, Baghdad and Damascus? What are the urban and spatial manifestations of this influence (if it exists)? And should this influence be construed as one-sided, or is it part of a global network in which influences occur at multiple levels and in numerous directions (rather than the naïve one-sided direction emphasized by the journalist)?

Using Friedman's contention as a starting point, this paper sets out to investigate the influence of Dubai on Cairo. Traditionally, Cairo had a strong cultural, social and architectural influence on the rest of the Arab world. Yet, increasingly, this influence has been diminishing. By contrast, a series of projects now emerging in Cairo seem to be responding to the success of projects in Dubai. These include the smart village project, a copy of Dubai Internet City; Maadi City Center, a replica of Dubai City Center, a retail chain; and the various gated communities of New Cairo, which echo similar ventures in Dubai. From such projects it is possible to see that new patterns of cultural influence are establishing themselves, and that in many instances the references are directly to Dubai.

While these projects and events do "work" in unrestrained and unrestricted contexts such as Dubai (in essence, a *tabula rasa* that allows for full experimentation in response to global conditions), one must question how appropriate they are in a "traditional" city such as Cairo. Generally such projects are only created here at the urban periphery, and as such, they seem detached and disconnected from surrounding reality. While characteristic of all global cities, such disconnection is acquiring acute (and some might say amusing) dimensions in Cairo. It is interesting to observe, however, that in its drive to become a global city, Cairo is apparently drawing inspiration from a post-traditional center (Dubai), which in turn is responding to, and being influenced by, larger global conditions. This chain of connections raises clear issues of identity.

The paper hopes to tackle such issues by arguing that in a postglobal world, the concept of identity has been fundamentally altered into a changing, fluid and ambiguous construct. Nevertheless, an examination of these projects can still shed light on changing notions of "Egyptian identity" and the way the country's heritage (in both its Muslim and Pharaonic incarnations) —

as well as the heritage of others (Dubai, for example) — are used as "branding" devices to attract multinationals, and in turn "globalize." (The assumption, questionable as it may be, of course, is that such a strategy will be followed by prosperity and happiness.)

In examining these issues, the paper will trace the initial urban/architectural influence of Egypt on Dubai, exploring the contribution of Egyptian architects and planners there in the 1960s. This will be followed by an analysis of the case studies noted above as examples of a "perceived" reversal of influence. This will be followed by inquiry into the compatibility (or lack thereof) of the Dubai influence within an Egyptian context. The conclusion will stress the relevance of such comparative studies in the context of a more general postglobal/tradition discourse.

## THE SHE ZONE: GENDER TOPOGRAPHY OF GLOBAL SPACE *Anette Baldauf and Dorit Margreiter*

The project "The She Zone" is a narrated slide show based on a trip to a women's-only shopping center, the She Zone, in Abu Dhabi. Widely regarded as a place that would free women from the male gaze (and, as a consequence, the veil), the original intent of the research was to appraise the shopping center as a place of women's liberation. Upon arrival, however, the authors learned that this gender-segregated consumer space was being closed down due to lack of interest among women.

By exploring the question of women's spaces in the U.A.E., the "The She Zone" project examines the relationship between globalization, women and space. The She Zone shopping center provides a unique vantage point from which to consider Dubai, widely regarded as a significant node in the new networks of the global economy, and often championed as a laboratory for future formations of globalization. Dubai's dense net of shopping malls illustrates how this postmodern variation of public space satisfies both the need for women's safety and control and shoppers' longing for contact and mobility. In the simulated environments of malls such as Deira City Center, Luxor, Venice, etc., women and men take imaginary excursions into other spaces, times and settings. These fantasies require a negotiation of contradictory discourses on women and men, local and global, space and place.

Critical topographic analyses of new global spaces have frequently sought to demonstrate how they are organized around class, race and nationality. Such explorations generally show that the neoliberal formation of globalization contributes to increased social and economic division. But such mappings rarely address questions of gender, sexuality and the body. Such critical neglect has persisted, even as the present struggle between two regimes of globalism — fundamentalist capitalism and fundamentalist Islamism — continues to focus on the discipline and/or liberation of women's bodies.

The gender topography of Dubai offers a poignant example of how social polarization interacts with gender politics. In particular, the failure of the She Zone experiment indicates how areas of consumption have come to assert attributes of inclusion

and individualization, while areas of production blandly signal exclusion and spatialized gender-segregation. Thus, Dubai's tax-free zone, Jebel Ali, is a strictly male zone, employing male workers recruited mainly from India and Pakistan. This is facilitated in Dubai by rigid immigration laws that regulate the local ethnoscape based on gender and nationality. Meanwhile, commodities, finances and technologies are free to circulate without disruption, and tourists can enter and leave the emirates as they please. The creation of such a male zone, however, necessarily produces an echo in the form of distinct she zones in immigrants' homelands. There, generous tax policies and a young, female work force cut off from family ties have proven attractive to transnational corporations seeking areas for export processing.

The paper proposes that such gender topographies distill the logic of various global flows and regularities of disjuncture, allowing new forms of inclusion and exclusion, mobility and imprisonment to be created in post-traditional environments. To grasp these constellations, the project is located at an intersection between art and social theory, taking the form of a narrated slide show that mimics the popular tradition of travelers, who return from an exotic trip and exhibit visual trophies from their excursion.

## C.8 CONTESTING THE LIMITS OF AUTHENTICITY

### LIMITS OF AUTHENTICITY: ROLES OF TRADITIONAL TYPOLOGIES IN POST-TRADITIONAL ENVIRONMENTS

*Kevin Mitchell*

*American University of Sharjah, U.A.E.*

### THE TRADITION VEILED IN A POSTGLOBAL ENVIRONMENT

*John Onyango*

*United Arab Emirates University, Al-Ain, U.A.E.*

### THE PUBLIC MEDINA: REFLECTIONS OF AUTHENTICITY AND CHANGE IN COGNITIVE MAPS

*Hussam H. Salama and Tridib Banerjee*

*University of Southern California, Los Angeles, U.S.A.*

### LOADED SYMBOLISM: THE BOUNDARIES AND REPERCUSSIONS OF POST-TRADITIONAL SPACE

*Varun Kapur*

*University of California, Berkeley, U.S.A.*

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### LIMITS OF AUTHENTICITY: ROLES OF TRADITIONAL TYPOLOGIES IN POST-TRADITIONAL ENVIRONMENTS

*Kevin Mitchell*

While current discussions of the built environment have resulted in a sustained critique of the current state of practice and its consequences, the global nature of the analyses and the rarefied discourse rarely suggest possibilities for constructive change. Discussions on a global scale are necessary and relevant; however, there is also a need for more scholarly work on those specific aspects of traditional environments that can have direct relevance to contemporary practice. The purpose of this paper is to address questions related to relevance by describing an approach to design that relies on the study of traditional environments. The discussion is based on a courtyard housing project designed for the American University of Sharjah campus in the United Arab Emirates. Design strategies for this project relied on a number of lessons derived from the traditional courtyard houses of settlements along the coast of the U.A.E. and from other regional courtyard types (e.g., the creation of a micro-climate within the courtyard for thermal comfort, the transition between the interior and the courtyard, the treatment of public and private spaces, the arrangement of views into and through the house, ordering systems and the treatment of the facade).

Of course, determining what constitutes the "traditional" in the Gulf region is problematic, especially because of the lack of extant examples, given the inability of previously employed build-

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ing technologies to withstand deterioration and the hybrid nature of the models that resulted from the importation of new construction practices and models of development. In spite of these challenges, early-twentieth-century examples of courtyard housing in the U.A.E. offer a range of lessons applicable to the design of the contemporary built environment. The integration of these lessons in the design process requires that the role of the traditional be reconceptualized to allow designers to move beyond the limitations inherent in the strict categories of “traditional,” “modern,” and “regional.” While a study of types should not result in immutable models to be emulated, a critical reevaluation of traditional typologies can result in considered responses to factors such as climate and context. Consideration of traditional buildings in terms of typologies representative of ongoing historical processes rather than as objects with limited relevance to design practice can assist in transcending the false oppositions of “past” and “present” in order to deal with the challenges associated with constructing for the future.

### THE TRADITION VEILED IN A POSTGLOBAL ENVIRONMENT

*John Onyango*

In traditional environments the issues of historiography, precedence and attachment are paramount. Postglobal environments attempt to sever any connection to what is perceived as the irrelevant past through detachment, while in the same breath assuming participation in a game of invented traditions. This intentional contradiction leads to fluidity of hybrid variants and the legitimization of often chaotic constructs. The referents in post-traditional environments are seen as dynamic, moving targets with virtual and uprooted connections. In postglobal and post-traditional environments, the dominant force is technology that has been taken as a referent. There is a need for discursive examination of the view that history is the present that has already changed, and of the ontological arguments of time lag and thresholds within them. In other words, what are the definitions and limits of history, geography and place before they become irrelevant?

Traditional architecture in the United Arab Emirates and the Gulf area in general in a postglobal era is no doubt bound to be seen as “anti-modern,” irrelevant to the modern age, and attached and weighed down with unnecessary encumbrances. The U.A.E. is a country with diverse peoples, cultures and races with various religious beliefs and socio-cultural and economic aspirations. This is most pronounced with regard to the greater Dubai peninsula that includes Sharjah and Ajman. The tensions emanating from this transitory environment are very fluid in nature, and as such, the region can be viewed as a melting pot of all forces. There has been great dynamism in the theory, philosophies, and the practice of architecture here, which has culminated in what might be seen as post-traditional and postglobal environmental conditions. These theories bring to mind opportunities for discursive explorations of tensions between fiction and truth.

It is my argument that architecture that has tradition as a referent, be it fictive or truthful, has inherent universals that make it relevant for this region despite the advancement in technology and effects of globalization. Traditional architecture is thus as relevant today as it was more than a century ago. This paper shall examine how authenticity of tradition can be redefined within post-traditional and postglobal environments, specifically looking at the issues of memorial, symbolism, historicism and imitation.

### THE PUBLIC MEDINA: REFLECTIONS OF AUTHENTICITY AND CHANGE IN COGNITIVE MAPS

*Hussam H. Salama and Tridib Banerjee*

This paper will discuss the notion of place identity and authenticity in the face of globalization and the “rise of the network society” (Castells, 1998). Our focus is on historic medinas of the Middle East, and the medina of Fes in particular, and how they are adjusting to the forces of globalization. We take the position that the Fes medina, with its historic core of Al-Qarawiyyin, its medieval guilds, and its enduring community networks stands as an antithesis to globalization and modernity. Historically, Islamic medinas were exposed to other world cultures through their trade economy. This supported the uniqueness of each medina and allowed the emergence of diverse urban prototypes, which all shared certain core Islamic principles. Traders, troops and travelers played a major role in creating communication networks which allowed cross-cultural interaction. The process was mutual and incremental. Indigenous cultures managed to digest imported paradigms and localize them. Fes Medina is a case in point, and such exposure has contributed to the development of its unique character. Even Western influences have been incorporated into the authentic structure of the medina.

During the colonial period, however, Fes experienced a different type of exposure. Colonization disturbed the role of the medina in the global network, as it managed to isolate it for the sake of colonial interests. However, this worked to some extent in favor of an authenticity of place. In other words, it preserved the identity of the medina from dissolving into Western culture.

Today, in the context of globalization and a revolution in information technology, the identity and authenticity of Fes medina has been challenged in a fundamental way. Globalization has managed to penetrate the conservative boundaries of Islamic societies. It has brought satellite dishes and cellular phones to almost every house in Fes at the same time that it has failed to support real economic development or a better quality of life. This has caused the emergence of a sense of resistance among the people, who reject global imperatives while asserting their identity. The reaction toward cultural invasion has been different than that toward colonization or modernization.

We will report here on how these tensions and contradictions are reflected in images drawn by Fes medina’s youth. In a 1999 study done in collaboration with the Alakhawayn University of Ifrane and L’Agence Urbaine of Fes, medina schoolchildren were

asked to draw maps of the medina and describe it through answers to a set of questions. The methodology was fashioned after an earlier UNESCO study by Kevin Lynch in 1977. The children's texts reflect a very poetic and romantic image of the medina and its ingenuity. The sketches reflect a significant degree of external dichotomy, but this does not necessarily reflect disharmony within the minds of the children. Thus, while antennas and satellite dishes were drawn beside minarets and indigenous historic icons, references to the past were dominant.

The study not only emphasized the dramatic transformation in the built environment, but also the rise of new local culture that understands how to deal with globalization by attempting to integrate whatever is appropriate into its heritage. It represents the emergence of authentic contemporary identity that filters global forces, localizes whatever fits, and integrates it with inherited traditions.

## LOADED SYMBOLISM: THE BOUNDARIES AND REPERCUSSIONS OF POST-TRADITIONAL SPACE

*Varun Kapur*

This paper explores the spatial, temporal and political boundaries of post-traditional space and their repercussions. Is the influence of post-traditional space limited within the buildings that contain it or the urban space that it occupies? Or does the experience of such space affect the overall urban experience, rendering the entire city post-traditional? Can it color all future experiences, and all past experiences as well? What are the political, religious and cultural ramifications of the symbolisms of post-traditional space?

The Jawahar Kala Kendra is a building that provides an excellent case study for the questions above. Situated in Jaipur, one of the most important tourist destinations in India, the Kendra is a substantial addition to the city's attractions. As a museum and arts center, it houses exhibition space, auditoria for the performing arts, and space for workshops, leisure and contemplation. Against the backdrop of Jaipur's rich history and ancient architecture, the Kendra promotes the region's crafts and traditions. The Kendra is thus set up to educate the masses, and it is in this light that its architectural symbolism gains potency. This symbolism exists on two levels. The first concerns its plan, which is based on the plan of the city, which in turn is supposedly based on a "mandala," an ancient Hindu geometric design. In this way the Kendra becomes a symbol of the city, and of the past — its identity symbolically linked to both of them. The Kendra's second level of symbolism concerns the form of the murals on its walls and ceilings, which are taken from ancient Hindu mythology and traditions.

In their references, these symbolisms seem to bypass much of India and Jaipur's history in the past centuries to reference an imagined, authentic "Hindu past." The mandala and symbols on the Kendra walls, superimposed as they are on a secular modernist building vocabulary, legitimize this spiritual past and bring it into a modern context. The architectural symbolism of the

Kendra could thus be considered an attempt to aestheticize and contemporize this Hindu past.

Going beyond questions of the authenticity of such a past and the legitimacy of its contemporization, this paper studies how this "Hindu aesthetic," if we may call it that, feeds the flames of growing Hindu religious nationalism. By extracting it from a mythic past and placing it in the present, much like the Kendra does, can Hindu nationalism use the Hindu aesthetic as a tool for legitimacy? Can the Kendra's Hindu symbolism be seen as pointing to the Hindu beginnings of Jaipur, thus alienating non-Hindu elements of the urbanscape as superimpositions of a foreign other? If the aim of the Hindu aesthetic is to create an alternate modernity for India, is Hindutva in all its religious, nationalist and exclusionary fire, the alternate modernity that it inevitably helps to create?

The analysis of boundaries and repercussions here involves an analysis of the Jawahar Kala Kendra as a symbol and as a potentially divisive post-traditional space — one that claims that Jaipur was historically (and should again be) a Hindu city, and India a Hindu nation. It is an analysis of the connection between city and museum, between the "Hindu aesthetic" and Hindu nationalism, and the dangerous repercussions of the power of the contemporary symbol as a tool to selectively represent an ultimately untenable past.

## A.9 (RE)CONSTRUCTION OF URBAN SPACE

### VIEQUES, PUERTO RICO: FROM DEVASTATION TO CONSERVATION AND BACK AGAIN

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### THE NATURE(S) OF TRADITION/THE TRADITIONS OF NATURE: TROPICAL ARCHITECTURE IN POST-TRADITIONAL SOUTH-EAST ASIA

*Jiat Hwee Chang*

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### HISTORY AS COLLECTIVE MEMORY IN PRESERVING THE LIVING ENVIRONMENT OF JAPAN

*Izumi Kuroishi*

*Aoyama Gakuin Women's Junior College, Tokyo, Japan*

### THE SPATIAL TRANSITIONS IN EXPO CITIES: THE EXPO EVENT IN THE POSTGLOBAL WORLD

*Seda H. Bostanci and Semra Aydinli*

*Istanbul Technical University, Turkey*

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### VIEQUES, PUERTO RICO: FROM DEVASTATION TO CONSERVATION AND BACK AGAIN

*Javier Arbona*

The donning of camouflage gear by military forces is uniformly understood to be an attempt to blend into a background matrix in order to deceive an enemy in combat or in a combat simulation. I examined the fabricated landscape of Vieques, a former U.S. military training and testing area, to disprove such a notion and to move toward proving the opposite: that the military assembled the background matrix according to its own set of interests. Moreover, through tools such as “conservation” and agents like the U.S. Fish and Wildlife Service, the military continues to control the gaze into the landscape, recasting the past in the service of its future.

The reassembled landscape of the island of Vieques communicates to visitors that they gaze at an original, primeval tropical nature. As a result, second-generation vegetation is nearly always confused with the very idea of the primordial, while concealing a vast military pollution. The effect of such scenography only becomes stronger when it is adopted by contemporary corporate tourism marketing.

But such scenography does not appeal exclusively to a leisure audience; it also seduced many of those who came to Vieques heroically to oppose the military presence. Today,

tourists, both of the leisure and the protest strains, are left with a reading of an empty wilderness, where the human inhabitants of Vieques ultimately do not belong, and whose current problems of pollution and poverty can be ignored.

### THE NATURE(S) OF TRADITION/THE TRADITIONS OF NATURE: TROPICAL ARCHITECTURE IN POST-TRADITIONAL SOUTH-EAST ASIA

*Jiat Hwee Chang*

Within the complex socio-cultural politics of the postglobal world order, “nature” has been revalorized as an ideal referent in the field of architectural and urban production. Discourses on “nature” often manifest themselves in various forms of uncritical and dogmatic environmentalism. In particular, the field of tropical architecture and urbanism has provided fertile ground for this infiltration and dissemination of environmentalism because of its previous history of climatic determinism and scientific positivism. In the context of Southeast Asia, this infiltration has led to an array of new models for tropical architecture and urbanism, both in terms of environmental typologies — ranging from “bioclimatic” to “sustainable” to “ecological”; and of building and urban typologies — ranging from skyscrapers to resorts to institutional buildings.

Two types of claims have generally accompanied this proliferation: ones of environmental appropriateness, drawing legitimacy from their appropriateness to the environment; and ones of socio-cultural and historical appropriateness, drawing legitimacy from exalted traditions. Often, however, these claims are conflated and confused. As such, they serve only to disguise the complex socio-cultural, political and ideological contexts of their production under empty signifiers of environmentalism. This paper proposes to dissect and analyze these environmentalisms of tropical architecture, situating them in the larger historical context.

The paper attempts to construct the “traditions of nature” through three areas of examination: environmentalism in the context of Southeast Asia; environmentalism in the global context — involving the environmental crisis and the construction of ecology; and the interaction of environmentalism in both contexts. Such a construction of the “traditions of nature,” will foreground the full complexities of the workings, uses and abuses of traditions, problematizing the constructions of environmentalism and exposing its hidden ideologies. The notion of a tradition here is not a linear history of the past directly constituting the present, but one that is full of twists and turns and internal paradoxes and contradictions.

Three contemporary case studies in Southeast Asia, each representative of particular tendencies in the contemporary discourses of environmentalism in tropical architecture and urbanism, will be used as illustrative examples in the construction of the “traditions of nature.” The example of Ken Yeang’s “bioclimatic” skyscrapers will show the influence of late capitalism, globalization and postindustrialism on the production of an envi-

ronmental aesthetics based on the image of high technology, environmental performance, and cutting-edge design. Made Wijaya's (also known as Michael White) exotic tropical gardens will demonstrate the effect of international tourism, the "romantic" tradition of the tropics, and the production of exotic and lush tropical gardens, originally designed for resorts in Bali but now widely built throughout Southeast Asia. Finally, the "neovernacular" architecture of Jimmy Lim will reveal the power of regionalism and the politics of nationalism, and the way the production of a purported "architecture of resistance" can be made to valorize vernacular architecture and "native" knowledge.

## HISTORY AS COLLECTIVE MEMORY IN PRESERVING THE LIVING ENVIRONMENT OF JAPAN

*Izumi Kuroishi*

The Japanese urban and architectural situation has been transformed from a neotraditional stage of globalization at the end of the nineteenth century to one of post-traditional postglobalization today. This change has been accompanied by serious segmentations and resets in the historical and cultural context of Japanese cities.

With critical consciousness of these processes, the Japanese architect Kon Wajiro and a group named Across recently studied changes in urban life in Tokyo from the 1920s to the 1970s. Through extensive phenomenological fieldwork from various viewpoints, they both looked at the concrete details of everyday life and tried to find hidden elements of context and structure in the interrelations between human beings, things and places. Particularly, the former effort has led to an alternative notion of history, while the latter has allowed them to propose new ideas for urban development in Shibuya.

In our postglobal, post-traditional condition, I believe the urban sphere has become increasingly spectral. We thus have to reconsider the meaning of the communal image of the city based on our own bodies and memories. These are the things that Kon and Across tried to discover and realize in building proposals.

In this study I explain the historical background of Japanese urban redevelopment and examine the ideas and methods of the phenomenological fieldwork by Kon and Across. I then explain the similarities and differences between them. I also describe how the methods used to make theatrical settings for Shibuya, which were created by Across, later accelerated its post-traditional situation. As a member of a community group in Shibuya, I also describe how people in Shibuya are now trying to rehabilitate the communal reference of their living environment, and I explain the relevance of the alternative notion of history presented by Kon.

## THE SPATIAL TRANSITIONS IN EXPO CITIES: THE EXPO EVENT IN THE POSTGLOBAL WORLD

*Seda H. Bostanci and Semra Aydinli*

Expo events mirror paradigm shifts that take place in technology, art and science. Each expo event, therefore, can be considered a scientific and technological revolution, which requires the replacement of one exemplar by another. Thomas Kuhn emphasized that changes in exemplars are liable to involve not only changes in theoretical beliefs, but also in perceptual experiences affecting symbolic generalizations, metaphysical beliefs, and heuristic models (Bird, 2000). It follows, then, that Expo events also provide a glimpse into the changing values of perceptual experience in the postglobal world. In particular, the spatial transformations accompanying each event create an imaginary scene that mirrors the society of the expo city. This provides an opportunity to observe the changes in cultures, traditions and technologies in the postglobal world.

In the nineteenth century, expo buildings were built with new technologies, and at the end of the exhibition, most of them were retained as elements of theme parks. But in today's post-global world, at the end of the expo event the buildings gain new functions, and expo investments are recycled as urban regeneration projects. All this means that today, cities that organize expo events gain a new spatial identity from them. Meanwhile, many countries are afforded the opportunity to build a "space and pavilion" in the expo city in which they can represent both their traditions and innovations. The universal scene of the expo site, therefore, can be seen as having touristic, economic, spatial and cultural properties. It is also one where Third World countries are given a chance to represent their indigenous cultural traditions.

Nezar AlSayyad (2002) pointed out that while "the colonial governments were involved in suppressing indigenous cultural traditions, their fascination with the traditional customs of the 'other' also generated the first impulses toward its preservation. In fact, colonial empires eventually played a central role in maintaining, preserving and restoring much of what is today considered the built heritage of many Third World countries. The different 'World's Fairs' of the nineteenth century were important to this project. To give an example, the 'Cairo street' built at Chicago's Columbian Exposition of 1893 was one of a Cairene urban fabric . . . in the process of disappearing. Here and in the absence of the real thing, the representation of it becomes the thing itself."

Considering how each expo event is an exemplar, it is possible to use an analysis of expo sites to understand both the spatial transitions occurring in the postglobal world and the tension between global and local values typical of postglobal conditions. Specifically, although the themes and meanings of expo organizations are universal and the consumption of expo projects are global, the places in which expo events occur are local. These contradictions give rise to a number of research questions. What is the meaning of the expo event in the postglobal world? How do we define the tension occurring between the global and local values in expo cities? And how do the spatial transitions they engender force a rethinking of the interrelationship of people and environments?



## B.9 HERITAGE DISCOURSES IN A POSTGLOBAL ERA

### WORLD HERITAGE: A REDEFINITION

*Howayda Al-Harithy*

*American University of Beirut, Lebanon*

### GLOBALIZATION, MUSEUMIFICATION, AND URBAN DREAMS

*Khaled Adham*

*Suez Canal University, Ismailia, Egypt*

### FILE UNDER VERNACULAR: WESTERN SCHOLARSHIP AND NONWESTERN ARCHITECTURE

*Mark Cottle and Sabir Khan*

*Georgia Institute of Technology, Atlanta, U.S.A.*

### URBAN HERITAGE AND THE UNILATERAL GLOBAL CULTURE: CONVERGENCE OR CONFLICT

*Ahmed M. Salah Ouf*

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### WORLD HERITAGE: A REDEFINITION

*Howayda Al-Harithy*

In April 2003 the World Bank approved funding to help rehabilitate the historic core of the city of Tripoli, the second largest city in Lebanon. The money came as part of a \$31.5 million loan to help the Lebanese government stimulate the local economies of five historic cities and better conserve and manage their built heritage. The others cities were Baalbeck, Byblos, Sidon and Tyre. Tripoli was not among the cities originally listed in 1972 as UNESCO World Heritage Sites in Lebanon. Baalbeck, Byblos and Tyre were on that list because their ancient monuments were deemed to meet the criteria of “outstanding universal value.” Today, Tripoli presents a totally different challenge to international heritage-conservation practice and criteria, which is the focus of this paper.

Tripoli’s historic core dates to the medieval period (1289 AD), when the Mamluks destroyed an existing port city, currently called al-Mina, and relocated its population inland to a new location near the hilltop Crusader castle of Raymond de Saint-Gilles. Today, this historic core contains 195 monuments dating from the Mamluk and Ottoman periods, 45 of which are nationally registered. The majority of these buildings constitute an integrated urban fabric dating to the fourteenth century, and including religious, civic and secular buildings, from mosques to *madrasas*, *khans*, and *hammams*. There are two principal challenges facing preservationists here today. One involves the agglomeration of the numerous historical buildings and their surroundings into a single fabric, a condition far more complex than that of a single

monument or archeological ruin. The other lies in the fact that the city is an evolving entity that is fully inhabited and densely populated. Thus, its functioning monuments are evolving social spaces whose rehabilitation would require the rehabilitation of the whole city across multiple layers: economic, social and political — as well as physical.

The attempt by local and international players to define the city’s “built heritage” has been heavily politicized. As such, it has presented a serious conceptual challenge to the internationalist view that cultural heritage should be “preserved as part of the world heritage of mankind as a whole.” The paper investigates the inherent contradictions within the supposed universality of the concept of “world heritage” as conceived by the Convention Concerning the Protection of the World Cultural and Natural Heritage. By focusing on Tripoli as a case study, it questions the applicability of supposedly universal tools to a densely populated historic urban center with culture-specific political and social dynamics and region-specific forces of modern development and postwar reconstruction.

The paper then narrates and analyzes the ongoing negotiation between the international funding agency, the local government, and individual heritage experts, including sociologists, architects, conservationists and planners. The paper argues against the frame of internationalization and globalization that has emerged since World War II; it offers a critique of its continued claim of a “world heritage”; and it proposes a new reading of the concept in today’s postglobal discourse.

### GLOBALIZATION, MUSEUMIFICATION, AND URBAN DREAMS

*Khaled Adham*

Building on the assumption that there is a relationship between the movement of capital and city-formation processes, I shall argue that the general globalization of Egyptian society and economy and its transition to the free-market capitalist system by the late 1980s has led to the emergence of “new” urban forms such as the “gated communities” now proliferating around Cairo. Moreover, the walling, fencing or framing of these communities tells us a particular story about an ordering mechanism that may be observed in the production of buildings and urban spaces throughout Egypt — that which I call museumification.

To be sure, global flows of capital, people, signs, symbols and lifestyles are transforming the way we frame our buildings and spaces and the way these framed spaces, as elements in the city, are juxtaposed and amalgamated. I shall initiate my argument by looking at selected projects from around Cairo, which I will discuss as representative of this new mechanism. As diverse as they are, these projects, as real estate developments, represent a new urban economy that mirrors the consumption patterns of a dominant sector of elite Cairenes who are establishing themselves in new urban areas around the city. In discussing these cases, I aim to shed light on the politics of producing urban spaces in the emerging places of today’s Cairo.

## FILE UNDER VERNACULAR: WESTERN SCHOLARSHIP AND NONWESTERN ARCHITECTURE

*Mark Cottle and Sabir Khan*

The vernacular, as a critical construct and a category of the built environment, is ready for reappraisal given the new conditions evident in the conurbations of the developing world. Long consigned to the periphery of both modern architecture and professional architectural practice, the term “vernacular” continues to serve as their mirror “other” — what they are not.

This paper traces the use of the category of the vernacular in the discursive construction of non-Western architecture. Here, its deployment has demarcated entire territories into critical Bantustans that lie beyond the pale of modern architecture and practice. The vernacular brush, this paper suggests, is and has been particularly broad when it comes to the non-Western built environment. But in an attempt to parse its use as a critical term, this paper interpolates it between two other constructs used to classify and interpret non-Euro-American architectural production: namely “folk” and “critical regionalism.” In tracing the ways in which these two terms are deployed to validate work that is either “local” in character, or looks to the local for inspiration, the status of the vernacular as a particular aesthetic category becomes more evident.

Hasan Fathy’s reception in the West provides a good example of these issues. His particular strain of vernacular practice received acclaim because it embodied a revival of tradition that a Western audience could appreciate and understand: it involved romanticized and high-minded transpositions of folk forms and the recuperation of authentic ethnicity in the face of modernity. In contrast, Laurie Bakers’s fifty-year experimentation with South Indian building conventions has been relegated to the other end of the vernacular spectrum, acknowledged only when interest in intermediate, low-tech, or appropriate technology periodically surfaces within the discipline or the culture at large.

Ken Frampton’s overwrought and equally high-minded critical choreography plays a similar game, ostensibly elevating the vernacular of “place,” yet doing so only in terms of a metropolitan critical gaze. The “critical regionalism” pantheon admits only those who resist the temptation of both a populist vernacular and a deracinated world culture. Within this abbreviated discursive space, Frampton privileges “locally inflected manifestations of world culture.” Meanwhile, the possibility of globally inflected vernacular escapes his lens altogether.

Building on these notions, the paper proposes that the vernacular of today’s globalized “traditional” societies offers new archives, geographies and practices that suggest an emerging vernacular of simultaneous affiliation to a larger world and a smaller place.

## URBAN HERITAGE AND THE UNILATERAL GLOBAL CULTURE: CONVERGENCE OR CONFLICT

*Ahmed M. Salah Ouf*

Cities can be understood as beings that people make according to their needs and requirements; however, once they have been created, they acquire lives of their own and start to affect their inhabitants’ lives. Cities have souls and characters that can be described as conservative, outgoing, or even sad. Cities have baffled researchers and philosophers since ancient Greek times, when they were described as good or evil according to their ability to respond to specific community needs.

If human beings seek self-actualization as a basic need, as proposed by Abraham Maslow, cities also need to prove themselves capable of inner characteristics. To fulfill that need, some cities dig for their own history through their accumulated urban layers; others assume a national image using features borrowed from a regional culture; still others resort to global heritage to recreate a sense of their own individuality. Globalization of the late twentieth century was tolerant of all three types of self-actualization within a climate of multiculturalism.

By contrast, postglobalization is reiterating a discourse of “core-periphery” that the world left behind after the 1970s. Specifically, anger about terrorism following September 11, 2001, has caused a reversal of discourse toward a monocultural world, in which a dominant power preaches the application of a better culture to the periphery. It is still very early to tell what impact such a conceptual shift will have on urban cultures, as cities need time to understand the limits of change, and move beyond their initial sense of anger. Multifaceted cities, which grew in response to the tolerant multiculturalism of the global village, are currently caught in the crossfire between postglobal calls to adopt the core’s culture, and the last decade’s pride in recognizing distinctive local heritage. We should not expect cities to discard their memories, desert their local heritage, or adopt the qualities of the dominant culture without a truthful urban debate expressed in specific projects and general developments.

The City of Sharjah’s attempt to create a distinct local culture and revive its urban memories provides a good example of a city that has adopted effective projects for urban conservation since the early 1980s. Many such massive projects are currently underway there which may come into conflict with the postglobal trend toward a dominant monoculture. This paper is devoted to a discussion of Sharjah City’s ongoing urban conservation efforts, against the background of a possible change of course in the patterns of globalization. It takes the stand that postglobal trends toward monoculture are not necessarily going to reduce cities’ pride in their urban heritage or minimize interest in preserving their local specificities.

## C.9 QUESTIONING VERNACULAR AUTHENTICITY

### A JOURNEY THROUGH CAIRO: PROMOTING THE “AUTHENTIC” CITY

*Heba Farouk Ahmed*  
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### HOUSES OF BRICK, HOUSES OF WOOD: AUTHENTICITY IN CHINESE VERNACULAR ARCHITECTURE

*Puay-Peng Ho and Maggie Mei-Kei Hui*  
*Chinese University of Hong Kong, Shatin, Hong Kong*

### IDENTITY AND HERITAGE IN THE SMALL WEST INDIAN STATE OF ST. KITTS-NEVIS

*Lavina Liburd*  
*University of California, Berkeley, U.S.A.*

### ORCHARD ROAD AS CONDUIT: BETWEEN NOSTALGIA AND AUTHENTICITY

*Limin Hee*  
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### A JOURNEY THROUGH CAIRO: PROMOTING THE “AUTHENTIC” CITY

*Heba Farouk Ahmed*

For the last decade the task of both the Egyptian Ministry of Culture (al-Thaqafah) and Ministry of Antiquities has been to strengthen, rehabilitate and promote Cairo as an “authentic” city through conservation projects. Yet, despite major national and international support and funding for many projects — some of which concern structures on the World Heritage List — the outcome has, as yet, been unsatisfactory. One reason is that conservation efforts and restoration projects have in many cases been executed without a clear agenda or site-specific program.

By means of a journey through Cairo — using many of these projects as a backdrop — this paper portrays a set of scenes that explore different facets of the “authentication” of contemporary Cairo. In this way, issues of restoration, conservation — or in many cases, “beautification” — of buildings and urban spaces will be addressed to show the extent of remaking that is ongoing in the city. Through descriptions of the restoration of mosques like Ibn-Tulun and al-Azhar, the re-creation of a *suaq*-like environment on the outskirts of the city, and the revival of neo-Pharaonic buildings, I show how the agencies involved have altered the essence of places and monuments to create a new version of an “eternal” city. I further show how the production of open-air museums and relocation of communities as part of an “urban-cleansing” program is affecting the lives of the urban population.

The paper ends by highlighting and identifying the role of the agencies that have been part of promoting, and in some cases “celebrating,” this re-created image of Cairo. The “authentic” products, although sometimes containing few ties to any original, are analyzed to identify the effects of these processes, and point out lessons that could be learned for future efforts. The focus of the research therefore extends beyond the mere revival of facades to understand the entire process of producing a sense of “authentic” architecture and urban experience that underpins it.

### HOUSES OF BRICK, HOUSES OF WOOD: AUTHENTICITY IN CHINESE VERNACULAR ARCHITECTURE

*Puay-Peng Ho and Maggie Mei-Kei Hui*

Let’s return to the fundamentals. What is vernacular architecture? How can we define a Chinese house, or a Chinese village? There is obviously a huge variation between vernacular environments in a vast country like China. It is also apparent that regional vernacular styles in China share certain physical, spatial, cultural and symbolic attributes. How can we define the local versus the regional, or the country-wide, in architecture? This paper will look at pre-1950 vernacular architecture in Hong Kong and attempt to ask what is authentic Hong Kong vernacular architecture? And how is it placed within the broad framework of Chinese vernacular architecture?

Hong Kong as a separate administrative entity began in mid-nineteenth century, and the bulk of its village architecture is located on land leased to the British since 1898. Before these developments, Hong Kong was part of the Bao’an county in Guangdong province, sharing a common language and culture with the county and with other places around the Pearl River Delta.

A major research project has been underway to determine the form of vernacular architecture in Hong Kong and its relationship with the architecture of the wider Pearl River Delta. The research centers on the architecture of the Tang clan. The Tangs settled in Kam Tin, Hong Kong, in the twelfth century, and in the fourteenth century five branches of the clan were separated. One branch remained in Kam Tin; another settled in Ping Shan, Hong Kong; and three other branches settled in Dongguan county, Guangdong province. How are their villages different from each other in terms of layout, pattern of spatial utilization, *feng-shui* setting? And how is their architecture different in form, construction, decorations, and use? More importantly, how can we account for the differences and commonalities? Are these villages and their architecture influenced by local practices, or by the clan’s own distinctive style? How important are influences from other recognized cultures, such as the Hakka of eastern Guangdong province, or the Western influence from Macao and later Hong Kong island? Is there an authentic Tang architecture or Hong Kong vernacular architecture?

This paper argues that there are many influencing factors that shaped vernacular forms. It is thus over-simplistic to engage in a discourse of the global and the local as opposing poles; there

are many shades in between, colored by the peculiarity of local tradition within the global tradition and the idiosyncrasies of local builders. A simple yet complex vernacular tradition can only be understood by understanding the forces at work in a locality. This has to be done through surgical investigation of the local vernacular environment. Such minute studies will eventually help us approach the question of authenticity — not to mention the wider question of why authenticity is important.

## IDENTITY AND HERITAGE IN THE SMALL WEST INDIAN STATE OF ST. KITTS-NEVIS

*Lavina Liburd*

This paper addresses the intersection between issues of heritage and identity in the built environment of the small Caribbean state of St. Kitts-Nevis. The underlying context of the study are attempts to preserve historic artifacts from the colonial period and promote an economic-development strategy related to tourism. I argue that in a context where representation of a national identity is important, active attempts at identity construction/communication highlight the difficulties of applying a typical definition of heritage to the built environment.

Heritage functions to create collective identity while remaining metaphorically ancestral (Lowenthal). But it is precisely the interaction of these two aspects of heritage that renders it problematic in the formerly British West Indies. Such a definition of heritage does not anticipate the contradictions in former colonies where the dominant ethnic group sees itself as distinct from the former colonizers who produced the built artifacts the nation is asked to valorize. Specifically, considering the celebratory pride the term implies, how can descendants of slaves integrate the built environment produced for/by former masters into their consciousness as “heritage”? What are the mechanisms which have functioned to attempt this transformation, and what evidence do we have of their success or failure?

In St. Kitts-Nevis we see in action a conception of identity as actively constructed and dynamic, a composite of overlapping “identifications with” produced out of struggles over meanings as well as desire and aspiration, but which may also present itself as essential and historic (Hall). For example, the results of a National Dress competition conducted as part of the celebrations for the Twentieth Anniversary of Independence in 2003, placed the time period and experience of slavery at the core of national identity (Smithen). However, the centrality of experiences of struggle, survival, and ongoing self-determination are not easily read in the built environment.

I will discuss two locations as symptomatic of the varying results of these intersections. At the Brimstone Hill Fortress in St. Kitts everyday practices and framing strategies have combined to create consent for the recognition of the site as “national heritage.” The historical narrative of the fortress as important in securing British possession of the island is accompanied by the narrative of its construction by slave labor. This is further tem-

pered by the claiming of the site by the local population as a place for weekend social events, reinscribing the transition of the primarily black population from dominated to equal citizenship and leadership of the state. In contrast, attempts to mobilize the eighteenth-century core of Georgian buildings in the capital city of Basseterre as “heritage” in the interests of historic preservation have met with little success.

Discourses of identity representation, tourism, historic preservation, and heritage have been shown to intersect in ways that often promote the commodification of the built environment and oversimplification of symbolic representation of culture (Jacobs). However, divergent moments can be indicators of the development of national/local identity/identifications (Hall). Typical attempts to valorize built artifacts as heritage make invisible histories of exclusion and contestation. I would argue, however, that in the most successful cases these histories are incorporated into the narrative of the site. Thus, questions of representation often trump those of authenticity, and the survival of artifacts is contingent on their ability to be incorporated into a narrative of identity.

## ORCHARD ROAD AS CONDUIT: BETWEEN NOSTALGIA AND AUTHENTICITY

*Limin Hee*

*Orchard Road is the East's answer to New York's famed Fifth Avenue, Paris's Champs Elysee, London's Mayfair and Sloane Square and New Delhi's Janpath, all rolled into one. The only competition it may face in the very near future could be from Nanjing Road in Shanghai or the ultra modern and fast and dazzling developing eastern end of Jianguo Avenue in busy bustling Beijing.*

— Alex Abraham, *Awestruck on Orchard Road*, 2003

Singapore's Orchard Road is a conglomeration of many things, but it tends predominantly to be a territory of Singaporean middle-class culture. The 2.4-km.-long street is characterized by the love for mobility, mass-consumption, and the occasional spectacle of mass-recreation. However, the image of glitzy Orchard Road as the liminal space of a global city-state belies the fact that it has undergone vast transformations since the early 1800s. In particular, it has shifted through several narratives of space: from a thoroughfare cutting through hilly colonial plantations; to a utilitarian street and drainage route; to its incarnation as a busy commercial and entertainment artery; and finally to its present aesthetic role in the symbolic economy of the “global city of the twenty-first century,” such that “one network of sites, times and bodies was being supplanted by another. . . .”

Orchard Road is the quintessential public space of the city, where different groups are channeled into close proximity — a space of friction as well as a space of appearances. As the main street of a nation, its ethnoscape reflects an entire stratified flow of transnational workers. Players in global epistemic communi-

ties, globe-trotting *flâneurs*, urban nomads partaking in the spectacle of consumption — even workers in the “domestic” economy (female domestic guest workers): all share the constructed public spaces of Orchard Road.

At the same time, notions of authenticity and nostalgia resonate through its different scales of engagement — from personal experience to urban-scale dramas. Thus, constructions of public space within the bounds of Orchard Road are constantly animated and (re-) defined through lived engagement rather than abstracted conception. Nevertheless, plans are once again underway to remake Orchard Road. And while these may claim to be concerned with making it “more happening,” their real aim is to orchestrate its spatial dynamics to conform more closely to the symbolic economy of the (post)global city.

This paper uses the frame of reference of a “flowing channel” to explore the space of Orchard Road as the mediation between authenticity and nostalgia. It focuses on three qualities of its architecture and spatial form in particular: its embodiment of a collision of systems and values, histories, contemporary cultures, and symbolic economies; its status as a divided space of local and global actors, as well as formal and informal economies; and its expression of the dialectic between fragmented personal experience, memory, and urban phenomena through which concepts of public space are constructed.

The paper will show that narratives of loss do not necessarily apply in a rapidly changing city like Singapore. Instead, we will examine how, through the case of the indentured public space of Orchard Road, notions of urban change and identity within a postglobal condition can be animated and understood.

## A.10 TRADITIONAL ENVIRONMENTS AND REPRESENTATION

### RECONSTRUCTION OF TRADITIONAL ARCHITECTURE ON SANTORINI ISLAND

*Julia Theodoraki*

*National Technical University of Athens, Greece*

### AUTHENTIC HEROES OF THE WILD WEST

*Ekaterina Vlahos*

*University of Colorado at Denver, U.S.A.*

### A CODE OF LOGIC IN GLOCAL ENVIRONMENTS

*Gholam-Reza Islami*

*Tehran University, Iran*

### REIMAGING THE TRADITION: TRADITION IN RAPID TRANSITION

*Rachadaporn Kanitpun*

*Thammasat University, Bangkok, Thailand*

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### RECONSTRUCTION OF TRADITIONAL ARCHITECTURE ON SANTORINI ISLAND

*Julia Theodoraki*

In the era of the network society and globalization, the development of vernacular architectural values for housing in rural areas appears as an aesthetic choice. Is the reason for this that urban fluctuations need the rural architectural model for regional development (“glocalization”)? Or does it simply involve the consumption of tradition?

In Greece, the rural is differentiated from the urban primarily by the grouping of housing in small villages with populations of less than 2,000 inhabitants. The “microstructure” of such places is distinguished by vernacular architectural elements. Concerning the representation of their “macrostructure,” however, the primary differentiation results from the roofing pattern and the density of buildings. This case study of Santorini island’s settlements surveys the roof pattern of dwellings and their “macrostructure” representation to evaluate the state of the contemporary manufacture of heritage.

## AUTHENTIC HEROES OF THE WILD WEST

*Ekaterina Vlahos*

As a place and a way of life, the western ranch today is threatened by development, economic unviability, and natural forces. It is essential to understand the values and forces that shaped such ranches, their lands and cultures, and to interpret their historical and present-day importance. This paper will examine the cultural, historic, ecological and aesthetic values of the western ranch and how these affect and inform our future in the New West.

When we think of the American West, our imaginations are swept away by idealized visions: cowboys on horseback silhouetted against a wide sky; broad vistas framing immense, unfenced rangelands; homesteads nestled into idyllic, rolling landscapes. There is an undeniable pull to the notion of the American West as it was portrayed first by literature and later by Hollywood.

Ranches were an integral part of this western landscape, in both cultural and physical terms. As such, these beautiful compounds scattered across the plains and mountains provide a direct link to the past and a significant resource for its economic and ecological future. However, western ranches are threatened with extinction by the same tireless march of progress that once made them outposts of American culture.

In this regard, perhaps the hero that tugs at the imagination most, in addition to the cowboy or cowgirl, is the landscape itself. The physical environment of the American West plays a pivotal role in its mythology. Every imagined gunfight or wagon train takes place on land where the natural and the manmade have freshly collided and grown together, where struggle and adaptation have etched themselves into the ground and pieced together buildings, homes and lives. The landscape of the American West is its true towering hero. And unlike most heroes, it still exists in the modern world, embodied in the western ranch.

Today, as in the past, the western ranch is a living, temporal, dynamic cultural landscape. It can be viewed as buildings and corrals, barns and fences. But this misses its unique, holistic nature. These structures must be viewed as part of an entire landscape that is both physical and cultural. In this respect, the vernacular cultural landscape shaped by ranching has evolved through utilization and occupancy, and its topography reflects the physical, ecological and cultural makeup of everyday activities. In particular, the vernacular architecture captures the character of the people who built the structures and live on the land. It is a tangible link back to the first attempt at permanent settlement, an embodiment of the moral strength and will to live off the land in areas once viewed as uninhabitable.

Similarly, the modern rancher is a direct connection to the cowboys and early pioneers who crossed the continent to a region where an essential adaptation to life took place. On a regular basis, the rancher has to understand the resources offered by the land and bargain with the forces of the natural environment. The cultural landscape has been transformed to reflect the necessities, cultural ideas, values, and life experiences of the authentic rancher.

## A CODE OF LOGIC IN GLOCAL ENVIRONMENTS

*Gholam-Reza Islami*

Traditional environments have been built by people and by the creative power of society over a long period of time. These environments should be seen not as works of art or intellectual achievements, but as living processes, open-ended, dynamic activities in which each generation adds new meaning and enriches the whole with new contradictions. At the core of tradition is a direct link between a society's design and its social health and identity. Design is, therefore, a manifestation of the social, political and economic situation.

This paper explores the diverse ways in which we perceive our environments, and will provide a logical analysis of traditional situations. I will attempt to bring the notion of generalization in science and particularization in design into perspective, and offer some directives for the establishment of "humanity" in the built environment. I will also argue that the mainspring, for designers, is evidently the life — in all its breadth and depth — of the people for whom they are designing. The ways that designers sustain the authenticity of that life depends on the depth of their knowledge and understanding.

It is worthwhile to focus attention on recent development plans and point out a glaring omission in the practice of the different design disciplines. Inspection of recent development output (from different government agencies and the private sector) across the world — which has been done to build up a discourse and demonstrate supportive, practical schemes — indicates a strong preoccupation with the supply side, and a relative insensitivity to the future users of the built space.

Accordingly, the author suggests a model of endogenous development as a framework for which the necessity of employing the people's creative power in building their environment is explained. It is based on the assumption that each individual's and society's knowledge and experiences play a central and mediating role between professional perceptions of the environment and preferences, judgments or choices made toward and within that environment. Indigenous knowledge and cultural attributes of traditional societies and the organizational capabilities of traditional polities are essential in qualification of the development plans, which are also evaluated and assessed by this proposed framework.

## REIMAGING THE TRADITION: TRADITION IN RAPID TRANSITION

*Rachadaporn Kanitpun*

We live in a world in which the boundary between real and unreal, tradition as is and tradition as constructed, is becoming blurred. The hallucinated form of the world order, the liberated form of democracy, and the nostalgic form of tradition are all derivatives of capitalism — constructed values by which human beings are turned into vehicles of consumption, too ignorant to participate in any social criticism. At the same time, the definition of tradition — as a longstanding belief, custom, or way of doing things among a particular group of people — seems so naturally acceptable that questions concerning its invention, selection and transformation have become irrelevant.

It is the hidden and the unthought that this paper will examine. First, it argues that the promotion of nationality, regionality, locality and authenticity — which recently have become significant parts of development policy, especially in developing countries — needs to be called into question. In other words, do these attitudes introduce hope, or present another form of illusion? Second, the paper argues that many forms of tradition are merely aspects of capitalism, whose forms are constantly mutated. Globalization and homogenization is one of these; but so is the promotion of difference through anti-globalization. Both are processes organized around the aim of inserting people into the cycle of consumption. As part of this process, certain traditions are selected, transformed, and even constructed. To counteract these processes, different interpretations of traditions must be discovered to find the unthought, the hidden — and above all, alternative forms of living.

The nostalgic types of tradition in Bangkok, Thailand, from thematic city events, urban village realty types, mass media dissemination along with alternative forms of community, will be discussed. While its establishment, construction, institution, and influence will be examined, different aspects of tradition, and alternative forms of living, will be theorized.

## B.10 THE CULTURE OF HERITAGE IN A POSTGLOBAL WORLD

### LEARNING FROM LAGOS

*Sabir Khan*

*Georgia Institute of Technology, Atlanta, U.S.A.*

### BUILDING FOR THE BUSINESS OF BERMUDA

*Sylvia Shorto*

*American University in Beirut, Lebanon*

### CONVERGING QUALITIES OF RECREATIONAL URBAN ENVIRONMENTS

*Anne A. Gharaibeh*

*Jordan University of Science and Technology, Irbid, Jordan*

### ISTANBUL'S SHOPPING IDENTITY (RE)SHAPED: METROCITY ON BUYUKDERE AVENUE

*Nurbin Paker Kahvecioglu and Ipek Yada Akpinar*

*Istanbul Technical University, Turkey*

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### LEARNING FROM LAGOS

*Sabir Khan*

While Rem Koolhaas hasn't done a flyby of Dubai yet, the theme of this conference suggests that it might be a good place to ground his high-flown rhetoric machine, which (under the institutional imprimatur of the "Harvard Project on the City") has alighted on rapidly urbanizing "traditional" Asian and African cities, appropriating them to its own theoretical and polemical ends. Why does the Koolhaas project (from "Singapore Songlines" and the Pearl River Delta to the "radical urbanism" of Lagos) appeal to architects and designers (especially in the West)? What insights does it offer, and what blind spots are masked by its seductive revisioning? Does its delirious method map the "reality" of these globalized localities? What does it share with the cultural turn that informs much contemporary theory in the arts, the humanities, and the social sciences? What, if anything, can we learn from Koolhaas's "Lagos," "Shenzhen," or "Singapore"?

In an attempt to address these questions, this paper counterposes the fevered Orientalism of Koolhaas's gaze (all foreground detail or aerial abstraction; "no middleground") to the curatorial take manifested in several recent exhibitions that have tried to make sense of cities through the eyes of urban artists. "Mexico City: An Exhibition about the Exchange Rates of Bodies and Values" (2002) and "Africas: The Artist and the City: A Journey and an Exhibition" (2001) both offered platforms for modest and nuanced formulations about their subject cities — formulations that nonetheless have the potential to reconfigure understanding

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of such places from the ground up. In addition, their investigatory framework has stood in contrast to other recent global art exhibitions (“Documenta X and 11”; “Cities on the Move”) and the spate of the new art biennials on the periphery (Istanbul, Johannesburg), which have had more in common with Koolhaas’s rhetorical method. (Koolhaas, in fact, was an invited participant at many of these shows, and even curated the London installation of “Cities On the Move.”)

Unpacking the aesthetic and the rhetoric of Koolhaas’s *gesamtkunstwerk* reportages alongside postcolonial art practices, this paper reveals similarities and differences in the ways they observe, document, and re-present (or simplify, appropriate, and remake) their subjects. Historically, architectural theory has lent itself to totalizing explication — its cosmopolitanism disguising a shrill, universalist world view — and Koolhaas’s project betrays similar imperialist desires. Perhaps, this paper suggests, an awareness of other modes of formal and visual practice could give its interpretive framework the porosity and openness needed to engage the conditions being generated in these cities. Perhaps architectural inquiry in general can learn much from the practice of artists who work between various cultures, economies, and genres: between high/low, local/metropolitan, manufactured/hand-crafted, and commercial/popular/folk.

## BUILDING FOR THE BUSINESS OF BERMUDA

*Sylvia Shorto*

“*This is Bermuda. Let’s keep it that way!*” These words from a popular 1960s calypso song encapsulate the building history of Bermuda, a tiny mid-Atlantic archipelago renowned for its natural beauty and distinctive vernacular architecture. Although Bermuda has only four hundred years of populated history, its economic base has shifted several times: from abortive tobacco plantations, to ship-building and privateering, to winter agriculture, to tourism, and finally (over the past twenty-five years) to international business. Today, along with New York and London, it serves as a global headquarters of the insurance industry. In a rapid realignment after the attacks of 9/11, Bermuda-based companies achieved the largest, fastest deployment of capital ever, and new companies, incorporating both insurance and reinsurance, were designed to spread the risk of future global property catastrophes across an ocean of money. The overwhelming majority of the world’s catastrophe reinsurers now operate from Hamilton, Bermuda’s only city.

Though its economic base has changed every hundred-odd years, Bermuda’s buildings, made traditionally from limestone and cedar wood, have followed the slow and steady trajectory of small-island evolution. By the early twentieth century, architects for wealthy American winter visitors were creating local versions of a colonial revival, imaging a cottage-like simplicity that drew arbitrarily on the forms and details of Bermuda’s past. By the 1960s this artificially tranquil idiom, which tourists had come to love, had been legally inscribed into a Public Service building

code. Today, despite a boom period of new development in the 1980s and 90s that incorporated new materials, it is still hard to build in Bermuda in any other way.

Like the companies they serve, builders of contemporary corporate architecture in Bermuda also spread their risks. Headquarters were recently constructed for two of the more successful reinsurers, ACE Limited and XL Capital Limited. Designed for global transactions, their modest size belies their companies’ joint assets of nearly \$100 billion. Rather than attempting adaptive reuse of traditional buildings, as other reinsurers had done, ACE and XL embarked on new projects that resulted in two kinds of local architectural referencing: one spare and postmodern, exploiting the vistas; the other like a giant cottage, playing on the metaphor of Bermuda as “home.” Made from imported materials, untried in the climate and with a very much shorter life expectancy, these structures deviate significantly from simple expressions of durable local materials and conditions.

My paper will contextualize the ACE and XL buildings to show how global business is locally endorsed and yet still constrained by prescribed building practices. Underwriting protects the very heart of the unilateral, dominant culture; however, this is not legible in Bermuda’s evolving corporate architectural styles. By operating within the fixed bounds of an increasingly artificial tradition, these reinsurance companies are, ironically, able to appear to have assimilated comfortably into the local environment. This enables them to function as discreetly as shadows in the postglobal world.

## CONVERGING QUALITIES OF RECREATIONAL URBAN ENVIRONMENTS

*Anne A. Gharaibeh*

In the history of urban spaces made for recreation there are important ideological parallels between Shah Abbas’s new City Maidan and Chahar Bagh in Isfahan and Frederick Olmsted’s Central Park in New York City. The master plans of both cities aspire to carefully locate open space among their buildings and other functions. Generally, in Isfahan, the maidan was bare, yet many types of recreation took place there. However, in New York City, Central Park appeared lush with vegetation and housed many landscaping ideas.

Modern city planning typically anticipates the need for urban gardens. However, in some cases we may neglect the need for people of all ages to have a place to recreate outdoors. At a time of electronic entertainment and Internet communication, our present mindset may also be more connected to the physical action of hitting the “enter” button on a computer keyboard or changing the channels on a television. Indeed, we have today become very good at creating environments that are outside nature — and perhaps outside reality altogether — appearing timeless, placeless, and meaningless. In the United States such “virtual” recreation is fast replacing “active” recreation, with disastrous consequences to health. And in arid zones, where nature



is not as verdant, outdoor recreation has become a difficult ambition for city adults. The question “where is a nice place to be?” has become universal.

This study explores the converging recreational needs of society, starting with an analysis of the role of the *maidan* in Islamic architecture, and concluding with a look at the quality of life as provided by urban gardens today. Compared to the open spaces of Shah Abbas’s capital and Olmsted’s Central Park, what quality of recreational life are we obtaining? And what kind of environmental aspirations do we seek in today’s postglobal world?

## ISTANBUL’S SHOPPING IDENTITY (RE)SHAPED: METROCITY ON BUYUKDERE AVENUE

*Nurbin Paker Kahvecioglu and Ipek Yada Akpinar*

Since the 1990s global cities have witnessed the translation of multinational financial investment into new spatial organizations marked by an architectural vocabulary of luxury and prestige. This new architectural vocabulary is particularly evident in shopping spaces located in globalized financial cores. Here, new forms of fashionable consumption tied to the imitation of (and even reaction to) attributed gender and class roles/identities have been facilitated by the development of telecommunications, media and transportation. In this new commercial space, both the luxury trademark and the store from which it is purchased have become specific signs within a fashion coding system — signs of social superiority and of distinction and refinement. The fashion industry has become a primary player in this new capitalist culture, and the fashion designer has become a major market strategist and trademark creator.

Focusing on Metrocity, a recently erected shopping center along a main urban axis, Buyukdere, in Istanbul, our paper investigates the relationship between the spatiality of power and the transformation of shopping attitudes and social and lifestyle identities in Istanbul. Buyukdere Avenue accommodates the headquarters of multinational companies, national-international banks, and leading national holdings. As such, it is a topic of interest among cultural researchers for a number of reasons: physically, it serves as a major urban corridor, paralleling the Bosphorus; financially, it serves as the center of the city; and socially, it is reflective of some of the most controversial aspects of globalization, being surrounded by both white-collar residential areas and squatter settlements for immigrant workers.

Combining existing analytical data with spatial investigation and protocol analysis (interviews with shoppers, shopkeepers, and managers of Metrocity), our study unveils how Metrocity has been represented as a magical space of enchantment, a site of intoxication and desire. Our study aims to show how a new shopping identity has emerged among residents of Istanbul — in particular women — based on the transformation of shopping habits and spaces under the influence of local/global/postglobal power and the redefinition of high/popular culture in the city. Our study questions the extent to which luxurious shopping now determines

social roles, gender identities, and power in the globalizing as well as postglobalizing period. The paper describes how Metrocity is indicative both of a transformation of shopping spaces and attitudes as well as new female/male identities in Istanbul based on luxury consumption and its spatial confrontation with life in surrounding squatter settlements. By doing so, the study aims to improve understanding of the spatial implications of new, imperialistic projects as well as the general relation between shopping/consumption/globalization and cultural identity.

## C.10 AUTHENTICATING THE VERNACULAR

### THE INVENTIVENESS OF TRADITION: AUTHENTICITY IN MINANGKABAU VERNACULAR ARCHITECTURE

*Marcel Vellinga*

*Oxford Brookes University, Oxford, U.K.*

### TOWARD AN ARCHITECTURAL VISION FOR THE GLOBALIZATION DILEMMA AND THE CHALLENGES OF LOCAL REALITY

*Ali A. Raouf and Hesham Khairy Abdelfattah*

*Cairo University, Egypt*

### THE POSSIBILITIES OR IMPOSSIBILITIES OF THE INDIGENOUS VERNACULAR HERITAGE

*Debra Whelan*

*Durban Institute of Technology, South Africa*

### WHOSE TRADITION IS IT? CROSS-CULTURAL EXAMINATION OF ARCHITECTURAL TRADITIONS IN NORTHWEST CHINA

*Maggie Mei-Kei Hui*

*Chinese University of Hong Kong, Shatin, Hong Kong*

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### THE INVENTIVENESS OF TRADITION: AUTHENTICITY IN MINANGKABAU VERNACULAR ARCHITECTURE

*Marcel Vellinga*

West Sumatra, the homeland of the Minangkabau in Indonesia, witnessed the construction of a large number of new vernacular houses during the late twentieth century. Usually financed and owned by successful migrant entrepreneurs living in Indonesian urban centers or abroad, the houses were built by professionals using modern materials and construction technologies. Although they resemble traditional Minangkabau houses in design and spatial layout, their social function and meaning is different. Indeed, the majority of the new vernacular houses no longer serve as traditional dwellings. Rather, they stand empty for most of the year, being used only as sites for ceremonies marking important social events, celebrations, or crises in the lives of the families that own them.

The traditional character of the new, modernized houses is explicitly expressed in their construction, design and planning. Clearly, they are made to resemble the popular image of what an “authentic” Minangkabau house should look like. And because Minangkabau vernacular architecture constitutes an important symbol of contemporary Minangkabau culture and ethnicity, conformity to this popular image has made the new houses powerful instruments in the constitution, manipulation and consumption of local, regional and national relationships and identities.

Despite these qualities, the modernized character of the houses and their economic and political instrumentality have raised questions about their authenticity. The new houses, though complying

with traditional forms and plans, have been regarded by some as “fakes,” “replicas,” or “imitations.” Because they have been built by professional builders and used to claim status or generate revenue, they are viewed as no longer a true part of the vernacular tradition, but, at best, “neotraditional.” For having been deliberately manufactured to exploit associations with tradition and authenticity for political and economic gain, they have lost much of their local meaning. As such, the new Minangkabau houses may be said to constitute yet another example of manufactured or “invented” cultural traditions from around Indonesia — and, indeed, the world.

By looking at historical examples where vernacular Minangkabau houses have been built in comparable ways for similar instrumental purposes, however, this paper will argue that such misgivings about authenticity are not valid. To distinguish them from traditional houses by identifying them as neotraditional or inauthentic is in fact a meaningless exercise. Traditions are not static, but processual, being continuously re-created and redefined over time. Thus, Minangkabau houses have always been used as instruments in political and economic contests. Rather than “replicating” “original” buildings, the modernized houses should therefore be regarded as exponents of a new phase in the development of a dynamic vernacular building tradition. Rather than the invention, they represent the inventiveness of a vernacular tradition, which adapts (and has always adapted) to changing social and cultural needs and circumstances (local, national or global) through the assimilation of new forms, materials, functions and meanings.

### TOWARD AN ARCHITECTURAL VISION FOR THE GLOBALIZATION DILEMMA AND THE CHALLENGES OF LOCAL REALITY

*Ali A. Raouf and Hesham Khairy Abdelfattah*

The concept of globalization emerged and developed in the last decade as a result of deep and radical transformations in the modern world. But it is important today to thoroughly analyze how this world phenomenon is being interpreted and understood in Arab societies, and in developing societies in general. The common view of globalization in these societies is that it is a trap, a conspiracy whose aim is to destroy local cultures and related aspects of human life. Its targets may include any local economic, social, cultural or creative asset. Although this alarming view has some credibility, it attributes full responsibility for the failures of developing countries to outside parties, who form an elusive enemy. And it has been responsible for the retreat of developing countries, and Arab societies in particular, to the bottom ranks of world intellectual, social, cultural and economic achievement. Such a philosophy for facing the challenges of the contemporary world shows little regard for the importance of critical discourse on either a formal or informal level.

This paper argues for an alternative perception and strategy for dealing with the phenomena of globalization in local communities. This would encourage societies to take on the social and cultural responsibility they will face in the future. It would also provide a means to see how globalization embodies positive values which can be used in the fair development of the human race on our common planet.

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The presentation will demonstrate this alternative view through a discussion of architecture. Architecture is a cultural product which needs to attain a balance between the consequences of globalization and local realities and challenges. The paper will also examine the effect of this alternative view of globalization on the development of architectural education and professional practice in Egypt.

## THE POSSIBILITIES OR IMPOSSIBILITIES OF THE INDIGENOUS VERNACULAR HERITAGE

*Debora Whelan*

Ethnographies clearly show how cattle play a central role in the lives of Zulus. Not only does a cattle byre, or *isibaya*, occupy a central place in a homestead, but the notional place of cattle in the mind of Zulus make them a cognitively based focus as well.

Zulu homesteads occupy space allocated to the *umnumzane*, or homestead head. This land, granted by the king, is neither bought nor traded. Usually, and preferably on a north-facing slope, the *umnumzane's* hut is situated at the top of a large stockaded circle, at the center of which is the *isibaya*. One enters the homestead from below, enforcing a sense of humility. Inside, the huts hug the outer wall of the stockade in strict hierarchy, with the hut of the *umnumzane's* mother occupying the space adjacent to his. If the *umnumzane's* mother has passed away or lives elsewhere, a ritual hut called the *gogo* (or grandmother's) will occupy this space. Descending the hill to each side are the huts belonging to each of the *umnumzane's* wives. Children sleep in groups based on age and sex cohort, while youths usually occupying the hut immediately adjacent to the homestead entrance. In this scenario, a reasonably sized homestead can be expected to consist of many units, especially once one adds in chicken coops, beer huts, and pantries.

The connection with the cosmos, the earth, and the ancestors (*amadlozi*) in these spaces is important in the minds of Zulus. In areas of grassland, Zulu huts were in the past built in the shape of elaborate grass beehive domes. In other areas, a thatched cone-on-cylinder may have been used.

In the light of recent political violence, famine, and high unemployment, many Zulus have moved to cities in search of work. This has increased the influences of globalization. Many Zulus now inhabit huge informal settlements, which have placed a strain on public resources and inner-city land, and increased demands on the authorities to build government housing. This diaspora has had a great influence on Zulu architecture in the rural and periurban areas. It has also increased the potential for manipulation of "traditional" norms on farmsteads to reflect new indigenous vernaculars that are ephemeral, evolving, and which respond to a plethora of new materials and cosmopolitan influences.

Many see the beehive hut as the archetypal Zulu building. I argue that this is not necessarily the case, and that historical material would support its adaptation and evolution to reflect new ideas and materials. By using the example of the decorated buildings of the Msinga district, KwaZulu-Natal, I suggest that the case for preservation of a temporally stunted and historically

assumed vernacular is both inappropriate and short sighted. In conclusion, I discuss the (im)possibilities of realistic preservation of these building types, even in light of the panacea seemingly offered by gentrification and global tourism.

## WHOSE TRADITION IS IT? CROSS-CULTURAL EXAMINATION OF ARCHITECTURAL TRADITIONS IN NORTHWEST CHINA

*Maggie Mei-Kei Hui*

In the comparative study of vernacular architectures, it is common to look for differences in form, which in turn allow the establishment of a typological structure. This approach has been especially prevalent with regard to studies of the traditional architectures of different cultural groups in China, such as the Mongolian, Manchurian, Chinese and Tibetan. However, this method of studying vernacular architecture has inevitably overlooked the complexity, fluidity, and overlaying of architectural qualities shared among different cultural groups settled in proximity to one another.

This paper will examine the vernacular architecture of Xiahe, in southern Gansu, China. Here, over the last several centuries a pattern of Tibetan settlements has come to predominate, with an additional mix of Muslim and Chinese residents. What is the authentic Tibetan vernacular architecture in this region? How should we approach cross-cultural qualities found in the dwellings of different groups? Ultimately, how do we determine what constitutes the architectural tradition of different cultural groups in the cross-cultural context of northwest China?

In parts of northwest China such as Qinghai and Gansu provinces, Chinese, Tibetans, Mongolians and Muslims have long lived in proximity to one another, and one can often find similarities in their living environments. As an example one can look at interior qualities related to basic living requirements as cooking and heating. Similarities here suggest that the boundaries between supposedly distinct architectural qualities may not be as clear as the usual form-orientated typological studies might indicate.

Xiahe, located three hundred kilometers from Lanzhou, a city of Gansu province, is where the Tibetan Buddhist monastery of Labrang is situated. Built in the eighteenth century, Labrang is one of the six major monasteries of the Galupa (yellow sect) of Tibetan Buddhism. Since its establishment Tibetans have settled around it, forming a number of villages. Muslims and Chinese are also settled in Xiahe, and generally work as tradesmen and craftsmen for the Tibetans. Due to the success of the monastery as a pilgrimage destination, Xiahe remains an important place today, and it has also come to serve as a Chinese government administrative center.

This paper takes Xiahe as a starting point for an examination of the everyday living architectures of the different cultures of this area and ways they often overlay supposedly distinct qualities. In particular, it looks into how far a predominant cultural force, such as that of Tibetans in this area, may influence the forms of other, smaller cultural groups. As such, it offers a different approach to the vernacular architectures of a mixed cultural site. It also questions what constitutes authenticity in a site with a predominant culture, but where other cultures are also present.



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Do not use a general bibliography format. Use a system of numbered reference notes as indicated below.

*A condensed section of text might read as follows:*

In his study of vernacular dwellings in Egypt, Edgar Regis asserted that climate was a major factor in the shaping of roof forms. Henri Lacompte, on the other hand, has argued that in the case of Upper Egypt this deterministic view is irrelevant.<sup>1</sup>

An eminent architectural historian once wrote, "The roof form in general is the most indicative feature of the housing styles of North Africa."<sup>2</sup> Clearly, however, the matter of how these forms have evolved is a complex subject. A thorough analysis is beyond the scope of this paper.<sup>3</sup>

In my research I discovered that local people have differing notions about the origins of the roof forms on the dwellings they inhabit.<sup>4</sup>

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

1. E. Regis, *Egyptian Dwellings* (Cairo: University Press, 1979), p.179; and H. Lacompte, "New Study Stirrs Old Debate," *Smithsonian* 11 (December 1983), pp.24-34.
2. B. Smithson, "Characteristic Roof Forms," in H. Jones, ed., *Architecture of North Africa* (New York: Harper and Row, 1980), p.123.
3. For a detailed discussion of this issue, see J. Idris, *Roofs and Man* (Cambridge, MA: MIT Press, 1984).
4. In my interviews I found that the local people understood the full meaning of my question only when I used a more formal Egyptian word for "roof" than that in common usage.

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