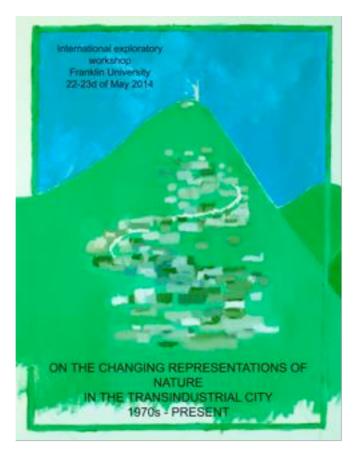# FRANKLIN UNIVERSITY
S W I T Z E R L A N D

On the changing representation of Nature in the trans-industrial city, 1970- present

International exploratory workshop,
Franklin University, Thursday 22nd & Friday 23d of May 2014

This workshop supported by the Swiss National Research Fund and organised by the TETI group at Franklin University, Switzerland, focuses upon the changing representation(s) of nature in urban entities and urban landscapes at the turn of the 1970s. In considering a series of paradigmatic socio-economic and cultural shifts that brought about the advent of an intensified global scale in the aftermath of the Second World War, the session panels aims to reflect on the changing perception, construction and symbolism of natural elements in an expanding urban texture. A range of perspective will contribute to further our understanding of mutations whose historical roots extend directly into our present, including environmental science, urban planning, architecture, communication, cultural history, philosophy and sociology, anthropology and art history.

PROGRAM

Thursday 22nd of May: **A measure of nature**

Morning

9.30am coffee and welcome

10 Introductory remarks: *Nature and transindustriality*, Gabriel Gee (Franklin University, Switzerland)

10.30am *Ecosystem services, resilience, and Swiss alpine tourism*, Brack Hale (Franklin University, Switzerland)

11.15 am *Financial Center Between Lake and Mountains - Lugano and the oscillation between financial modernity and the exigencies of natural beauty,* Marcus Pyka (Franklin University, Switzerland)

12 *The Pendulum of Economic Development as seen through Urbanization: Pudong, Shangai, China (Jean Wu)*

    12.45 Round table, chair Alison Vogelaar

    13 Lunch on campus

Afternoon

14.30 pm *The Forest Park of Monsanto and Lisbon – Visions of a Natural Space in the Context of the Trans-industrial City* (Maria Joao Matos, LABART, Universidad Lusofona, Lisboa)

15.15pm The Bangkok Metropolis and its environment (Worrasit Tantinipankul, King Mongkut University, Bangkok)

16.pm '*Nature' in Industrial Cities* (Michelle L. Stefano, American Studies, University of Maryland, Baltimore County (UMBC)

    16.45 Round table, chair Brack Hale

    17.30 Discussions, tea & aperitivo

Friday 23d of May **Metamorphosis**

Morning

9.30 Coffee

10am *Nature and the City: a dialectic approach* (Paolo Perulli, Accademia di Architettura, Mendrisio-CH)

10.45 *Thinking Like a (Swiss) Mountain* (Brack Hale & Alison Vogelaar, Franklin University, Centre for Sustainable initiatives)

11.30 *Beyond Narcissus: considering the metamorphosis of port cities in the late 20th century* (Gabriel Gee, Franklin University)

   12.15 Round table, chair Marcus Pyka

   13 lunch on campus

Afternoon

14.30 Aesthetics are the ethics of the future: Reyner Banham's desert landscapes (Eliana Sousa Santos, departamento de Arquitectura, ECATI ULHT)

15.15 *Nature and artifice in the photographic work of Luigi Ghirri* (Giuliano Sergio, Fondazione di Venezia, ENS Paris)

16 *City and bush: spatial-fixity and the trans-industrial Australian city*. (Toby Juliff, University of Melbourne)

   Round table, chair Gabriel Gee

   6pm Closing discussions, tea & aperitivo

   8pm: closing dinner

Abstracts

1 Ecosystem services, resilience, and Swiss alpine tourism *(Brack Hale, Centre for Sustainable initiatives, Franklin University, Switzerland)*

With the publication of works like Rachel Carson's *Silent Spring* (1962), Garrett Hardin's *Tragedy of the Commons* (1968), and The Club of Rome's dire report *Limits to Growth* (1972), our understanding, both scientific and popular, of the relationship between humans and the environment changed drastically. We began, as a society, to recognize that 1) the Earth can only support so many humans and technological developments and 2) society might very well be nearing the Earth's capacity to support us. One related realization was that we were beginning to lose many of the benefits we receive from nature, such as the production of foods, pollination of crops, flood protection, and water purification. Ecologists refer to such benefits as *ecosystem services.* We receive them for free from nature, but it could cost society a lot of money and resources to find replacements for these services, if adequate substitutes even exist. The recognition has also grown that human--altered environments, such as those in urban areas and mountain resort towns, can continue to offer certain ecosystem services to these communities. This paper will explore the role the protection, maintenance, and restoration of ecosystem services in the Swiss mountain towns and how they can contribute to the resilience of the both the social and ecological communities.

2 Financial Center Between Lake and Mountains - Lugano and the oscillation between financial modernity and the exigencies of natural beauty (*Marcus Pyka, Franklin University, Switzerland***)**

Since the 1960s, Lugano has developed into the economic hub of Italian Speaking Switzerland, to a large extent benefiting from the economic upsurge in neighboring Italy. This led to large scale investments into the expansion of the physical presence of a financial service industries, culminating eventually in the competition for the Banca del Gottardo headquarter in 1982; this represented only the latest stages in the rise of one of Switzerland's leading centers in the tertiary sector. On the other hand, the city itself had risen since the 19th century as a tourism center, mostly based on the beauty of its natural setting between the Alpine panorama, the 'house mountains' in the immediate surroundings, and first and foremost Lake Lugano. These two main sources of income required often conflicting, if not mutually exclusive developments in urban planning and architecture, not the least embodied in some key works of the Ticino school of architecture and its leading exponent, Mario Botta. This paper seeks to analyze the role that nature played in both planning, discussion, and city marketing of this janus faced tourism-cum-financial services metropolis between tradition and modernity.

3 The Pendulum of Economic Development as seen through Urbanization: Pudong, Shangai, China *(Jean Wu)*

This paper will examine the Pudong New Area, an area of Shanghai that was specifically targeted and meticulously planned as a result of the open door economic reforms of China which were instituted in the late 1970s. Given the status of "Special Economic Zone" in the early '90s, this swath of Shanghai was transformed from countryside to urban mega-metropolis in the span of less than two decades, with its many skyscrapers symbolizing China's economic development. It is an area that is still currently being rapidly developed, and as the economy beings to mature, there is a growing consciousness for green spaces, with the most affluent areas creating artificial green communities and living compounds. The irony is that urbanization, which once encroached on countryside as it symbolized economic development, is now being "encroached" by green spaces, which have come to represent luxury and individual economic success.

4 *The Forest Park of Monsanto and Lisbon – Visions of a Natural Space in the Context of the Trans-industrial City* (Maria Joao Matos, LABART, Architecture department of Universidad Lusofona)

The seed for the creation of the Forest Park of Monsanto was planted in the1860's, with the first report mentioning the benefits, for Lisbon and it's inhabitants, of planting the arid Monsanto Mountain next to the city.

In 1934 a law established the creation of the Forest Park and opened the way for the necessary expropriations. This was a project of great political relevance for the dictatorship, as Lisbon was to display a dignifying image of the capital of the Empire. It became the priority project of Duarte Pacheco, the Minister of Public Works and later Mayor of Lisbon, who gave the task of planning and conceiving the concept and the design to the young Keil do Amaral. The work of this architect, urban planner and humanist was inspired by the European modern parks and gardens he visited, such as the Forest Park in Amsterdam, a "free experience of Nature" (Tostões, p. 80), involving citizens in the process of designing the green space.

Obviously, the Portuguese political and social context was very different from the Dutch democratic context. The green area of almost one hundred hectares, peripheral in relation to the city, was a strategic infrastructure for the life quality of citizens, as well as for reinforcement of the representative roles of the state and of the capital city. Keil do Amaral designed a green structure with belvederes over the city and modern facilities inspired by the ones existing in the European parks. Some of his projects were built. Others were replaced, due to urgent needs of a new era. The 1970's testified a clear transformation in the relation of the Park of Monsanto with the city of Lisbon, associated, first of all, to the uncontrolled urban expansion and the metropolization of the capital, which started in the mid sixties. The area of the park progressively became the centre of the metropolitan area and was being severely damaged by legal and illegal occupation and construction.

Due in part to the real estate pressure, a law of 1970 encouraged the construction of facilities in Monsanto, considering the park as an area to be urbanized. In this decade, the change of the socio-economic paradigm in the Western World generated new types of relation of nature with the city, related to the growing importance of ecology and environmental issues. The oil crisis of 1973 together with the political and cultural revolution in Portugal in 1974, emphasised the impact of the new paradigm in the dynamics of the capital city and its management. In the year of the revolution, a law concerning the park demanded the return of the park to its function of green lung of the city, recognising the importance of natural spaces to the balance of urban environment. This vision was reinforced by the Municipal Plan of 1977 and by the definition of the limits of the park in 1979.

Nevertheless, the park remained mainly as a rejected part of the city, with several abandoned areas and buildings and only a few facilities being used on weekends by urbanites. It was seen as a dangerous place as well as a useful shortcut to drive from an area of the metropolis to the other.

Similar problems were identified in the case of the Park of Mont Royal, in Montréal, Canada, designed by Frederick Law Olmsted in the 19th century. In the Portuguese case, only in the 1990's did a real refurbishment of this forest park begin, with the intent to give it back to citizens, while in the Canadian case this dynamic had an earlier start, associated to the strong symbolism of the mountain and the forest. The Canadian case can be seen as an example a good practice, a possible inspiration for Lisbon and its biggest park.

5 *The Bangkok Metropolis and its natural environment* (Worrasit Tantinipankul, King Mongkut University, Bangkok)

Bangkok metropolis is in the lower central region of Thailand. The region is known as the mangrove forest with rich soil for orchard and famous fishery agriculture but subjected to regular flooding. Moreover, this downstream area of Chao Phraya River Valley also faces the rising seawater and inundation annually. The early urban settlements of Bangkok can be referred as amphibious cities where land-use pattern and everyday life activities were more of the conglomeration of villages which was flexible and adaptive to the natural condition of water network such as high tide and annual flood. As a result, major transportation of the city was water base and relied heavily on canal network connecting to the main streams of the Chao Phraya Rivers down to the gulf of Thailand. Bangkok's residential neighborhoods traditionally were groups of wooden stilt houses and floating houses located along water edge while the urban core was the cluster of Chinese shop-houses with temples and palace of feudal rulers. The land base transportation was introduced to the city during the country's modernization period in the late 19th and early 20th but the indigenous fabric of canal system and urban pattern were still well preserved until 1960s.

The urban context of the cities in Central Plain Thailand became more complex since the 1950s, when Thailand adopted the development discourse

steering the country into industrialization, and therefore land-base transportation has been rapidly advanced as the backbone and security of the country. Urbanization rapidly expanded along the road networks throughout the central river valley region. These new developments starting from the Cold War era of Western style industrial-led urbanization at the core of the cities has amalgamated with traditional aquatic urban space along the coastal areas of the Gulf of Thailand. The industrial and business sector became the majority in the country instead of the agricultural sector; thus more population tend to be middle class single family on the expense of reducing farm land. The city transformation from the 1960s was the direct consequence of American military present in the region of Southeast Asia. The tourism business became the new sector of economy fuelled entertainment business in downtown area.

The Bangkok in 1970s was in significant transition and growing despite the withdrawal of American military aid, oil crisis, and political unrest for the brief democratic experiment. In 1971, the city population reached 3 millions with the expansion of urban pattern along the major streets of business districts. Canal network was used mainly as sewage system and major canals were put in tube and filled up with road network instead. The Bangkok residents in this period also experience the booming department stores and malls in the downtown business district and major streets competing with the old Chinatown style fresh market retails. Since these heavily developments at the business core, land value of city centre skyrocketed and the road expansion to suburb and farmland also fuelled the real estate development for the demand for new housing by booming population in the area of eastern, southeastern and southwestern suburb of Bangkok Metropolis. The Bangkok political and administration system was also solidified into single unit to cope with the manifold expansions in 1972.

Bangkok as now is facing all cost of its unchecked urban development from the past, for instance, the heavily flood, coastal land recession, environmental degradation from the industrial zone around the metropolitan area, traffic congestion, water and air pollution in the inner suburb. These problems stimulate Bangkok Municipality, central government, Bangkok residents and academic to rethink the methodology how Bangkok can reconcile with its nature.

6 *'Nature' in Industrial Cities (Michelle L. Stefano, American Studies, University of Maryland, Baltimore County (UMBC)*

This paper will examine the uses and, thereby, conceptualizations of 'nature' in the urban, industrial environment in the late 20th and early 21st centuries. How has 'nature' been defined? And how have industrial centres impacted views of what constitutes 'nature'? Generally, it can be argued that 'nature' – the parks, woodlands, mountains, countryside and waterways – existed *elsewhere,* apart from the mills, plants and factory complexes that have come to shape our urban, manufacturing centres. Nonetheless, while there may have existed this notion that 'nature' is something that one travels *to,* as opposed to experiencing in daily life, elements of 'nature', such as harbors,

have always been a part of industrial development, especially in the Eastern US. Moreover, in recent years, the concept of the 'environment' has grown, particularly with respect to its destruction by industrial human activity. Drawing from ongoing research on the living heritage of the Sparrows Point Steel Mill in Baltimore, Maryland, the largest steel manufacturer in the world for a large part of its 125 year-old history, the paper seeks to untangle the deeply-intertwined relationships between people, their industrial places, and 'nature'.

7 Nature and the City: a dialectic approach (Paolo Perulli, Accademia di Architettura, Mendrisio-CH)

In the archives forming the background for the Paris-Capital of the XIX Century book, Walter Benjamin collected materials on Nature and the City. The ctonic nature of the city, its underground base and its submarine image are among the preferred themes. The ruins are the sign of the dialectic between the technical growth of the metropolis and the destruction made possible by the technical advancement itself. Cities are always in danger of destruction by water, fire and other natural catastrophic events as well as by social and technical changes, like Paris in the Haussmann urban turn. This vision of modernity is the dialectic base of the Passages, architecture and dream of the urban collectivity.

In the postmodernity the role of Nature and the City dramatically changes as the 'paysage' no longer exists. It is now, like in David Harvey's critical account on the condition of postmodernity or in Don De Lillo's Cosmopolis, only literature, built environment. The dialectic is turned into opposition, alternative between Economy (oikos nomos) and Ecology (oikos logos). In contrast with this vision a renewed dialectic approach can be proposed only considering new models of circularity between human action and Nature, following Simone Weil's 'connaissance surnaturelle' (the city is not 'the social', it is the air that we breathe, our roots and traditions) or Bruno Taut's glass-architecture, the dispersed community of "The Dissolution of Cities" which bridge the divide between Nature and the City: an environment that couples the natural landscape of the Swiss Alps with the man-made building technology.

8 Thinking Like a (Swiss) Mountain (Brack Hale & Alison Vogelaar, Franklin University, Centre for Sustainable initiatives)

Mountains are an integral feature of Switzerland. Swiss life is built upon, around, within, and below mountains. Swiss politics, history, development, culture, and identity derive from the mountains in many ways. Indeed, mountains—their possibilities and limitations—have shaped much of Swiss life and lifestyles, for better and worse. The Matterhorn represents thus much more than a Swiss icon; it is a metonym for "Swissness"—stoic, sturdy, enduring, slow to change, resilient. In his seminal work, *A Sand County Almanac,* American ecologist, environmentalist, and author, Aldo Leopold introduced "thinking like a mountain" as a preferred mode of experiencing

nature from within, as one member of a profoundly interconnected ecosystem. As a place and culture founded in the mountains, the Swiss context affords interesting insights into this philosophy and modus operandi. This paper explores the mountain metonym, examining its applications, insights, and incongruities as guided by the following questions: What can we learn from the Swiss context about the relationship between communities and the natural spaces within which they live? Do the Swiss, a people of the mountains, indeed think like mountains (sensu Leopold)? If so, how has thinking like a mountain contributed to resiliency in Swiss ecosystems (both cultural and natural)? Is this resilience always positive? How have global processes transformed the place of the mountain in the Swiss landscape, both literal and metaphoric? And alternatively, how has thinking like a mountain uniquely shaped global processes within Switzerland, particularly since the environmental movement of the 1960's and 70's? Finally, how have Swiss urbanism and tourism negotiated and manipulated the mountains? Part of our analysis of these questions will examine case studies, such as the development of the mountain town, Andermatt.

9 Beyond Narcissus: the metamorphosis of Harbour cities in the late 20th century, (Gabriel Gee, Franklin University)

The dissolution of the British Empire was paralleled by radical changes in the maritime economy in the aftermath of the Second World War, which prompted a paradigmatic shift not so dissimilar to the one witnessed at the heart of the industrial revolution. To the progressive introduction of the steam powered vessels in the mid 19th century, echoed the rapid adoption of Malcolm McLean's container in the 1950s/1960s and the global standardisation of good transportation. In the sequence of port cities' transformation identified by Bird (1963), British harbours at the turn of the 1970s largely witnessed the separation of port facilities from the city port, before entering what Hoyle (1988) identified as a phase of reorganisation and redevelopment of waterfront zones along new economic activities related to the service industries. These political and economic evolutions induced a metamorphosis of the urban texture as much as the human experience within it. This paper aims to consider these changes occurring in harbours in Britain as well as across the globe through the mythological figure of Narcissus. First, it considers the sea as a surface of projection for the adventurous seaman and the port-city itself. What are the scope of narratives and visions that emerge from the unknowable sea stretching before the city's harbour? Second, to what extent have the structural transformations in the second half of the century significantly modified this field of representation? Is it possible to conceive of a superseding of the figure of Narcissus, who becomes a fragmented infatuation, or even an Other who can suddenly see beyond his reflection and under the surface water? Considering the outburst of the 1970s global crisis and economic and cultural reorganisation, this paper will aim to consider both a number of British case studies (Liverpool, Newcastle, Glasgow, Belfast) with counterparts in Asia such as Hong Kong and Singapore. This discussion aims to look at the changing perception of nature

in British and Asian port-cities via the modes through which they are imagined, including painting, cinema and literature.

10 Aesthetics are the ethics of the future: Reyner Banham's desert landscapes *(Eliana Sousa Santos, Departamento de Arquitectura, ECATI ULHT)*

This presentation will focus the on the shift that occurred in Reyner Banham's work, from the desire to change the realm of architecture through disciplinary expansion in the early 1960s to the aesthetic appreciation of the American landscape and the desert in the early1980s. It will address how the work of Reyner Banham presents a panorama through architectural history from the 1950s to the 1980s, and its various disciplinary shifts. This was particularly clear in, "Stocktaking Architecture", his 1960 editorial in the *Architectural Review,* where he aimed at the redefinition of architecture and proposed a new architecture based in an unorganized invasion of specialists from other disciplines.

Banham expressed the desire to bring architecture to the essential battleground where the future of the world was being decided, and proposed the development of other architecture, an architecture that would be at least as relevant as weapon systems, computers and sociology seemed to be in 1960. But eventually Banham changed his mind. He chose to contemplate the American desert, which was fervent with associations to rebellion against the American establishment. The desert was the place of convalescence for ailing art historians, it was the retreat of utopian architects, it was the refuge of revolutionaries and the symbol of insurgency. Later in the 1970s and early 1980s, Banham, showing a disappointment with the results of the invasion of architecture by other disciplines, produced a series of works where he became focused on the aesthetic over the technologicaII will consider here the documentary "Reyner Banham Loves Los Angeles" (1972), the book *Scenes in America Deserta* (1982) and the article "The most beautiful power plant in the World" (1985).

11 *Nature and artifice in the photographic work of Luigi Ghirri* *(Giuliano Sergio, Fondazione di Venezia, Chercheur associé ITEM – Institut des textes et manuscrits modernes, CNRS, Ecole normale supérieure, Paris)*

Luigi Ghirri was very affected by the changes induced in the contemporary landscape by industrial materials and post-war architecture. The relation with the transformations in the landscape is a major theme of his photographic research. The attention to the mix of nature and artifice that constitutes modernity will remain at the heart of his work. It is already present in his first photographic reconnaissance habitat, made in Modena, around the mid-seventies, where he catalogs with an analytical eye materials, shapes, structures, joints (*Catalogo*, 1971-1973 and *Colazione sull'erba*1973). He is interested in what is presented as the sum of several elements: the pavement composed of brick or walls formed by the overlap of modular architectural elements and geometric patterns, the fit between image and reality in which

reality is offered as a photomontage. When photographing a window, he is attracted by the gap between geometric elements, industrial materials and natural elements. There is in his photographs the desire to redefine the relationship between the natural and the artificial, between the sites and image through which they are represented, and to find the thread that ties the space to those who inhabit it.

Main objects of enquiry for Ghirri are the landscape modified by man, the criticism of the mass system, irony and provocation. In works like *Italia ailati* (1971-1979)*, Il paese dei balocchi* (1973-1977)*, In scala* 1977, he is attracted to the surface of things and the appearances of the real as taken by the pop culture of the '60s. He investigates the transformation of the landscape and the new links between nature and culture, between the real and the artificial, between truth and fake

12 *City and bush: spatial-fixity and the trans-industrial Australian city* *(Toby Juliff, University of Melbourne)*

With over 85% of Australians living within 50km of its vast continental coastline and 90% of the population living in an urban environment, it seems curious that the international reputation of its arts has tended to dwell upon representations of bush, desert, the unique topography of central Australia and its native animal inhabitants. And the recent survey exhibition of Australian art in London's Royal Academy has only exacerbated the public perception of its art as wild, desolate, arid, antipodean. Such a conceit however came to head most notably in the 1970s with a new generation of Australian artists who were more familiar with urban boulevards and the trans- - industrial landscapes of cities than they were with the kangeroo and kookabura. The tropes of river, bush, deserts and burnt landscapes gave way to cosmopolitanism, de--centred post--settler colonialists and the neo--liberal economics of multinational oligarchs.

Knowledge of Australia's trans--industrial heritage however is still, this study argues, largely negotiated through the specificity of its natural topographical condition, a condition alien to the vast majority of its inhabitants. This study calls into question the 'nature' of Australian art and the re-- examination of its spatial-- fixity seen through its art post--1970. Has the allure of the bush-- -fantasy and the walkabout have nevertheless persisted in Australian art solely to repudiate the specificity of its rural landscape at the expense of questioning the 'nature' of its urban experience? This project examines the allure of 'nature' against itself, arguing for a more nuanced reading of the sites of negotiation in contemporary Australian art. Drawing on post--colonial and deconstructive theoreticians Robert J.C. Young, Homi K. Bhabha and Jacques Derrida to examine hybridity and cosmopolitanism, together with the more recent work of Elizabeth Grosz on the temporality of territorialism, the project seeks to re--examine the spatial--fix of Australia, the allure of the bush and resistance of the city.

Notes on participants

Gabriel N. Gee is Assistant Professor of Art History at Franklin University, Switzerland. He earned his Ph.D. with a thesis devoted to contemporary art in the North of England. A former postgraduate researcher at the Ecole Normale Supérieure in Lyon, Professor G.N. Gee's research and teaching interests include British and Irish art of the 20th Century, as well as the relation between art and industrial change in the 20th and 21st centuries. He is currently writing an updated study on "Art in the North of England, 1979-2008", to be published by Ashgate in 2014. He has just co-edited with Michelle Stefano a special issue of the IJTA on the topic of "Constructing interstitial heritage: architecture, vision, experience", and is coordinating the organization of the International Exploratory Woskshop on the theme of "The representation of nature in the trans-industrial city, 1970-present". He is a co-founder of the TETI research group (Textures and Experiences of Transindustriality).

Brack Hale is Associate Professor of Biology and Environmental Science at Franklin University, Switzerland; he holds a PhD from the University of Wisonsin – Madison. Dr Hale came to Franklin after a post-doctorate position with the Children's Environmental Health Initiative at Nicholas School of the Environment, Duke University. He is currently Associate Professor of Biology and Environmental Science, as well as the Co-Director of the Center for Sustainability Initiatives at Franklin. He teaches courses in Franklin's environmental studies program, including core courses such as Introduction to Environmental Science and Conservation Biology. His scholarly publications include papers on floodplain forest ecology and management, water quality, ecosystem management, and the social costs of energy. His research has involved field experiences in the U.S., Switzerland, Germany, Sweden, and the Caribbean (Puerto Rico). His research interests include the ecology and conservation of riparian and freshwater systems, the role of sustainability in higher education (particularly off campus study), and invasive species and natural heritage.   He is a member of the Ecological Society of America, the American Association for the Advancement of Science, the National Science Teachers Association and the Association for Environmental Studies and Sciences.

Toby Juliff is lecturer at the school of art, University of Melbourne, Australia. He completed his graduate work at the University of Leeds where he specialised in the history and theory of sculpture. Prior to arriving at the VCA in 2013 he was Associate Lecturer in Critical and Contextual Studies at Leeds College of Art and Associate Lecturer in Art History at the Open University where he taught on the MA Art History program. Whilst at Leeds College of Art he convened a major international conference on the internationalisation of art and design education. Toby has presented papers at peer-refereed conferences at the universities of Warwick, Bristol, Leeds, Glasgow (UK); Amsterdam, Gothenburg, Stockholm and Paris VIII (EU) as well as invited papers at the Henry Moore Institute and the Courtauld Institute of Art. His interests span the history of 20th Century sculpture, contemporary British Art

and the historiography of Art History. He's currently embarking on two long-standing projects on the trope of spectrality in contemporary sculpture and conditions of justice in collaborative and participatory art.

Maria João de Matos obtained a diploma in Architecture in 1997, from the Faculty of Arch. of UTL, Portugal. She holds a PhD in Architecture and Landscape from both University of Beira Interior, Covilhã, Portugal and University Paris 8, France. She got a Master's degree in "City, Territory and Urban Renewal" from ISCTE, Lisbon. She works as an Assistant Professor and researcher at LABART, Arch. Dept. of Lusófona University of Humanities and Technologies, Lisbon, as well as a researcher at CIAUD – Faculty of Arch. – University of Lisbon. She recently published "New Interventions in Alpine Urban Contexts: Three Examples" in *Understanding the Post-Industrial City* and "Landscape Project Teaching and the Effect of Surprise: An Experience in Lisbon" in *Landscape & Imagination. Towards a new baseline for education in a changing world.*

Paolo Perulli is acting professor in Economic Sociology at the Università del Piemonte Orientale and lectures at the School of Architecture in Mendrisio, Universita della Svizzera italiana. He has also taught at University IUAV in Venice, MIT in Boston, Université de Paris Sud and Università del Molise. His latest books include *La crisi italiana nel mondo globale* (with A. Pichierri, Torino 2010), and *Il dio Contratto. Origine e istituzione della società contemporanea*, (Torino 2012).

Marcus Pyka is Associate Professor & Chair of History, and Director of the Honors Program at Franklin Univeristy, Switzerland. He received his PhD from the Ludwigs-Maximilians University in Munich, with an award-winning thesis on the construction of Jewish Identity in Life and Work of the eminent 19th Century Historian Heinrich Graetz. His research interests focus on questions of identity politics in 'middle-brow' culture in the long 19th century until the rise of totalitarian ideologies in the 1920s, including the role of travel and tourism.

Eliana Sousa Santos (Pos-doc CES, Coimbra, Collaborator, LABART, ULHT) is an architect, researcher and educator. She has worked at West 8 and at Sousa Santos Arquitectos. She is a postdoctoral researcher at CES, University of Coimbra with the project "George Kubler's Shape of Time: The Historiographical effect of Portuguese Plain Architecture in Post- revolutionary Portugal." She is an Assistant Professor in the department of architecture and collaborates at LABART, Lusofona University of Lisbon.

Giuliano Sergio is a researcher and curator at the Fondazione di Venezia on Italian audiovisual and photographic archive, and associate researcher at the ITEM (Institut des texts et manuscrits modernes) CNRS école normale supérieure, Paris. He holds a PhD from the université Paris X Nanterre, dedicated to "Information document work. Runs of the photo in Italy among the years '60 and '70." Recent publications include

Luigi Ghirri Pensare per immagini – Icone paesaggi architetture, exhibition catalogue, Milan, Electa, 2013, and *Art is the copy of art. Italian photography in and after arte povera*, in *Light Years: Conceptual Art and the Photograph 1964-1977*, exhibition catalogue by Matthew S. Witkovsky, Chicago, The Art Institute of Chicago, Yale University Press, 2011, pp. 163-171.

Michelle L. Stefano: is currently program coordinator for the Maryland State Arts Council and Folklorist-in-residence at the University of Maryland Baltimore County (UMBC). She has been awarded degrees from Brown University (BA History of Art and Architecture, BA Visual Arts), Gothenburg University (MA International Museum Studies) and Newcastle University (PhD Cultural and Heritage Studies). She is interested in the construction of the heritage concept, international cultural policies, progressive museological practices and the study of cultural expressions at the local level.

Worrasit Tantinipankul earned his PhD in City and Regional Planning from Cornell University, with a thesis devoted to "Modernization and Urban Monastic Space in Rattanakosin City: Comparative Study of three royal wats" (2006). His research focuses on traditional and vernacular architecture, urban planning, public policy and heritage in Thailand. He is currently Associate Dean of Research at King Mongkut University, Bangkok, Thailand.

Alison Vogelaar: is an Assistant Professor of Communication and Media Studies and Associate Member of the Center for Sustainability Initiatives (CSIF) at Franklin College Switzerland. Vogelaar received a Ph.D. in Communication from the CU-Boulder where she also completed a certification program in the Center for Science and Technology Policy Research. Vogelaar's research interests include social movements, media activism, environmentalism and sustainability in higher education.

Jean Wu is originally from California and has recently relocated to Switzerland after a decade of living and working in Asia (Shanghai, China and Hong Kong). She earned a bachelor of arts degree with highest honors from the University of California at Berkeley in 1996. In 2002, she earned a juris doctorate degree, with a specialization in environmental law, from UC Berkeley. While at UC Berkeley, she was awarded the American Jurisprudence award twice and elected into the Order of the Coif. She has taught as a graduate student instructor in the political science department at UC Berkeley and her academic articles in the area of international and environmental law have been published in the Ecology Law Quarterly, the Berkeley McNair Journal and the Berkeley Journal of Asia Studies. She is a member of the New York bar and continues to have a keen interest in the study of international law and the environment.