

colloquium

criticism  
media  
memory

ARCHI-  
TECTURAL  
TRANS-  
ATLANTIC  
DIALO-  
GUES

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PORTUGAL

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Architectural Transatlantic Dialogues  
Book of Abstracts

EDITORS:  
Rute Figueiredo & Priscilla Peixoto

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criticism. media. memory

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# PROGRAMME

## 29th October (Tuesday)

	speaker(s)	presentation	chair(s)
	10:00 Maria Helena Maia (Director CEAA-ESAP)	Reception of the Speakers and Welcome	
	10:30 Rute Figueiredo & Priscilla Peixoto	Introduction	
KEYNOTE LECTURE	11:00 Prof. Dr. Paolo Scrivano (Politecnico di Milano)	Crossed Glances: Architecture and Criticism astride Geographies	Guilherme Bueno (Universidade Federal Minas Gerais)
	13:00 - 14:30	Lunch	
SESSION 1 (ON-SITE) MEDIATION SPACES I	15:00 Marta Averna; Roberto Rizzi (Politecnico di Milano)	Transatlantic Transfers. Tools and Methods for an Integrated Approach	Rita Aguiar Rodrigues (Universidade Autónoma Lisboa)
	Tiago Lopes Dias (Universidade do Porto)	Dwelling Resources in Latin America: A Contribution to the Portuguese Debate, 1963-1974	Vitor Alves (Instituto Superior Manuel Teixeira Gomes)
	Gaia Caramellino DASStU-Politecnico di Milano)	Renegotiating Architectural Criticism During the New Deal. Transatlantic Perspectives in the Housing Discourse	
	Nicolas Martin Dominguez (Escuela de Arquitectura de Toledo) Ana Esteban Maluenda (Universidad Politécnica de Madrid) Pablo Arza Garaloces (Universidad de Navarra)	The Gaze in the Mirror. Spanish Architects in Venezuelan Magazines in the Second Half of the 20th Century	
16:40		Coffe break	
SESSION 2 (ONLINE) PROJECTS IN TRANSIT I	17:00 Bruna Ferretti Levi (Fundação Getúlio Vargas / CPDOC)	The House of Brazil in Italy: An Embassy Project in the 1960s	Andreza Baptista (Universidade Federal Rio de Janeiro)
	Laura de Sousa Nakel (Universidade de São Paulo)	Tropical Houses, Colonial Houses: Tropicality in Transit	Bárbara Silva (Universidade Autónoma Lisboa)
	Diogo Rodrigues de Barros (Université de Montréal)	Brasilia, a Theoretical Object for Architectural Criticism	
	Tatiana Letier Pinto (Independent Researcher)	Position, Context and Translation	
ROUNDTABLE (ONLINE)	18:40 Guests: Paula Gomes (Palácio de Alafim de Oyo/ Nigéria) Maurício Wilson Camilo da Silva (Universidade Federal da Bahia) Angela Mingas (Universidade Lusíadas de Angola) (tbc)	<b>ARCHITECTURE AND AFRO-DIASPORIC CITIES: TRANSATLANTIC BLACK HERITAGE IN DISPUTE</b> Coordination: Joana Mello de Carvalho e Silva (Universidade de São Paulo) Curator: Fábio Velame (Universidade Federal da Bahia)	
	20:00	Porto de Honra / Apéro	

## 30th October (Wednesday)

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

## 31st October (Thursday)

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

# INTRODUCTION

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

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

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

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

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

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

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

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

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

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

The Organizing Committee  
**II International Colloquium  
criticism. media. memory**

# ABSTRACTS

## SESSION 1: MEDIATION SPACES I

### Chairs:

Rita Aguiar Rodrigues

(Universidade Autónoma de Lisboa)

Vítor Alves

(Instituto Superior Manuel Teixeira Gomes)

## TRANSATLANTIC TRANSFERS. TOOLS AND METHODS FOR AN INTEGRATED APPROACH

AVERNA, Marta

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

RIZZI, Roberto

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

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

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

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

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

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

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

Colloquium:

**29<sup>th</sup>-31<sup>st</sup> October 2024**

**COORDINATION:**

**Rute Figueiredo** (Centro de Estudos Arnaldo Araújo - Escola Superior Artística do Porto)  
**Priscilla Peixoto** (Programa de Pós-Graduação em Arquitetura - Universidade Federal do Rio de Janeiro)

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