

**Constructing
Coloniality:
British Imperialism
and the Built
Environment**

S H G B

2023 Annual Conference



12-14 May, Room G.12
The Bartlett School of Architecture,
22 Gordon St, London, WC1H 0QB, UK

UCL S H G B

**The London
School of
Architecture**

Annual Conference 2023

A collaboration with the Bartlett and
the London School of Architecture

Constructing coloniality

History, Heritage and the Built
Environment in British Imperialism

The Bartlett School of Architecture, University College London, UK

PRE-CONFERENCE KEYNOTE LECTURE: Thursday, 11th May 2023

18.00–19.00pm	Drinks reception in the foyer of the Bartlett School of Architecture
19.00–20.30pm	Nnamdi ELLEH: <i>Decolonizing Decolonisation: Ideological Continuity and Discontinuity in Colonial and Postcolonial Imaginations of Modernity</i>

DAY 1: Friday, 12th May 2023

9.30 – 10.00	Greeting by Prof Elizabeth McKellar, President of SAHGB Followed by Opening Remarks by Dr Eva Branscome
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10.00 - 12.30 Session 1: The ARCHITECTURAL GRASP

Chair: Elizabeth McKELLAR

10.00 Chair's Introduction

10.10 *Ireland as an experimental ground for British architecture*
Murray FRASER

10.30 “Yon Empress of the North”: Edinburgh’s New Town as a city of
Empire

Amy ORNER

10.50 *Colonial inspirations, regional development: The case of Baroda state, British India*
Karan RANE

11.10 *Professional entanglements: British colonial networks of architecture*
Soon-Tzu SPEECHLEY + Julie WILLIS

11.30 *Fictional Functional Reports: Inhabiting the gaps of environmental reports at KNUST's Faculty of Architecture, 1963-2023*
Albert BRENCHAT-AGUILAR + Ato JACKSON

11.50 Questions & Discussion

12.30 - 14.00 Lunch Break

14.00 - 16.00 Session 2: MILITARIZED SPACES OF EMPIRE

Chair: Megha CHAND INGLIS

14.00 Chair's Introduction

14.10 *Tai Ping Shan's spatial injustice: Colonial Hong Kong during the 1894 bubonic plague*
Jasmine CHAN + Patrick CHIU + Patrick HWAN

14.30 *The police building as image: Station architecture in British Colonial India*
Mira Rai WAITS

14.50 *Colonial legacy and state building in Palestine: Architectural investigation*
Anwar JABER

15.10 *Legacies of violence and trauma: Covert surveillance during Belfast's "Troubles" and Kenya's "Mau Mau Uprising"*
Karin ELLIOTT

15.30 Questions & Discussion

16.00 - 16.30 Tea Break

16.30 - 18.30 Session 3: NETWORKS OF TRADE AND INDUSTRY

Chair: Nnamdi ELLEH

16.30 Chair's Introduction

16.40 *Military ports and trading forts of Konkan: Geospatial analysis of architectural evidence of European expansionism from the 16th to 18th Centuries*
Mrudula MANE + Pushkar SOHONI

- 17.00 *Telegraphy and financial sovereignty at the India Office*
Matthew WELLS
- 17.20 *The architecture of industrial crops production and extraction: Lever Brothers' intercolonial and trans-imperial networks of industrialisation in Africa*
Michele TENZON
- 17.40 *"Save our statues": the attempt to relocate a Cambridge chapel memorial to an investor in the slave trade and what happened next*
Veronique MOTTIER
- 18.00 Questions & Discussion
- 18.30 Finish**

DAY 2: Saturday, 13th May 2023

10.00 - 12.30 Session 4: OBJECTIVES OF EMPIRE

Chair: Neal SHASORE

- 10.00 Chair's Introduction
- 10.10 *A crimson thread? The cumulative effects of race, nation and empire in British architectural discourse, c.1850-1920*
Alex BREMNER
- 10.30 *Buildings and blueprints: Knowledge, power and colonization*
Vimalin RUJIVACHARAKUL
- 10.50 *A King, a Queen, and a statue in-between: Stabilizing colonial instability in Bangalore*
Sonali DHANPAL
- 11.10 *Fields architecture: The central farm and the production of colonial knowledge in Canada, 1889-1939*
Émélie DESROCHERS-TURGEON
- 11.30 *From the National Gallery to the world: Museum climate as British Standard*
Nushelle DE SILVA
- 11.50 Questions & Discussion

12.30 - 13.30 Lunch Break

13.30 - 16.00 Session 5: INFRASTRUCTURES OF LIFE AND LAND

Chair: Vimalin RUJIVACHARAKUL

- 13.30 Chair's Introduction

- 13.40 *A bittersweet heritage: Slavery, architecture and the British landscape*
Victoria PERRY
- 14.00 *Schooling the Mufassal: Educational space in small-town Bengal, Colonial India*
Tania SENGUPTA
- 14.20 *Developing capable women: Coloniality, landscape and post-war reconstruction in Britain and abroad*
Camilla ALLEN + Luca CSEPELY-KNORR
- 14.40 *Ecologies of vulnerability: Post-cyclone reconstruction in Mauritius, 1945*
Alistair CARTWRIGHT
- 15.00 *The “Bod Ose” & Krio architecture story telling the history of a tribe*
Bijou HARDING

15.20 Questions & Discussion

16.00 - 16.30 Tea Break

16.30 - 19.00 Session 6: POSTCOLONIALISM AND ITS HERITAGE

Chair: Eva BRANSCOME

16.30 Chair's Introduction

16.50 *“Not in the usual sense”: Anthony D King and the origins of critical colonial architectural history*
Mark CRINSON

17.10 *The traces of imperialism in Nigerian architecture*
Ola UDUKU

17.30 *Building a “Little England”: Architectural legacies and postcolonial conversions in a case study from Barbados*
Anna BISHOP + Niall FINNERAN

17.50 *The Georgian isles: Angus Acworth’s heritage legislation in Jamaica and England*
Sean KETTERINGHAM

18.10 *Coloniality and the Politicisation of Literary Heritage Conservation*
Alan CHANDLER + Caroline WATKINSON

18.30 Questions & Discussion

19.00 – 19.10 Break

19.10 – 19.30 Conference summation by **Dr Neal Shasore**

19.30 Finish

POSTER DISPLAY in foyer of Bartlett School of Architecture

Entangled Shards, Spode, Ceramics and Empire

The poster relates to the conference themes of ‘Factories and other sites of industrial production’ and also to ‘Heritage sites and conservation’. I live and teach in Stoke-on-Trent, also known as ‘The Potteries’. Josiah Spode (1733-1797) became a leading pottery manufacturer, and he created a large works that was based on the same site in Stoke from 1776 right through to its closure in 2008. The remaining Spode site is of considerable heritage significance and potential. The ‘China Hall’ has hosted several British Ceramics Biennial festivals; there is a Spode Museum; a pottery mould store of tens of thousands of moulds; and a collection of buildings being put to various uses.

The poster provides a ‘colonial take’ on the site, the ware produced, and how any heritage presentation should reflect that ‘coloniality’. For the site, archaeological investigation has found shards (ceramic fragments) of porcelain that have been identified as coming from China. It is not clear whether the porcelain ware had been used to make copies and adaptations or for some other purpose. It shows an example though of how the Chinese empire, and its celebrated porcelain production in Jingdezhen and elsewhere, was exported round the world. The porcelain shards became a palimpsest layer of the Spode site, a marker of how potters like Spode, Wedgwood and Doulton sought to challenge the Chinese imperial dominance in fine china.

As well as the site itself, coloniality is reflected in some of the ware that was produced. Blue and white earthenware in the early 19th century and after had printed patterns taken from the engravings of books, with a colonial example being ‘Indian Sporting Scenes’ (such as tiger hunts with elephants) from *Oriental Field Sports* by Captain Thomas Williamson (first edition 1807). Another example of coloniality was the Spode special commission of 1891 for ‘The Star of India Service’, presented to Queen Victoria by the Brigade of Guards, using the device of the Star of India and initials reflecting her role as Empress of India. The Spode Museum has a framed list of signatures by visiting Indian princes to the factory in the interwar period. There was Spode series of ‘Imperial Cookware’ as late as 1970, a legacy of the (former) colonial market of America.

For the post-industrial heritage of the site the poster will point to the significance of representing the ‘coloniality’ that, like the shards of ware (Chinese and local), is entangled in the history of the Spode site and its ceramics production. I can also make brief reference also to the (better known) Potteries connection of John Lockwood Kipling (1837-1911), who trained in earthenware manufacture in the Potteries and later taught at the School of Art and Industry in Bombay.

Martin Brown, Senior Lecturer in Architectural History & Theory, Staffordshire University, Stoke-on-Trent, UK; transferred from the History department for new

undergraduate architecture degree and School of Architecture; curator/performance archivist for 'art, architecture and regeneration in the Potteries, c.2000 to the present'; interests in transnationalism and decolonising the curriculum.

The Case of the “Classic” Cypriot Sandwich: How British Colonialism Altered the Food Landscape of Cyprus

Piccalilli (bikla or pickla, as it is called in Turkish or Greek in Cyprus) is a mustard sauce of mixed pickled vegetables which has been used since the seventeenth century, especially after East India Company started shipping pickles and spices to England. The sauce includes ingredients such as crunchy vegetables, mustard seeds and turmeric, which had originated from South Asia. However, piccalilli itself is a British construct: often referred to as an Anglo-Indian type of chutney or 'Indian pickle' in early recipe books, it was an 'experiment' to preserve vegetables and a condiment for cold meat, using products shipped from India. It has been widely used in many of the British colonized territories, from Northern America, to Australia and Cyprus. Therefore, the distribution, appropriation and history of piccalilli, is in relation with the British colonizing practices and the network of commodities it created. However, in the case of Cyprus, it has become a part of the local cuisine among the many ready-made foods in the post-war era. Some of the reasons are the sauce's preservability for long periods and refreshing taste -and both are important factors for the hot weather in Cyprus.

This research looks at the ways in which piccalilli arrived, settled and has been used in Cyprus as an inseparable part of cold sandwiches, thus sandwich carts, spaces (and seasons) in which the carts functioned, as well as the narratives that surround this condiment, from family memories to Cyprus's history as a British colony. The historical journey of piccalilli will be mapped and visualized using references to recipe books, oral history and contemporary videos. Interviews will be conducted with Cypriots on their memories about piccalilli. Relying on everyday accounts, especially historical culinary texts and oral history, this research tries to trace and present the network of British colonialism and the particular position of Cyprus within that network, through the journey, use, nationalization and spatialization of a food product. The research will be presented in poster form and address issues of memory, colonialism, cultural hybridization, local eating practices, how piccalilli had affected aspects of farming and food consumption in Cyprus as well as the shared or unshared food culture of a contested territory.

Ceren Hamiloglu is an architect. She holds an MA in Architectural History from the Bartlett and is currently a PhD student in Architecture in Istanbul Technical University. Since 2016, she worked as a research assistant and lecturer in architectural history, theory and design. She has published and exhibited her research and interdisciplinary work.

DAY 3: Sunday, 14th May 2023

10.00 - 12.00 STUDY TOURS

Tour 1: *Heart of Empire?*

This walking tour is about rediscovering the traces of the British colonial slave trade in the City of London – as the financial centre of Empire – as they are inscribed into the urban fabric. The money harvested through this form of exploitation starting in the C16 was a key component of the capitalist structures that became enacted by these buildings. Within the City of London this very particular urban environment arguably perpetuates the resulting systemic inequalities even today. As the City continues to rebuild itself this capital is reinvested, and the traces become ever more obscure. Some have disappeared altogether, but if we learn how to re-read them again through buildings, their sculptural ornamentation, the names of pubs as well as those of streets, the transatlantic trade with human beings becomes again apparent and is everywhere.

Dr Eva Branscome is an Associate Professor at UCL's Bartlett School of Architecture. Originally trained as an interior architect, her research work follows two strands: the links between built heritage and cultural practices in contemporary cities, and the modern architectural history of Central Europe. She is the author of *Hans Hollein and Postmodernism* (2018), the first major monograph on that Austrian architect-artist.

Tour 2: *Ebb and flow of Empire: Tracing coloniality along the Thames*

Starting at Somerset House on the Strand and ending in the rebranded 'Royal Greenwich', this tour will use our route down the river by boat as a way to trace and interrogate the impact of imperial expansion, exploitation and extraction on London from the seventeenth century onwards, in the form of landmark buildings and monuments, in the city's urban development, and in the nature of the Thames itself. We will consider the ways in which architectural projects of different kinds – and their representation – manifested and communicated the empire to Londoners and visitors to the capital, as well as contemporary approaches to dealing with their difficult legacies. *NB This tour will last 3-4 hours, but with opportunities to disembark and continue alone! The boat fare is funded by the Survey of London, but you will need to make your own way back from Greenwich (very easy on the DLR or mainline railway).*

Dr Emily Mann is Associate Professor of architectural history, race and spatial justice at the Bartlett School of Architecture, UCL, where she is a member of the Survey of London team. She previously taught at the Courtauld Institute of Art, where she introduced the MA in 'Architectures of Empire: Contested Spaces and their Legacies'.

Tour 3: *End of Empire: The Americanising of Mayfair, c. 1900–1970*

The decline of the British Empire from the late-19th century was accelerated by – and at least partially caused by – the rapid emergence of the United States of America as the wealthiest and most powerful capitalist nation. By around 1900, surplus capital in the USA was already finding its home in the hitherto predominant nation of Britain, a country with whom of course the US shared strong ethnic, economic, social and cultural links.

This walking tour retraces the impact of US capital and culture on London’s wealthiest district during the twentieth century, with Mayfair being steadily transformed into a de facto ‘American Quarter’. Highlights range from Selfridges department store through to the Hilton Hotel, taking in along the way Eero Saarinen’s former US Embassy and other significant examples.

Prof Murray Fraser is Professor of Architecture and Global Culture at the Bartlett and a former SAHGB Chair. His book Architecture and the 'Special Relationship' (2007) won the RIBA Research Award and Zevi Book Prize. He edited the 21st Edition of Sir Banister Fletcher’s Global History of Architecture (2020), awarded the Colvin Prize.

Tour 4: *The Sanatan Hindu Mandir, Alperton (2010): Belonging, temple building and the transnational process*

Our visit will focus on the transnational alliance between East African Indian communities forced to migrate to the UK in the 1970s, families of hereditary temple builders operating out of India, and British architects and engineers performing the role of ‘translators’, in the realisation of the Sanatan Hindu Mandir in Alperton. Inaugurated in 2010, the process of design, off-site production, and assembly of this hand-carved load bearing stone temple reveals a creative pulling together of ritualised building knowledges, colonial archaeology, modern technologies, and new ‘diasporic’ spatial imaginaries. While these conjunctures disrupt colonial epistemologies in profound ways, they also prompt broader questions about a crisis in production and the very imagination of the Indian temple in modern architectural history.

Dr Megha Chand Inglis is Associate Professor at the Bartlett School of Architecture. Her research is focussed on Indian hereditary temple builders and their lived experience of design, production, and architectural history in colonial, post-colonial and diasporic contexts. Megha recently co-curated a special issue of the journal ARQ - on the Indian temple and modernity - and is currently working on a book on the Sompura temple builders of western India.

Abstracts for Panels on Friday 12 May 2023

10.00 - 12.30 Session 1: THE ARCHITECTURAL GRASP

Ireland as an experimental ground for British architecture

Murray FRASER

Ireland, as Britain's proto-colony, was the original locus for ideas and strategies used across the British Empire: this included the establishment of the 'Pale' around Dublin (12th century), the 'Plantations' in Ulster and elsewhere (16th century), and the brutal military campaigns of Cromwell and William of Orange (17th century) to suppress the indigenous population and integrate Ireland into the Early Modern proto-capitalist system.

Architects were embroiled in these colonial activities, and this paper will focus upon two distinct periods when Ireland created a space for buildings not yet seen elsewhere in the British Isles. Experiments were made possible because of two factors: the exploitative colonial 'dividend' that made colonisers wealthier than they could have been back home, and the relative absence of resistant power structures within colonial Ireland.

The first period of focus is Georgian Dublin, which, as Kerry Downes observed, formed the highpoint of British Neo-Palladianism. Along with magnificent country houses for the (imposed) Anglo-Irish Ascendancy, Dublin as 'The Second City of Empire' became embellished with remarkable buildings. This paper shows that colonial administrators in Dublin Castle were instrumental in erecting the twin jewels of civic architecture in late-18th century Ireland: the Customs House and Four Courts. Both were designed by an English architect, James Gandon, a protégé of William Chambers, setting a tone for state governmental architecture which echoed Chambers' contemporary design for Somerset House. Similarly, Dublin Castle aided the Wide Street Commissioners, a street-clearance body whose projects to cut new Dublin avenues, even if many stayed unrealised, influenced John Nash's Regent Street (and hence later the Haussmannisation of Paris).

Tensions within Britain's dependency on the Anglo-Irish Ascendancy to rule Ireland saw the dismantling of that system following the 1798 Rebellion. Direct governance was imposed by the 1800 Act of Union, creating the entity still known today as the 'United Kingdom'. Hardly united, and despite gestures such as Catholic Emancipation, continuous friction and rebellion over land ownership in Ireland forced a transformation in political strategy. Irish Land Acts from the 1870s - whereby Protestant Ascendancy landowners were bought out of their land

to return it to indigenous Catholic farmers – represented the most extensive/expensive piece of social engineering ever witnessed in the British Isles.

Irish land reform also led to a second period of architectural experimentation, namely the introduction of state-subsidized workers' housing. Wrongly attributed as an innovative policy by Lloyd George's Coalition government in 1919 Britain to build 'Homes Fit for Heroes', state housing had in fact begun in the 1880s for Irish agricultural labourers. Just before the First World War, the policy was extended to urban dwellers in the slums of Dublin and other cities. Britain's two leading exponents of housing reform and town planning, Raymond Unwin and Patrick Geddes, were involved in Irish housing initiatives, with links continuing even after the advent in 1922 of independence for Southern Ireland (and partition for Ulster). Architectural experiments such as these were never like those in a 'laboratory', because the socio-economic and politico-cultural conditions of Ireland meant it could never truly be controlled by Britain – yet efforts up to the 1920s by British architects to address Irish realities did create colonial experiments and innovations that were then transferred and hybridised elsewhere within the British Isles and further afield.

Prof Murray Fraser is Professor of Architecture and Global Culture at UCL's Bartlett School of Architecture, and a former SAHGB Chair. He is General Editor of the 21st Edition of Sir Banister Fletcher's Global History of Architecture (2020), awarded the SAHGB's Colvin Prize. He also received the 2018 RIBA Annie Spink Award.

“Yon Empress of the North”: Edinburgh's New Town as a City of Empire

Amy ORNER

Edinburgh's New Town is at once a representation of Scotland as a nation under the jurisdiction of England, as well as a demonstration of Scotland's participation in the British Empire. Discourses concerning Scotland and colonialism have recognized the nation's role as an actor and beneficiary of the British Colonial Project, but the impact of colonialism on the architecture and urban development of Edinburgh's New Town needs to be reassessed. This presentation considers the New Town as the product of the internal colonization of Scotland following the Acts of Union in 1707, and addresses the expansions of North New Town in relation to Scotland's role in the British Colonial Project. Through an examination of the New Town proposals from 1752 and the subsequent imagined city maps and street plans, Edinburgh's new suburb will be discussed as a representation of the self-Anglicization of Scottish elites within the colonial context. The emphasis placed on the emulation of London and the Anglicization of the Scottish people is evident in James Craig's 1768 plan

for New Town, which was intended to celebrate the union of Scotland with England and Wales. While the imagined city represented Edinburgh as the “Capital of North Briton,” the city as built resulted from the Scottish participation in the British East India Company and the colonial trade. Colonial dividends made their way back to Scotland through the EIC, enabling a transition in building to take place in New Town from self-built constructions to speculative development. The EIC patronage system enabled the young sons of Scottish elites to earn their fortunes and serve the Empire before returning to Edinburgh and investing their colonial wealth in New Town projects. Edinburgh’s New Town cannot be divorced from its colonial past. Its conception in the mid-eighteenth century is owed to the decades of internal colonization of Scotland following the Acts of Union, while the later Northern expansion of New Town is a physical manifestation of the participation and profit of Scots through the British Colonial Project.

Amy Orner is a doctoral candidate in art and architectural history at Pennsylvania State University and a research fellow at the Center for Virtual/Material Studies. Her current research is on Scotland’s role in the British Colonial Project, in which she interrogates how architecture reveals cultural, political, and economic shifts post-Union.

Colonial Inspirations, Regional Development: The Case of Baroda State, British India

Karan RANE + Kamla RAHEJA VIDYANIDHI

Baroda was one of the most prominent princely states in British India, having been designated a 21-gun salute by the British empire, a recognition shared by only four other princely states. Existing literature, majorly written by British historians, celebrates Baroda as one of the wealthiest and the most progressive indigenously-ruled states in the subcontinent. It was ruled by Gaekwads, a warrior Maratha clan, originally from the south-western region of Maharashtra. Of all its rulers, Maharaja Sayajirao III, who ruled between 1875 and 1939, is credited to have transformed a largely rural Baroda, into an urban centre, with a university, libraries, urban infrastructure and services, museums, a zoo, and a large, public garden, the scale of which had never been built before on the Indian subcontinent - The Sayaji Baug. Educated by an English statesman, the king had travelled extensively across Europe and America, understanding the role of organized institutions, infrastructure, and governance, in better management of cities. In a speech delivered by him at the National Social Conference of the Indian National Congress in Bombay in 1904, he remarked that any good idea, irrespective of its origin, can be transformed to suit the particularity of the Indian context. Thus, he argued that in national interest, it is imperative that certain social and institutional reforms, inspired from British institutions, must be made to improve and develop the Indian society. With this firm position, he hired British architects, most notably Robert Fellowes Chisholm, to design the royal palace - the Laxmi Vilas Palace, the Baroda College (now Maharaja Sayajirao University), the Nyaya Mandir (at present the district

courthouse), Kala Bhavan (an institution for the fine arts and technical education), several high schools (for boys as well as girls), the Central Library (the state archive and a public library), two public hospitals, a hospital for psychiatric patients, an old-age home, Khanderao Market (A public marketplace with offices for the municipal corporation), and a public park spread over 125 acres, housing a zoo, a museum, and other public amenities. Along with these building endeavours, he also introduced social reforms, the most notable of which was free schooling for all in the regional language, and the Baroda Library Movement, which included construction of a central library, several smaller libraries across the city, and traveling libraries for hinterlands and remote areas of the kingdom. He also launched a short course on how to use and benefit from these libraries. Thus, Maharaja Sayajirao III adopted and industriously employed British institutional structures to ‘develop’ his state and empower its citizenry.

This paper will argue, with the example of the Baroda State, how colonial institutional models were adopted with the right intent and a visionary spirit, to completely transform a region, thereby leaving behind an indigenous colonial legacy of regional development.

Karan Rane is an architect, a teacher, and a researcher, currently based out of Mumbai, India. He holds a Master of Architecture degree, with majors in history, theory, and criticism, and a Master of Philosophy degree, with a focus on interdisciplinary urban studies, from CEPT University, Ahmedabad, India. His past research work has focused on the relationship between social class and urban space, in large, metropolitan cities of India.

Professional entanglements: British colonial networks of architecture

Soon-Tzu SPEECHLEY + Julie WILLIS

The influence of British architects who emigrated to work in Britain’s colonies has been widely recognized. These imports have been tracked through multiple architectural histories of former dominions, and broader histories of imperial architecture, but has generally been understood as means of disseminating knowledge from the metropole to the antipodes. In this established narrative, ideas from London are traced as they make their way in a linear fashion from the centre to periphery. Yet a broader study of the movement of architects across the British world in the nineteenth and early twentieth centuries reveals complicated architectural journeys, involving professional engagements in multiple places. Architects travelled extensively across the British Empire, at times working outside its boundaries, tracing complex paths across the globe which did not necessarily begin or end in London. While the professional opportunities afforded by Britain’s colonies provided the impetus for the migration of architects, their journeys were not always simple ones. The professional milieu which developed in these colonial societies was shaped by a complex web of movements, professional affiliations, and architectural influences.

This paper explores some of the complex migrations which brought architects to Britain's colonies and concessions, and how these movements shaped the practice of architecture in these places. Comparing colonial Hong Kong and British Malaya, it explores the networks - Imperial and otherwise - that developed within and beyond these colonial societies. While the well-studied relationship between centre and periphery was undoubtedly critical in shaping the architecture of both these colonial societies, inter- and intra-colonial networks had as much impact in cities like Hong Kong, Kuala Lumpur, and Singapore as the architectural ideas and influences transmitted from the British Isles. It explores how 'British' colonial architecture in both these colonial societies was a product of influences beyond Britain, from both within and outside the British Empire. It argues that colonial architecture was the product of complex professional entanglements that complicate long-standing narratives about the genesis of British imperial architecture, and in doing so suggests the need to reflect on how we understand this architecture today.

Prof Julie Willis is a Redmond Barry Distinguished Professor of Architecture and Dean of the Faculty of Architecture, Building & Planning at the University of Melbourne, Australia. Recent books include the Encyclopedia of Australian Architecture (2012) and Architecture and the Modern Hospital: Nosokomeion to Hygeia (2019). She is currently researching intercolonial architectural mobilities and networks of the British world 1850-1940.

Fictional functional reports: Inhabiting the gaps of environmental reports at KNUST's Faculty of Architecture, 1963-2023

Albert BRENCHAT AGUILAR + Ato JACKSON

This paper reflects upon the significance of thirteen 'Occasional Reports' written in the 1960s at Kwame Nkrumah University of Science and Technology in Kumasi (KNUST) by the international community of its Faculty of Architecture. Intended to become the core of the architectural educational project at KNUST, these reports presented the Ghanaian built environment and its landscape as a functional whole following the converging practices of architectural and sociological functionalism that its architects and sociologists spearheaded. In architectural functionalist terms, these reports studied the Ghanaian environment to build spaces that shaped the urban lifestyle of the new nation. In sociological functionalist terms, these reports studied the lifestyle of Ghanaians to shape the regional and urban environments of the new national infrastructures. By simplifying the built environment, these reports misrepresented the complex and multifaceted lives of peoples in Ghana and ignored the environment and ornament that was not deemed of attention for architects.

These 'Occasional Reports' were illustrated by artists, assistants, and students at KNUST of whom very little is known. They were either British artists at KNUST, Ghanaian artists working in the city but with close ties

with KNUST, and African (mostly Ghanaian) students in architecture and other disciplines. Their photographs and cover designs presented a form to understand the environment that was much more complex and subtle than the one architects presented through words and maps in the reports. Brenchat- Aguilar uses this to imagine what other representations of the Ghanaian everyday landscapes could have been written by those artists. Meanwhile, taking advantage of the fact that only nine out of thirteen reports have been found in British Archives and only two in Ghanaian archives, Jackson creates fictional reconstructions of four missing reports to mend the misrepresentation of Ghanaian lives and landscapes by architects in the 1960s. However, the reports created in this intervention are artistic propositions. They do not intend to stand in for those that are missing from AA's archive but open the conversation on the idea of the archive and its narratives. Our practices follow suggestive propositions by Saidiya Hartman's 'critical fabulations' and Priya Basil's 'fabulography' as methods of 'projecting freely, associatively into the gaps of the past to retrieve in any form ... some-thing of what has been lost.' The paper first traces the hardly recorded histories and voices in these reports. Second, we gather information from other sources and pick up aesthetic details. Finally, we fill archival gaps with critical, fictional, artistic responses that speculate other pasts to open up alternative presents.

Albert Brenchat Aguilar is a lecturer (teaching) at the Bartlett School of Architecture, UCL and a CHASE-funded PhD student at Birkbeck and the Architectural Association (AA). He has co-curated the public programme of the Institute of Advanced Studies, UCL, edited the digital platform Ceramic Architectures and worked as an architect in Bombas Gens Arts Centre. His project As Hardly Found in the Art of Tropical Architecture comprises an exhibition (January 19–March 25, 2023, AA, London) and a book. His coedited book Wastuary: A Bestiary of Waste will be published by UCL Press in July 2023.

Ato Jackson's artistic practice began from an interest in image making as a medium to connect to his community and the world at large. He understands images as an extension of our thought and life itself. Jackson earned his BFA in Painting in 2018 and is currently finishing his MFA in Painting at the College of Art and Built Environment, KNUST where he is part of the blaxTARLINES community. His work has been exhibited in "Existing Otherwise: The Future of Coexistence" at SCCA Tamale, 2022; "Existing Otherwise - Once Way Another" Galerie Wedding, Berlin, 2022; 'As Hardly Found in the Art of Tropical Architecture' at AA, 2023; and 1:54, Marrakech, 2023.

14.00 - 16.00 Session 2: MILITARIZED SPACES OF EMPIRE

Tai Ping Shan's spatial injustice: Colonial Hong Kong during the 1894 bubonic plague

Jasmine CHAN + Patrick CHIU + Patrick HWAN

The article discusses the paradoxical injustice during colonial Hong Kong. It draws focus towards the laissez faire attitude taken by the British government ever since its formation, which on the surface, appeared in favor of enabling local traditions but in actuality created explicit segregation that led to the inequity of access to essential public hygienic

and health amenities. Tai Ping Shan was a colonial Chinese neighbourhood that best exemplified this practice.

Since the colonial city's establishment, the colonial government's main agenda was to only protect and establish the welfare of European inhabitants and stakeholders. By leaving it all within the "forbidden city", as named by English journals at the time, local daily affairs were handled without the government's supervision, from infrastructural to juridical matters.

Among living heritages still standing today, Kwong Fuk Ancestral Hall was a Chinese religious building that became shelters for the sick and untreated dead bodies in the early 19th century. In 1869, extreme poor hygiene of the Hall led to authorities requesting it to be closed, and was re-opened only with management responsibility entrusted to Chinese medical representatives.

The insanitary conditions in the Chinese populated neighbourhood fell in deep contrast with the European occupied areas, where drainage infrastructure connected to private residences, and where modernized water closets were widely available. In fact, the British Empire attempted a series of reforms during the 1848 Public Health Act, and even extended hygienic investigation towards its colonial territories, such as the "Chadwick Report" on sanitary condition of Hong Kong. However, the coloniser showed very little willingness to act. Instead, keeping to minimum their commitment to public infrastructure that would benefit non-Europeans inclusively.

The greatest irony happened after the 1894 plague, when Pound Lane Public Latrine and Bathhouse, the first of its kind, was opened next to the notorious Ancestral Hall, and the first Public Garden allowing non-European access was erected on the land where rows of Chinese settlements were torn down for "sanitisation" during the plague. These served as measures to control the "problematic members" of the society, as pandemic documents focused on tracking Chinese infection cases and further legislations were seen to prohibit Chinese inhabitation in European-exclusive districts.

The implementation of hygiene reform and the establishment of the Public Latrine marked a colonial milestone for the city, while the Public Garden was reported as the coloniser's effort to gain appreciation from the Chinese community. However, the effort fuelled further psychological segregation and differentiated treatment, as could be seen in more control and exclusion towards the Chinese publicly demanded by European community.

The same irony resurfaced after a century in the post-colonial era. It was 2020, when restrictive Covid policies were implemented despite unequal access to resources between the privileged and the commoners, including childcare and use of transport. Reported discriminations were also reported towards ethnic minorities and specific occupations. The legacy of unbalanced power and segregation has continued to haunt the city in yet another global pandemic.

Jasmine Chan is an architect, freelance editor and research writer born and raised in Hong Kong, currently residing in the UK.

Patrick CC Hwang is Associate Professor of architecture at National Cheng Kung University, Taiwan.

Patrick Chiu is an architectural designer, born and raised in Hong Kong.

The police building as image: Station Architecture in British Colonial India

Mira RAI WAITS

“The police-station building has long been emblematic of the pax Britannica. It may be built of stone, brick or mud, but it is a plain unfortified building designed for a land free from war and invasion.”

-J.C. Curry, *The Indian Police*, 1932

The colonial Indian police force—the British Empire’s largest policing institution—derived its strength from an image of constables on the move, patrolling the empire. However, as John Court Curry, a top-ranking police official from Bombay, reflected, the built landscape of the Indian police force also played a significant role in shaping this image. Indeed, there were roughly 4,000 rural police stations scattered across British India, as well as over sixty in Bombay, Calcutta, and Madras by 1932. The architectural style of police stations varied; some were purpose-built by the Public Works Department, while others were adapted from extant vernacular architecture. Consequently, the visual power of the colonial police was derived from the police station’s spatial prevalence as opposed to a consistent vision for station architecture.

Histories of the colonial Indian police, while detailed and important, tend to focus on the figure of the colonial policeperson in British India, as well as topics such as policing practices, the relationship between the police and local communities, and the history of the policing institution as a whole. Indeed, as I have argued elsewhere, the visible presence of the colonial policeperson was critically important in conveying police authority, with photography demonstrating the colonial fixation on police visibility.² However, the space of the police station has been largely neglected as an object of scholarly investigation; the police station is taken as an already established part of the policing apparatus, and it lacks an architectural history that explores the specificity of the station as built form.

Beginning with the establishment of the Indian police force in 1861 and concluding in 1947 with Indian independence, this paper analyzes the colonial Indian police station as an architectural formation in order to better understand how power in colonial India was externally imposed within communities via station building. Using the colonial archive this paper will rely on written records, plans, photographs, prints, and other

visual material to write an architectural history of the colonial police station, and highlight the importance of police station within the built landscape of British India in the late nineteenth and early twentieth centuries. This paper will also consider the locations of police stations, the relationship between the station and its jurisdiction, the types of activities that occurred within stations, and how stations came to serve, and in many cases disserve, their communities. As modern police forces face a global reckoning concerning their social purpose, the police station's visual presence deserves further examination.

Dr Mira Rai Waits is an associate professor of art history at Appalachian State University. Her research has addressed the development of fingerprinting in colonial India, the architectural history of British colonial prisons, and the role that remunerative labour played in the production of colonial Indian penology.

Colonial legacy and state building in Palestine: Architectural investigation

Anwar JABER

In its efforts to suppress the Arab Revolt (1936-1939), the British Government decided to reform the British Police in Mandatory Palestine by constructing brand-new administrative police buildings in the country. This paper focuses on one of these buildings in the city of Ramallah called the Muqata'a (Arabic for the district). In addition to its colonial history, the Muqata'a has expanded over the years from a single building to a whole compound. More importantly, it currently serves as the seat for the Palestinian President, making it the most influential Palestinian Government institution. It is also architecturally significant because it went through cycles of destruction and reconstruction: initially built by the British in the 1940s, the Israeli Army later destroyed it between 2002-2004, and was then rebuilt by the Palestinians in 2005-2016. Most importantly, it is where the former Palestinian President and national leader, Yasser Arafat, was put under Israeli siege for nearly two years before his death in 2004, and it is where he is now buried. In fact, the Muqata'a includes a memorial site for Arafat within its walled compound, right next to the president's office.

This paper situates the Muqata'a in historical, political, and national local contexts and argues that the reconstruction of the Muqata'a by the Palestinians perpetuates its colonial relationships yet contributes to Palestinian state-building efforts. In that, the paper raises questions about Palestinian state-building through colonial architecture and argues that investigating the reconstruction of the Muqata'a and its colonial legacy is crucial to deepen our understanding of the complexity of the Palestinian struggle for freedom, independence, and justice. Methodologically, the paper relies on site observation, mapping, interviews, archival research, and visual analysis to show how the architectural investigation of the Muqata'a reveals an untold story of the

compound and its colonial entanglements with modern-day Palestinian reality.

Dr Anwar Jaber is an incoming assistant professor at the Waterloo School of Architecture, University of Waterloo, Canada. Her research interests include the socio-politics of cities, especially those under conflict, settler colonialism, and inequity, focusing on Middle Eastern and Arab contexts. She holds a Ph.D. in Architecture from the University of Cambridge in England and practiced as an architect and urban planner in Jerusalem.

Legacies of violence and trauma: Covert surveillance during Belfast's 'Troubles' and Kenya's 'Mau Mau Uprising'

Karin ELLIOT

In 2019, Feile an Phobail (Festival of the People) in West Belfast put on a series of events entitled 'The Poisonous Legacy of Colonialism'. The organisers exhibited a series of posters linking colonial conflicts across the British Empire with carceral techniques used to interrogate paramilitary prisoners in Northern Ireland. A lecture by a British researcher focussed on the historical legacy of conflict in Kenya, and the Mau Mau uprising. She collected testimonies from elderly Kenyan tribesmen who were survivors of the conflict. She delved into the written works of Frank Kitson, a British Army Commander who developed a series of techniques for counter-insurgency, subversion and peace-keeping in Kenya, Malaya, and elsewhere.

Kitson wrote extensively about his various 'successes' in infiltrating the Mau Mau and Kukuyu tribes by 'turning' tribesmen into informers where they had demonstrated loyalty to the crown. This raised questions about the influence of the Kenyan uprising on the conduct of the British Army in Northern Ireland. Kitson's experience as a young military officer in colonial Africa had sealed his reputation as a military strategist and propelled his career to the extent that he became the General Commander of the 39th Brigade in Northern Ireland during the most violent years of the conflict (September 1970 to April 1972). His textbook for counter-insurgency operations recommends infiltrating insurgent groups to collect 'background information' that can become 'contact information' to 'eliminate the enemy'. Covert surveillance is to be key to the information gathering techniques used by the authorities to collect 'target information'. In this paper, I will demonstrate how his strategies for surveillance, developed in the bush and jungles of Africa and Malaya, were applied at the Shankill Falls Divide in Belfast, during 1972. Using architectural drawings of observation posts, the Commanders Diary, and Kitson's manual, I will demonstrate how Kitson's stewardship of the conflict in Belfast coincided with a shift from overt to covert surveillance.

Dr Karin Elliott ARB RIBA, trained as an architect in the 1980s, and completed built projects for Richard Meier, Tod Williams Billie Tsien, Odile Decq, David Chipperfield, Emmanuel Colboc and Jean Nouvel. Her recently completed PhD is entitled 'Invisibility, appropriation subversion: British Army Observation posts at

the Shankill Falls Divide, Belfast 1972'. She currently runs an architecture pathway at Cambridge School of visual and performing arts.

16.30 - 18.30 Session 3: NETWORKS OF TRADE AND INDUSTRY

Military ports and trading forts of Konkan: Geospatial analysis of architectural evidence of European expansionism from the 16th to 18th Centuries

Mrudula MANE + Pushkar SOHONI

The coastal region of Konkan has one of the largest concentrations of forts in India. The region is part of the broader maritime landscape of the Indian Ocean Rim. Although the ocean has facilitated major cultural and technological exchanges throughout history, the deep-rooted effects of the exchanges are yet to be comprehended (Alpers, 2014). This paper investigates one of those effects through the question - what was the relationship between maritime and land trade routes - was the 'fort-port' system an interface between the two?

A port is a primary site of contact and exchange in transoceanic trade mechanisms. However, in Konkan's case, it is not only the port but a network of forts associated with the port that serves the purpose. The study uses geospatial analysis to comprehend the fort distribution pattern and logic of site selection in reference to the location of ports. By triangulating the archival records, GIS datasets, and performing viewshed analysis for three archetypal estuaries, ports and forts in their vicinity, the research suggests that the rise in fort construction was a response to expansionism and trading practices of joint venture European companies in the early modern era.

The 'Cartaz' system - license of passage in the ocean introduced by the Portuguese and continued by the British East India Company (Sutton, 1981) was one of the key triggers for the rise in fort construction activity. Before the arrival of Europeans in the Indian Ocean, the ocean was treated as a free space, and the political powers claimed only land, not the shipping lanes. The regional powers responded to the European practices by controlling Europeans' access to the mainland - limiting them to the ocean and estuaries by establishing a chain of forts guarding the routes leading to the markets.

The viewshed analysis demonstrates that the forts in the Konkan region allow a degree of cohesiveness in guarding the coast, estuaries, navigable sections of the rivers, inland ports, mountain passes and the associated land routes. They offered a continuous corridor of surveillance in pre and post-conflict eras, ensuring a period of cooperation for transoceanic trade. Hence, the paper suggests that forts functioned as more than a military base, and the 'fort-port' system was an interface between the maritime and land trade routes.

Mrudula Mane is pursuing research on challenges in the conservation of forts, focusing on the coastal region of Maharashtra, India. She aims to explore how technological advancement can improve the risk preparedness, management, conservation and representation of heritage assets situated in complex topographical conditions.

Dr Pushkar Sohoni: Comprehending architecture as a language and language as artefact is at the heart of several of Pushkar's research projects. He believes that architecture is one of the most articulated expressions of material culture, reflecting not just the aspirations and aesthetics of society, but also economic and social realities.

Telegraphy and financial sovereignty at the India Office Matthew WELLS

'The electric telegraph has saved India', declared John Lawrence, chief commissioner of the Punjab, following the conclusion of the First Indian War of Independence (1857-58). What Lawrence meant of course was that the telegraph had saved India for rather than from the British. In the aftermath of the war the British Government assumed direct control of the country. New telegraph lines and stations were constructed both within India and across the globe. When one British governor-general came to describe the telegraph system in India as a 'national experiment', the state he was referring to was not in fact India, but instead an investment for British shareholders and an experiment in colonial governance.

Territorial control of the telegraph line was a governmental matter, but one enabled by the financial backing of individuals. In India, government regulations for the design of telegraph buildings were established to provide security over commercial information, while dividends for private investors were protected by state guarantees. Hence, the control of information shifted from military to commercial, both in India and overseas, as communication between the main urban centres of Asia and Europe, which had previously taken a week, now took only a matter of hours. One aim of this paper is to show how through different temporalities this new infrastructure enabled colonial control to be enacted in a manner which had previously been unimaginable.

At the centre of this entangled relationship between state and commercial interests was a new government department in London, the India Office – located in grand Italianate building overlooking St. James' Park designed by George Gilbert Scott and Matthew Digby Wyatt, completed in 1867. Several generations of architectural historians have discussed the design of this complex of government offices as representing a key moment in cultural debates around the appearance of 'British architecture'. Instead, this paper argues that the India Office was the pivot for governance through its communications infrastructure, which was established to meet one simple aim: namely making financial transactions to serve one nation's economic interests to the detriment of others.

Read through the history of political economy, telegraphy emerges as the link between financial and political sovereignty in nineteenth-century India. Following the telegraph cable from India to Britain, underwater and across land, the paper will use this network to trace the circulation of information and finance between the state and private companies, across Eurasia, through the corridors of the India Office, and out to new sites elsewhere in London.

Dr Matthew Wells is Lecturer in Architectural History at the University of Manchester. His research uses architecture to examine society, institutions, and individuals in the nineteenth century. Wells is the author of two monographs: [Modelling the Metropolis: The Architectural Model in Victorian London](#) (2023) and [Survey: Architecture Iconographies](#) (2021).

The architecture of industrial crops production and extraction: Lever Brothers' inter-colonial and trans-imperial networks of industrialisation in Africa

Michele Tenzon

Trading companies and their transcontinental trade networks in the 20th century challenged conventional definitions of Empire by pragmatically operating within, outside and across the borders of colonial possessions, following discontinuous patterns of commercial expansion. The Liverpool-based Lever Brothers' (later Unilever) and its subsidiaries' activities in West and Central Africa exemplified such erratic geography and made it manifest in the tangible and intangible structures which buttressed colonial extraction. In this paper, I discuss the architectural and infrastructural artefacts built by the British company and connected to the production and export of industrial crops such as groundnuts, palm oil, and cotton.

In particular I focus on less explored sites and industrialisation schemes built or implemented by Lever Brothers' subsidiary companies including: 1) private ports such as Burutu, Nigeria, a major transport hub for the United Africa Company on the Forcados river comprising, in addition to large docks and storage structures, residential and public facilities for clerks and workers; 2) plantation hubs such as Ndiain in British Cameroon, Cowan in Nigeria, and Leverville in Belgian Congo; 3) initiatives such as the 'Pioneer Mill' schemes aimed at decentralising vegetable oil production by building standardised small-scale milling plants on the basis of a general type project.

I argue that these artefacts, in addition to shed a light on lesser-known aspects of African history of industrialisation in the 20th century, lead us to reconsider the categories employed to analyse the colonial built environment in the light of the intercolonial and trans-imperial connections that they imply. For example, early schemes for workers housing initially conceived for the Burutu port in Nigeria were later considered to be employed in plantations in Belgian Congo. The "Pioneer Mill" initiative, while initially conceived for the Nigerian context was

meant to be transferred to other colonial contexts in which the company operated.

Overall, the rich photographic and written documentation held at the Unilever Archives in Port Sunlight indicates that the company, far from being indifferent to political regimes, continuously negotiated with different colonial governments and eventually readapted its strategy in search for the most profitable conditions. Also, it replicated similar models in different colonial contexts, offering opportunities for comparative analyses.

Dr Michele Tenzon is Research Associate at the Liverpool School of Architecture and member of the research project The Architecture of the United Africa Company: Building Mercantile West Africa. His research work investigates the contribution of architects and urban planners to the transformation of the rural landscape in Africa in the 20th century.

“Save our statues”: the attempt to relocate a Cambridge chapel memorial to an investor in the slave trade and what happened next

Veronique MOTTIER

Many British educational institutions were historically intertwined with imperial and colonial networks of trade and industry. For example, they helped to train and recruit personnel for colonial industries and administration, benefitted from donations derived from the slave trade, or contributed to racial science which served to justify colonial rule. These entanglements have left deep traces on the material environment of some educational spaces, from the funding of historic buildings to statues and memorials. This talk will explain why Jesus College Cambridge decided to relocate a memorial to an investor in the Royal African Company from its College chapel, how that fitted in with a wider program of spatial transformation aiming at creating a more inclusive educational space, and the role played by heritage arguments in the backlash which ensued.

Dr Véronique Mottier is a Fellow of Jesus College, Cambridge & Professor in Sociology at the University of Lausanne. She is Chair of the LSWP, a working party which critically examines legacies of enslavement and colonial violence at Jesus College. Her research interests include the politics of acknowledgement and memorialisation and the history of eugenic policy-making.

Abstracts for Panels on Saturday 13 May 2023**10.00 - 12.30 Session 4: OBJECTIVES OF EMPIRE*****A crimson thread? The cumulative effects of race, nation and empire in British architectural discourse, c.1850-1920***

Alex BREMNER

From Edward Augustus Freeman in the mid-nineteenth century to Herbert Baker in early twentieth, notions concerning cultural and racial superiority have run through British architectural discourse like a crimson thread. These ideas, where they arose, were often pegged to Britain's expansion overseas through empire and colonisation, including the concept of 'Greater Britain'. They appear in a range of media, from a variety of actors, including architects, critics, and historians, in books, pamphlets, articles, lectures, and private correspondence.

This paper will explore some of these notions across an approximately seventy-year period, considering how they developed, what their key points of reference were, and how they were different yet similar. The aim will be to ask whether such ideas constituted a recognisable and consistent line of thought in the British architectural imagination, or if they were more isolated incidents, uttered by individual architects and critics otherwise unconnected, that in hindsight only appear to constitute a form of knowing. In discussing this, I will trace the emphasis these actors placed on the process of form giving in architecture, from 'proto-symbolism' to 'Grand Mannerism'. In so much as architecture was seen to embody cultural essences for these actors, in turn reflecting concepts of civilizational attainment and superiority, it was through an underlying 'spirit' or primacy of form that was understood as holding the key.

Prof Alex Bremner is Professor of Architectural History at the University of Edinburgh. His books include Imperial Gothic: Religious Architecture and High Anglican Culture in the British Empire, c.1840-1870 (2013), Architecture and Urbanism in the British Empire (2016), and Building Greater Britain: Architecture, Imperialism, and the Edwardian Baroque Revival, c.1885-1920 (2022).

Buildings and Blueprints: Knowledge, Power, and Colonization

Vimalin RUJIVACHARAKUL

In 2016, Sir JJ College of Architecture and Urban Design Research Institute held an exhibition on architectural drawing. The exhibition was unique, not only because of its collections of architectural ravishing drawings hailed from the past 150 years, but also because when those drawings came together they illustrated an unmistakable trail of knowledge imposition—from British imperialism to local Indian craftsmen and, subsequently, modern Indian architects.

Knowledge, so postcolonial arguments go, is the most powerful medium for colonization. It introduces and concurrently authenticates selected ideas, turning them into factual information and creating the standards of acceptable intelligence while dismissing the rest to myths, legends, and mere opinions. Therefore, in any colonial administration, the transmission of knowledge is never an apolitical process. From civil engineering to linguistics, where concrete towns rose and native languages were anglicized, forms of knowledge bestowed upon the colonized have succeeded for centuries in uprooting local traditions and building long-lasting beliefs in Western superiority among the colonized.

This paper examines the spread of architectural knowledge, from England to Asia, through the dissemination of architectural drawings in architectural history survey books, between the 1890s and 1950s. The focus would be on those in Sir Banister Flight Fletcher's series, which have been the most impactful mediums in institutionalizing a widespread professional architectural drawing practice in twenty-century Asia. By critically comparing and interpreting drawings by Fletchers and those by local architects and architectural students, I will show how ideas about architectural drawing imported during British imperialism have created new perceptions among the locals and how local craftsmen and architects came to identify imperialist views as their own.

As the paper concludes, it will become clear that the most profound change in architectural history that has taken place with the colonization is not the transformation of cityscape, but that of the mental landscape of builders and craftsmen. Centuries-old traditions have become primitive; local materials, unsanitary; and traditional views, obsolete. As architectural knowledge transmitted from the imperialist center formed the backbone of architectural professional training in the colonies, it also nurtured among the colonized the imperialist perception of linear progress, whose measurement of modernity was also defined by that of the Euro-Anglo world.

Dr Vimalin Rujivacharakul (Ph.D., M.Arch) is Associate Professor at University of Delaware's Art History Department, Visiting Professor at Tsinghua University's the School of Architecture, China, and member of the Society of Architectural Historians' Board of Directors. Her research and publications examine the intersections of architecture, intellectual history, and material culture.

A King, a Queen, and a statue in-between: Stabilising colonial instability in Bangalore

Sonali DHANPAL

The first two decades of the 20th century in the history of British Imperialism are well known as a period of - 'statue mania' - a multitude of commemorations that told a public history of the British empire in Britain and as an extension, the colonies. Amongst these commemorative objects and memorials were a glut of statues of Queen Victoria in Britain and across the Indian subcontinent, especially in Presidency centres Delhi, Bombay, and Calcutta. It was the very sculptor commissioned to make multiple statues at Buckingham Palace and the sole sculptor of the Victoria Memorial in Calcutta that crafted the marble rendition of Queen Victoria shipped to Bangalore, the focus of this paper. Just as statue mania took hold, ideas of preservation seeped into legislation as 'monuments' became regarded as needing the government's oversight to stabilise their permanence in the subcontinent.

Amid calls to remove statues that commemorate colonialism, proponents of 'save the statues' claim that they are accurate records of the past to be retained by modern preservation practices and that their removal is an 'erasure of history'. Contrary to such assumptions of historical accuracy, I explore the circumstances under which the statue of Queen Victoria was installed in Bangalore (the capital of the quasi-autonomous princely state of Mysore) to show how such statues do not seamlessly represent history. Given the unique political arrangement in Bangalore as a city divided between colonial and princely rule, I offer two arguments to discussions on how imperial statues are inaccurate representations of triumph and stability. First, I show how the statue of Queen Victoria was placed in its British protectorate in Bangalore rather than those portions governed by the princely state to stabilise a colonialist version of the history of the city and state. Second, by focusing on an exposition dedicated to Victoria's diamond jubilee just a few years earlier in the city, I show statues were the evolution of a repertoire of tools used by the Crown to assert their presence in Bangalore despite reinstating the Mysore government decades earlier. Akin to architecture used to monumentalise empire, the installation of statues were tools to silence anticolonial unrest in moments of instability and overstate British authority in contexts like princely Mysore.

Dr Sonali Dhanpal (she/her) is an architect, built heritage conservationist and, currently, a PhD candidate in Architectural History and Theory, Newcastle University as the inaugural Forshaw Scholar. Her research foregrounds how caste, and race entwined with capital shape architecture, planning, and property relations in late colonial South Asia.

Fields architecture: The Central Farm and the production of colonial knowledge in 1889-1939 Canada

Émélie DESROCHERS-TURGEON

In 1886, the *Experimental Farm Station Act* was passed to guide new European settlers to farm on newly colonized lands in Canada. The act, then led by a government eager to settle the rapidly expanding Dominion, aimed to develop profitable land tenure through food and agricultural research projects.

The Central Experimental Farm (CEF) site in Ottawa, acquired in 1886, was chosen for the variety of soil conditions and the vistas of a rolling landscape—considered ideal for agricultural improvement and picturesque design. The meticulous planning of the site comprised many buildings dedicated to the production of colonial science. Amongst them are the cereal crops building, the standardizing building, several greenhouses, a poultry building, and other laboratories, offices, barns, outbuildings, and scientific collections that were pivotal to the practices of the Central Experimental Farm. Moreover, the CEF hosted visits, events, and public demonstrations to disseminate research and ideal farm estate tenure following English landscape concepts and ornamentation practices.

As a colonial institution, the Experimental Farm Branch was also in charge of establishing farming laboratories across the country to research soil and farming practices, as well as conduct soil surveys. Agriculturalist William Saunders (1836–1914), envisioned a network of four farms (Brandon in Manitoba, Indian Head in Northwest Territories, and Agassiz in British Columbia) with a Central Experimental Farm in Ottawa, where the conditions were considered “average” for Ontario and Quebec. By 1936, 36 farms, illustration stations, and substations in Canada reported back to the Ottawa branch and participated in knowledge production of Canadian geographies and soils.

This proposed presentation, focusing on the CEF in Ottawa during the 1889–1939 period, considers the “architectures of the fields” through the polysemic qualities of the word “field” as spaces for cultivation and a domain of study, knowledge, or practice. This presentation will explore how the CEF participated in the establishment of settler-colonial extractivist relations to the land through an articulation of colonial science, land, and labour.

Émélie Desrochers-Turgeon is a designer and a researcher whose work explores the intersections of architectural representation, spatial justice, and landscape through drawing, publication, exhibition and education. Her research interests broadly include the relationship between built environments and ecologies, with a particular emphasis on settler colonial building practices.

From the National Gallery to the world: Museum climate as British Standard

Nushelle DE SILVA

Major museums rarely lend objects unless borrowing institutions can guarantee that, for the duration of the loan, galleries will be maintained at specific temperature and humidity levels. But in response to the current energy crisis, Arts Council England temporarily relaxed environmental controls required for objects loaned under the Government Indemnity Scheme in December 2022. If made permanent, this relaxation would not only reduce museums' carbon footprints. I posit in this paper that it would also meaningfully contribute to decolonising the architectural space of the museum.

Current, stringent, environmental controls for art museums—a temperature of 20°C at 50% relative humidity—are widely attributed to efforts at climate control first undertaken at the National Gallery in London. The Gallery moved much of its collection into a disused quarry in Wales for safekeeping during World War II; maintained under stable environmental conditions, the paintings required little restorative treatment. When old symptoms of cracking, blistering, and flaking resurfaced on the paintings' return, conservation scientists installed air conditioning in 1950, using environmental conditions that would mimic those in the quarry. But as I will discuss in this paper, the widespread international turn towards air-conditioning in museums that followed these experiments is founded on a standard, not rigorously tested, but deriving from theories of environmental determinism (such as those of geographer Ellsworth Huntington in the early twentieth century) that to justify colonial expansion. Even the temperate climate conditions used for object preservation elides presumptions about what constitutes valuable heritage.

In the mid-twentieth century, improvements in condition were assumed to be the result of specific environmental conditions; we know now that other conditions held stable have a similar effect. Today, conservation scientists further assert that museum environments stabilized by means of energy-intensive HVAC systems can have a ruinous effect on the building envelope, unlike the natural stability made possible by an underground mine.

Yet museums still maintain their collections using stringent environmental requirements. I argue that this standard not through a concern for the health of object collections, but through a desire to regulate—even gatekeep—object exchange. A sharp surge in traveling exhibitions of loaned objects in the aftermath of World War II precipitated discussions about standards for object exchange, not unlike specifications established by the British Standards Institute—for everything from structural steel to the colours of paint—to maintain British control over its colonies and over global trade. Today, museum climate standards enable a form of globalization that connects elite

institutions and deliberately bypasses others. Mining the history of how museum climate standards were established and connecting it to recent events, this paper is an urgent call to decolonise the museum by revising our views of object conservation in the museum.

Dr Nushelle de Silva received her PhD in architectural history from MIT in 2022. Currently a postdoctoral fellow at Ithaca College, she will join Fordham University as Assistant Professor in Art History in 2023. Her research examines architecture as a transnational technopolitical infrastructure that mediates the movement of people, objects, and ideas.

13.30 - 15.30 **Session 5: INFRASTRUCTURES OF LIFE AND LAND**

A bittersweet heritage: Slavery, architecture and the British landscape

Victoria PERRY

Drawn from her recent book *A Bittersweet Heritage* shows how the profits from plantation slavery not only funded great country houses and gardens, but also transformed some of Britain's best loved and most celebrated landscapes - the Wye Valley, the Lakes, Snowdonia and the Scottish Highlands - and the way we relate to them. This aspect of Britain's colonial past, therefore, has left a much wider cultural legacy than is generally appreciated.

The talk shows how the patronage of an absentee Caribbean plantation owner - a ferry ride over the Severn from the Atlantic port of Bristol and the spa-resort of Bath, eighteenth century Britain's most fashionable city - popularised the idea of 'natural scenery', the manner of viewing mountains, rivers and cliffs as three-dimensional landscape art.

Plantation owners, tobacco and sugar and rum merchants based in Liverpool, Lancaster and western Scotland, too, not only commissioned art and buildings that celebrated rugged western landscapes, but organised the construction of new road networks, as well. And, funded from the profits of slavery and the transatlantic trade, this in turn encouraged the 18th and 19th century fashion for landscape touring and appreciation, transforming hitherto poor and remote areas of Britain into much sought-after tourist destinations.

A Bittersweet Heritage also argues that planter families took the concept of 'natural scenery' across the Atlantic, to the Caribbean and American mainland, ultimately influencing the way that that much of the 18th and 19th century English-speaking world was portrayed - and, indeed, designed.

Dr Victoria Perry is a historian, architect and Practice Director at Donald Insall Associates, a company of architects and historic building consultants, whose clients include The Crown Estate and the Royal Botanic Gardens, Kew, The Place of Westminster as well as other prominent national and international institutions.

Schooling the Mufassal: Educational space in small-town Bengal, Colonial India

Tania SENGUPTA

British colonial intervention in the realm of education in India did not merely involve negotiations between colonial authorities and Indian subjects but also complex interactions within different segments of Indian society itself. This included the formation of schools of thought that followed very different educational ideals and practices, often cracking open new societal fissures and permeating popular psyche. Such re-figurations of the social fabric around the issue of education provided much of the subject matter of late-nineteenth and early-twentieth century Bengali literature, for instance. Even colonial authorities did not think or speak in one voice, as evidenced in the broad shift from late-18th century Orientalist ideas of looking to India's past and classical texts to the increasing dominance of the Anglicists' Utilitarian view of education by the mid-19th century (particularly geared to training up Indians for lower-order clerical jobs in colonial establishments).

Equally, historians such as Michael Dodson have cautioned against the use of reductive oppositional categories such as colonial/ Indian or traditional/ modern to describe the educational landscape of India during the 19th-century. Not merely subsumed within the dictates of colonial policy (even in the case of colonial institutions) – and despite successive moves 1830s onwards by British authorities to document and shape Indian education – multiple assimilative, composite and contested educational forms, settings and agency emerged in India.

One of the realms all this played out in was the physical and material articulation of educational space: buildings, spatial organisations as well as their urban contexts, locations and configurations. While colonial education in India is a much-studied domain, architectural or spatial studies are relatively few. These mostly comprise architectural histories of pre-eminent educational institutions, individually or within architectural history surveys or representational/ stylistic studies (e.g. the anchorage of the late nineteenth-century Indo-Saracenic style in educational/ institutional architecture).

In this paper, I look at the cultures and politics of educational space in colonial Bengal within a *mufassal* (provincial) small-town milieu. Provincial towns represented a significant hierarchy within the scheme of colonial education for British authorities who also undertook surveys of extant vernacular education in interior regions, with a view to transforming them into forms amenable for colonial use. These towns also offered some autonomy to local actors such as *zamindars* (intermediary tax collectors), town elites or others active in educational spheres. Above all, as shown, for example, by Akash Bhattacharya, educational values (and, as I show, their spatial formations) were tied intimately to provincial urban identity. Focusing in *mufassal* towns such as Krishnanagar, Burdwan, Baharampur or Barisal, I reflect on how educational institutions representing different values formed in particular urban localities and on some of their locational politics and surrounding debates. These

educational spaces did not merely result from, but also produced, ‘the provincial urban’. At an architectural level, I explore some of the spatial typologies associated with particular forms of school/ college education or patrons. My explorations reveal that it is negotiations, conflicts, assimilations or entanglements ensuing from a society in flux, rather than hard-edged binary taxonomies, that forged provincial urban educational space as sites of modernity.

Dr Tania Sengupta is Associate Professor and Director of Architectural History and Theory at the Bartlett, UCL. Her research looks at histories and legacies of colonial built environment in South Asia and global postcolonial contexts and resultant inequities today. She explores architecture/ space in relation to colonial everyday-governance; provincial and rural-urban cultures; domesticity; race; architectural expertise; and material cultures and life-worlds.

Developing capable women: Coloniality, landscape and post-war reconstruction in Britain and abroad

Camilla ALLEN + Luca CSEPELY-KNORR

On the 14th November 1902 the *Guardian* reported that the well-known training centre for women, Swanley Horticultural College was starting a new course, with a specific ambition to provide ‘*colonial training intended to develop capable women who will not fear to face the conditions of colonial life*’. The course included subjects such as practical horticulture, planting, budding, grafting and pruning, as well as more scientific areas, such as studies of different climatic conditions. While Swanley’s course wasn’t the only training centre in England that aimed to prepare girls for colonial life and work – including the specialist School of Farming at Arlesey – it became a destination for young women not just aiming to travel to, but also returning from the colonies, and seeking a suitable education. Swanley’s alumnae includes trailblazing women, such as Brenda Colvin, the first female president of the Institute of Landscape Architects, who returned from India, or Ann Sutton, co-founder of the South African Institute of Landscape Architects. Swanley’s networks –through its alumnae and teaching staff, such as Madeleine Agar – contributed strongly to the exchange and circulation of women’s knowledge and understanding of colonial landscapes through both teaching and publishing.

With the changing socio-political and professional contexts of interwar Britain, women’s participation in the professions were altering. As the sister of South Africa born planner and urban designer, Jaqueline Tyrwhitt described, ‘*my parents were indeed in the unenviable position of being the first in their respective families for many generations to have to equip their daughters to earn their living. Teaching and nursing was considered unsuitable, any association with commerce unthinkable; a great deal of thought was given to the matter and finally it was decided that Jacky should become a Landscape Designer*’. The long-standing idea that horticulture and landscape design was an open profession for women seeking employment, led to their strong involvement in the developing new professional body, the Institute of

Landscape Architects, founded in 1929. During the Second World War, women played an important role in the work of the Institute to define what the profession's role should be during the period of the reconstruction and drove its remit towards large-scale urban and infrastructural projects.

This paper will analyse the professional and personal connections of women landscape architects, to establish the intersections of British colonial networks and the networks of women working in the profession. It seeks to understand how their experience of landscapes of Britain and the Empire, as well as their education and knowledge networks - centred around Swanley, its alumnae and teaching staff - impacted their understanding of landscape, conservation and design both in the UK and abroad. The collaboration and intellectual networks of Brenda Colvin, Sheila Haywood (both born in India), Jane Wood (born in Southern Rhodesia), Ann Sutton, Joane Pim and Jaqueline Tyrwhitt (all born in South Africa) will provide new understandings about how the appreciation and understanding of colonial landscapes led to the new landscapes of post-war reconstruction.

Prof Luca Csepely-Knorr is Chair in Architecture at the University of Liverpool School of Architecture. Her research focuses on the intersections of architecture, landscape architecture and urban history in the 19th and 20th centuries. She is leading the AHRC funded 'Women of the Welfare Landscape' project.

Dr Camilla Allen is a post-doctoral research associate at Liverpool School of Architecture where she is working on the AHRC-funded project, 'Women of the Welfare Landscape'. Along with Dr Jan Woudstra, Camilla edited The Politics of Street Trees (Routledge, 2022) which brought together interdisciplinary and international perspectives on the topic.

Ecologies of Vulnerability: Post-Cyclone Reconstruction in Mauritius, 1945

Alistair CARTWRIGHT

Driven partly by climate change, environmental disasters continue to serve as the pretext for *tabula rasa* reconstruction programmes that exacerbate the legacy of colonial exploitation. Reacting against this tendency, official bodies such as UNDP have endorsed pronouncements from the field of 'humanitarian architecture' in pressing for closer attention to grassroots spatial practices often deemed anathema to modern architecture. This paper seeks to go beyond that binary, providing a working model for the colonial entanglement of 'assisted self-build' and other grassroots practices within systems of radically transplanted and managed ecologies, as well as the opportunities for resistance inherent within those systems. The paper takes as its case study post-cyclone reconstruction in Mauritius around the middle of the twentieth century. Focusing on a series of major cyclones that struck the country in 1945, it investigates how the architecture of disaster response became intertwined with colonial forestry, and how the latter, in turn, was driven by the logic of a mono-crop plantation economy.

Beginning with observations by colonial conservation scientists regarding the close relationship between cyclones, sugar plantations, tree species and vernacular architecture, the paper argues that the now well-acknowledged ‘production of vulnerability’ should be understood as emerging out of an inextricable link between architecture and ecology. Colonial forestry, it will be shown, was the means of maintaining a form of sustained vulnerability on the part of Mauritius’s agricultural proletariat and peasant class, at the same time that it was a response to the ravages of a formerly (largely) unregulated forms of extraction. While elite colonial houses of an earlier generation monopolised the dwindling supply of indigenous hardwoods (known for their durability and wind resistance), the houses of the rural and urban poor relied significantly on pole and thatch construction using transplanted pines, eucalyptus etc, as well as imported materials like asbestos sheeting and salvaged packing materials. The cultivation of these and other ‘exotic’ species was a vexed problem for colonial authorities, both in terms of domestic supply and the wartime imperial economy. Above all, the associated planning challenges came to be seen as bound up with the impact of cyclones on Mauritius’s landscape and people. It was within this space that carpenters in particular were able to make renewed claims for better pay, feeding into debates about trade union legislation and welfare policy in the light of recent labour unrest. The paper will trace the entanglement of these different factors arguing for a political-ecological perspective on the architecture of reconstruction.

Dr Alistair Cartwright’s work revolves around the contested afterlives of built spaces, a topic explored in his PhD on London’s ‘rented worlds’ and in a postdoctoral fellowship at the Paul Mellon Centre. His current research, supported by a Leverhulme Early Career Fellowship at the University of Liverpool, investigates the politics of post-disaster reconstruction in Mauritius during decolonisation.

The “Bod Ose” + Krio architecture story telling the history of a tribe

Bijou HARDING

My research explores the migration of the Krio people into Sierra Leone, and how the development of the architecture is a reflection of their woven journey and the evolution of the culture and values of this tribe over time. The Krio people, who are descendants of freed slaves, migrated to Sierra Leone in the early 19th century, bringing with them a unique cultural identity and architectural style from the United States, England, Jamaica and neighbouring West African countries.

My study investigates the production of the Krio homes. They developed a distinct style of housing known as “bod ose” (board house) which was constructed using locally sourced timber and other materials. The design and format of these homes is a result of their migrated experience and symbolises the Creoles’ aspiration to emulate a Euro-American lifestyle. “The Creoles tend to build their society round ideals and practices learnt from European administrators” (Banton, 1957).

Over time, Krio architecture evolved to incorporate elements of British colonial design, as the region was colonized by the British in the late 19th century. Today, Krio architecture continues to be an important part of Sierra Leonean cultural heritage, and many board houses can still be found in Freetown scattered around the peninsular.

This research seeks to investigate further than the only physical manifestation of architecture, but into the social impact to the bode ose: how it aided in the division between the Creoles and the other native tribes of Sierra Leone. “Infrapolitics is a silent partner of a loud form of public resistance” (Chattopadhyay, 2012). These underlying tensions between the tribes, suppressed and developed to play its part in the brutality of the 11-year civil war.

I myself am Krio, and while my family are from Freetown, Sierra Leone, we live in the UK. I intend to carry out research through various qualitative methodologies. Through studies and surveys of the existing architectural landscape in the city, literature review and first-hand interviews. I want to carefully interject my unique perspective of being directly connected to the tribe, using my maternal grandparents’ home as a case study and example of the traditional Krio home. But this research also seeks to understand how privilege and segregation between the tribal groups has played a major part in destabilising communal cohesion and how architecture became a symbol and even a vehicle for this.

Bijou Harding has a passion for storytelling in architecture, developing research into how materials and spaces store the embodied history and memories of people. She is currently a Part 2 architect working in practice and carried out her studies at UCL and the University of Cambridge. She also develops BijouCREATES, an independent design platform exploring her West African heritage and traditional craft techniques in contemporary products.

15.50 - 17.50 Session 6: POSTCOLONIALISM AND ITS HERITAGE

“Not in the usual sense”: Anthony D King and the origins of critical colonial architectural history

Mark CRINSON

The study of architecture in relation to the history of colonial power has gone through a sea change in the last ten years. Not only are there now journals solely or almost entirely devoted to the subject, but almost every journal in the discipline regularly publishes articles on it. The number of PhD theses and young scholars working in the area similarly indicates that the subject has moved from a marginal position to one of the discipline’s most flourishing areas.

This paper contributes to a historiography of the subject, as well as to debates on its current concerns, by re-assessing and contextualising the

early work of Anthony D. King (1931-2022) and its relation to architectural history as practised in the 1970s and 1980s. In three books of this period – *Colonial Urban Development: Culture, social power and environment* (1976), *The Bungalow: The production of a global culture* (1984), and his editing of and introduction to *Buildings and Society: Essays on the social development of the built environment* (1980) – King gathered together a diverse range of methods and intellectual sources. Most prominent among these are the ‘man-environment studies’ of the anthropologist Amos Rapoport, the concept of ‘third culture’ (and its philological implications) from the sociologist John Useem, and the ideas of ‘dependent urbanisation’ and ‘world system’ from the urban theorists Manuel Castells and Immanuel Wallerstein. The result was an intellectually open-minded and generous approach, one that sought new, radically re-centred ways of understanding the material forms of colonial environments. Extending this to our current concerns, King’s early work has much to contribute to issues like global architectural history, the construction of race in the relation between architect- and non-architect designed buildings, and the way architectural history engages with the ‘new imperial history’.

Prof Mark Crinson teaches at Birkbeck (University of London). He was vice-president and president of the European Architectural History Network, 2016-2020. Recent books: *Rebuilding Babel: Modern Architecture and Internationalism* (2017); *Shock City: Image and Architecture in Industrial Manchester* (2022). Current research is on infrastructure, landscape and architecture in and around Heathrow.

The traces of imperialism in Nigerian architecture

Ola UDUKU

This paper seeks to examine how the built environment in tropical Africa, and West Africa specifically, was used as the canvas by which to successfully project imperial power and might in different contexts, educational, political-administration, and in communications. Its focus is from the mid-19th century to the mid 20th century when the colonial-imperial project came to an end. It tries to engage with and tease out the views of actors and agents involved with the provision and use of these structures in various formats. Through this analysis it considers what the physical remains or ‘trace’ of this history means to different actors and interested constituencies in the 21st century, from different heritage stances and viewpoints.

Prof Ola Uduku is Head of the Liverpool School of Architecture, with research specialisms in modern architecture, the history of educational architecture in West Africa, and contemporary issues related to social infrastructure provision for minority communities in the ‘West’ and ‘South’. She is currently working on a

project titled “Aid By Design” examining Aid and its relationship to Architecture in the 21st Century.

Building a ‘little England’. Architectural legacies and postcolonial conversations in the Caribbean. A case study from Barbados

Niall FINNERAN + Anna BISHOP

The colonisation of the Caribbean island of Barbados by the British has left a lasting architectural heritage as well as a problematic legacy within the context of discussions around reparations and restorative justice. Large plantation houses, military fortifications, urban town houses, chattel houses and religious buildings all hold a mirror as architectural expressions to the island’s complex history. This rich architectural legacy is provoking many discussions and debates about how best to conserve and manage it. Historic Bridgetown and its Garrison was designated as a UNESCO World Heritage Site (WHS), primarily on its value as a representation of colonial architecture. However, with recent reports raising concerns that the world heritage designation may be at risk due to the destruction of historic buildings and sites, the management of the WHS, alongside that of the wider heritage landscape of Barbados, needs to be examined and understood. Through the study of a cross section of historic buildings, this paper will explore the current challenges and issues in caring for a landscape of built heritage that reflects the islands history of colonial rule and oppression, whilst also reflecting on the absence of built heritage of the enslaved. At-risk properties will be examined to understand what factors facilitate their neglect in comparison to those that have found endorsement for conservation, restoration and adaptive reuse.

By examining current legislation and themes adopted by heritage management organisations such as the Barbados National Trust and the Barbados Museum and Historical Society, it will interrogate the efficacy of policy within the framework of historic building conservation set against a wider landscape of cultural tourism. In addition, it will explore what progress has been made in engaging and encouraging ‘community awareness and participation in identifying, presenting and protecting heritage’, the need for which was identified within the Barbados Draft Physical Development Plan 2017. In understanding the motivations for protecting the colonial built environment within a postcolonial society, this paper will consider if traditional, universally applied heritage management concepts and theories allow for adaptations and exploratory mechanisms of management that reflect the complexities of living with a colonial built legacy.

Prof Niall Finneran is Professor of Historical Archaeology and Heritage Studies at the University of Winchester. He has directed archaeological fieldwork in Africa, Asia and Europe but since 2000 has focused upon the archaeology of colonial and post-colonial periods in the Caribbean, particularly on urban, religious and maritime sites in Barbados and St Vincent. He has published a number of books

and papers that deal with issues around identity, built heritage and de-colonisation.

Anna Bishop is a freelance heritage consultant and part-time PhD research student at the University of Winchester. Her thesis explores the challenges and issues faced in managing colonial built heritage within the postcolonial landscape of Britain and the Caribbean, through the lens of both the colonised and the colonisers.

The Georgian Isles: Angus Acworth's Heritage Legislation in Jamaica and England

Sean KETTERINGHAM

Angus Acworth (1898-1981) was a British financier and conservationist who was central to the preservation of Georgian architecture in the mid-twentieth century. He was educated at Oxford, trained in law, and became a 'driving force' in the Georgian Group after its foundation in 1937 by Douglas Goldring and Lord Derwent.¹ He drafted its constitution, later serving as treasurer from 1944 to 1968 and as acting secretary from 1945 to 1958.

Although recent scholarship has deepened our understanding of the political and cultural networks the Georgian Group sat within, and there has been repeated emphasis on the importance of Georgian precedents to modernist architects, the colonial ramifications of their preservationist project are still unclear.² Based on unpublished archival sources held at the Bodleian Library, this paper will examine Angus Acworth's efforts to preserve eighteenth century architecture in the West Indies and his amendments to the Town and Country Planning Act 1944 that induced postwar reconstruction projects to protect historic buildings.

Following correspondence with the Jamaican Historical Society and the British Council, Acworth made a tour of the West Indies in November 1946. He visited Antigua, St Kitts, Nevis, Grenada, Trinidad, Barbados, and Jamaica, compiling a list of what he deemed to be historically significant eighteenth-century buildings. Many of these had direct links to the slave trade as centres of colonial administration and legal and military power: for instance, the Police Training Depot in Port-of Spain, Trinidad; the Rodney Memorial in Spanish Town, Jamaica; the Admiral's House, Colonial Secretary's Office, and Court House in St John's, Antigua. He also began drafting legislation that would lead to the founding of the Jamaican National Trust in 1958, just four years before the island nation's independence. Two texts by Acworth give an account of his time in the Caribbean: the uncomfortably titled *Treasure in the Caribbean* published in 1949 and a more sober report for the Colonial Office of 1951.

My research reads these public accounts against the private correspondence at the Bodleian and I will present reflections on several questions raised in the process. Was the establishment of the Jamaican National Trust a valuable public service or an early attempt to project and

sustain colonial ideology as Britain lost its grip on its overseas territories? How, if at all, does Acworth's work in the West Indies change our perception of his amendments to the Town and Country Planning Act and of Georgian preservation in England? More expansively, to what extent did the dramatic growth of England's heritage industry through the mid-twentieth century develop in counterpoint with an equally dramatic adjustment in Britain's position within the world system? In the 1920s, Britain was a major world power ruling foreign lands and world trade. By the 1960s, it had begun to stake its continued relevance on the global diffusion and dominance of neoliberal market ideology and the exploitative apparatus of international finance. Through this turbulent adjustment, was English and West Indian Georgian heritage mobilised to maintain Britain's colonial identity and a self-aggrandising myth of national greatness?

Dr Sean Ketteringham is a John Fell and OUP Postdoctoral Scholar at Oxford University. His research spans across literature, cultural studies, art history, and architectural history, including a doctoral thesis examining how British domestic architecture responded to imperial decline. From late-2023 he will be a postdoctoral researcher at the Henry Moore Institute, Leeds.

Coloniality and the Politicisation of Literary Heritage Conservation

Alan CHANDLER + Caroline WATKINSON

In his autobiography *The Life and Rhymes of Benjamin Zephaniah*, the dub poet reflects on the relationship between architecture, the built environment, the writing process, and the politics that underpin them. In particular, he notes the impact of colonial legacies in urban planning, his experience as patron of the Ujima Housing Co-operative Group, and the inspiration gained from the diversity of the built environment in Newham (where Zephaniah has resided since 1980). This paper uses these reflections as a starting point to explore the politics of literary heritage conservation in Britain and the colonialism implicit within it. There has been a wave of recent interest in the politics cultivating literary production in the UK sparked by Bernardine Evaristo's 'Black Britain, Writing Back' campaign to correct 'historical bias in publishing' and the colonial legacies that foster it. However, far less attention has been paid to the politics behind the conservation of literary heritage. A 2020 report by the National Trust pointed to the role played by 'conserved' writers' houses, such as Bateman's, Shaw's Corner, and Monk's House, in sparking the republication of previous out of print works by writers. Similarly, the extensive interest in the conservation of Alan Bennett's house raises questions about the construction of 'national treasures' and the impact this has on what and whose literary heritage is conserved. The conservation of literary heritage therefore clearly expresses a cultural power, articulating who is left in, or out, of an ever-changing 'canon' while providing access points to the literary legacy of writers. Yet, despite attempts to 'decolonise' heritage sites, such as the National Trust's Colonialism and Historic Slavery Report, there is only limited reflection of the coloniality of the values that underpin what is conserved and how we

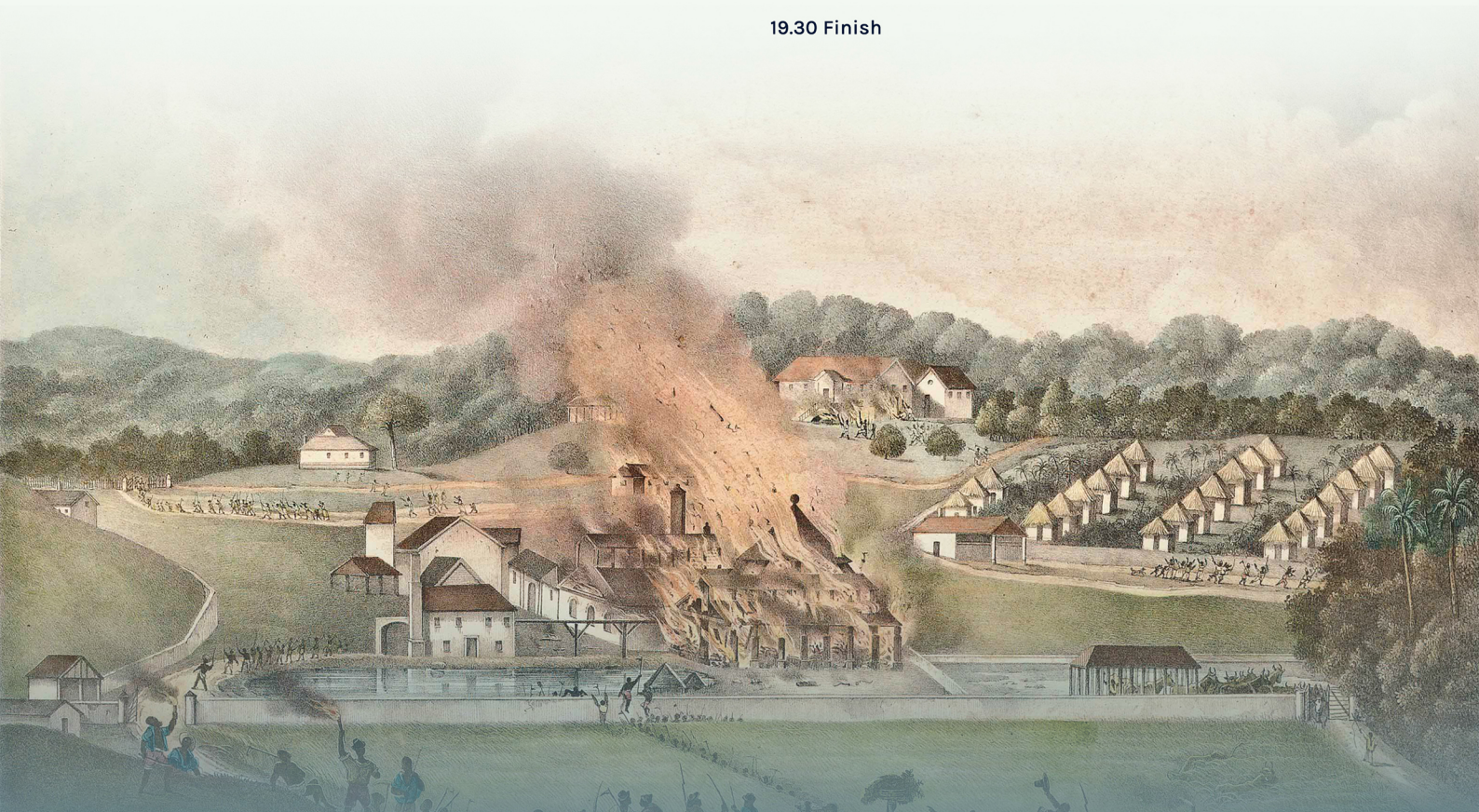
conserve it. In France, the fact that the renovation of Andre Gide's house in Cuverville sparked a government heritage conservation debate, while the destruction of James Baldwin's house in St Paul de Vence (2014) failed to elicit similar protests, has led to a rethinking of the politics that facilitate literary heritage conservation. Yet, in Britain, there has been a significant lack of debate on the legacies of Empire and the destruction of black British writers' houses. This paper reflects on Toni Morrison's sense of writing as 'literary archaeology' to argue for the conservation of writers' houses as a form of 'literary architecture' utilising the semiotics of lived experience to conserve and interpret writers' homes. First, it applies this methodology to case studies of writers' homes to examine the coloniality built into the process of heritage conservation. Noting, for example, that the conservation plans for Bloomsbury Group heritage sites dwell on their networks with white literati while failing to mention the significance of global majority figures like Pat Nelson and Berto Pasuka. Secondly, it asks that we re-examine the coloniality behind heritage conservation to fully explore the power structures that override whose literary heritage is conserved and the consequences of this for the future.

Alan Chandler (AADip, RIBA, SCA, FHEA) is Dean of Research at the University of East London, Director of conservation-based architecture practice Arts Lettres Techniques and Co-Chair of the RIBA Conservation Steering Group. His research into the politics of built heritage is published by Routledge in 'The Production of Heritage'.

Dr Caroline Watkinson (MA, MA, FHEA, PhD) teaches doctoral researchers interdisciplinary methodologies at the University of East London. She is secretary of the Lansbury Trust and an editor for National Identities. She works on the politics of representation in archives, architecture, and heritage and is currently working on literary heritage.

Constructing Coloniality: British Imperialism and the Built Environment

Thursday 11th May	Friday 12th May	Saturday 13th May	Sunday 14th May
PRE-CONFERENCE KEYNOTE LECTURE	DAY 1	DAY 2	DAY 3
18.00–19.00pm Drinks reception in the foyer of the Bartlett School of Architecture	09.30–10.00 Opening Remarks by <i>Dr Eva Branscome</i>	10.00–12.30 Session 4 OBJECTIVES OF EMPIRE	10.00–12.00 WALKING TOURS
19.00–20.30pm	10.00–12.30 Session 1 THE ARCHITECTURAL GRASP	12.30 – 13.30 Lunch Break	
Nnamdi ELLEH: <i>Decolonizing Decolonisation: Ideological Continuity and Discontinuity in Colonial and Postcolonial Imaginations of Modernity</i>	12.30–14.00 Lunch break	13.30 – 16.00 Session 5 INFRASTRUCTURES OF LIFE AND LAND	
	14.00–16.00 Session 2 MILITARIZED SPACES OF EMPIRE	16.00 – 16.30 Tea Break	
	16.00–16.30 Tea Break	16.30 – 19.00 Session 6 POSTCOLONIALISM AND ITS HERITAGE	
	16.30–18.30 Session 3 NETWORKS OF TRADE AND INDUSTRY	19.00 – 19.10 Break	
	18.30 Finish	19.10 – 19.30 Conference Summation by <i>Dr Neal Shasore</i>	
		19.30 Finish	



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