

18–19 februari 2013 ¶
Glashuset, Akademin
Valand ¶ **Arkitektur,
fotografi och det sam-
tida förflutna ¶ *Architec-
ture, photography, and
the contemporary past* ¶
Thordis Arrhenius ¶ Ana
Betancour ¶ *Victor Buchli*
¶ Anders Dahlgren ¶ Jan
af Geijerstam ¶ Klas Gri-
nell ¶ Alyssa Grossman ¶
Cecilia Grönberg ¶ David
Kendall ¶ *Helena Matts-
son* ¶ Peter Nyblom ¶
Mikael Olsson ¶ Astrid
von Rosen ¶ Staffan
Schmidt ¶ Hendrik Zeit-
ler ¶ **Chalmers Arki-
tektur ¶ Valand Foto-
grafi ¶ Ernst Cassirer-
sällskapet ¶ *Swedish
Ernst Cassirer Society* ¶
[cassirer.se/arkitektur-
fotografi-och-det-sam-
tida-forflutna/](http://cassirer.se/arkitektur-fotografi-och-det-samtida-forflutna/)****

18 FEBRUARI

13.00–13.15 ☞ *Kaffe / coffee*

13.15–13.30 ☞ *Introduktion / introduction*

13.30–14.45 ☞ **Keynote 1.** *Victor Buchli*: “The archaeology of the contemporary past and the problem of the architectural artefact and digital representation”

This talk will examine material related to the study of the archaeology of the recent past in relation to Soviet era design and its attempts to construct an objectless world. It will then examine recent developments in three dimensional printing which were heralded by Soviet design theoreticians and consider the problematic relationship between digital representations and architectural form and design in the present day. ☞ *Victor Buchli is Reader in Material Culture within the Material Culture Group at University College London (UCL) and works on architecture, domesticity, the archaeology of the recent past, critical understandings of materiality and new technologies and the anthropology of sustainability and design. His recent work includes An archaeology of the immaterial (Routledge) and The anthropology of architecture (Bloomsbury), both scheduled for publication in 2013.*

14.45–15.15 ☞ *Paus / pause*

Session 1. *Photographic pasts*

15.15–16.00 ☞ *Thordis Arrhenius*: “Proximity and distance. Architectural heritage and photography”

This paper speculates on the relationship between photography, desire and architectural pasts. The paper argues that the emergence of photography as a new technology in the first

part of nineteenth century must be understood to be directly implicated in the equally new notion of the ‘historical’ monument. The close links that so rapidly developed between restoration and photography in the early nineteenth century were not expedient or coincidental it is argued but gained potency because the two disciplines were driven by a similar desire, inspired by and invested in concepts of time and nature. ☞ *Thordis Arrhenius is professor in Architectural History and Theory at the Oslo School of Architecture and Design and a funding member of OCCAS, the Oslo Centre for Critical Architectural Studies. She has recently published The fragile monument (Artifice books on Architecture/BDP, 2012)*

16.00–16.45 ☞ *Anders Dahlgren*: “Kameran som arkitekturhistoriskt verktyg”

I arkitekturhistorisk forskning och undervisning har bilden en given plats. Den används för att illustrera, avbilda men även för att tolka byggnader. Mitt inlägg kommer handla om hur arkitekturhistoriker använt bilden och kameran som analytiska verktyg. ☞ *Anders Dahlgren är doktorand i konst- och bildvetenskap vid Göteborgs universitet.*

16.45–17.00 ☞ *Paus / pause*

Session 2. *Post-socialist presents*

17.00–17.45 ☞ *Alyssa Grossman*: “Spaces of memory, objects of forgetting”

In this paper I discuss remembrance work in post-socialist Romania, looking at how Bucharest residents are evaluating the past, present, and future through ordinary collections of household objects. Rather than focusing on deliberately commemorative artifacts, I am more interested in inadvertent accumulations that have been temporarily forgotten

about, provoking unexpected recollections at later moments in time. I also address how I have used film to explore these ‘re-rememberings’ of neglected objects, sparking moments of Benjaminian historical awakening and providing new insights into contemporary perceptions of both the past and future. ☞ *Alyssa Grossman is a social and visual anthropologist, and currently a post-doctoral research fellow in Heritage Studies at the University of Gothenburg.*

17.45–18.30 ☞ *Hendrik Zeitler*: “Hammarkullen, dess omgivning och historia och den fotografiska bilden”

I mina bildserier från Hammarkullen, mitt hem sedan snart 13 år, blir bostadsområdet en del av det kringliggande landskapet. Istället för invånarnas livsöden och politikernas avsikter spårar jag människan i naturen och naturen mellan husen, långsamma förändringar och behov av en identitet. ☞ *Hendrik Zeitler började läsa fotografi i Dortmund, Tyskland, tog sin masterexamen i fotografi vid dåvarande Högskolan för Fotografi och Film i Göteborg 2003 och arbetar som konstnär/fotograf och lärare i Göteborg. Han är även styrelsemedlem i Galleri Box. ☞ www.hendrikzeitler.com*

18.30–19.00 ☞ *Diskussion / discussion*

19.00– ☞ *Middag (serverad på plats) / dinner (served on the spot)*

19 FEBRUARI

9.00–9.15 ☞ *Kaffe / coffee*

9.15–10.15 ☞ **Keynote 2.** *Helena Mattsson*: “Contemporary architectural history: mass and individual in a Swedish context”

This lecture discusses the potentialities of a ‘contemporary architectural history’ and how this concept could address the idea of chronology, source material, and the fundamental research question. I will also discuss the relation between mass and individual through the Swedish 20th century architecture as an example of examining the past through the present. ☞ *Helena Mattsson is Associate professor in Architecture / History and Theory of Architecture at the KTH School of Architecture. She has written extensively on architecture, art and culture, and is currently working on the project The architecture of deregulations: postmodernism and politics in Swedish architecture (together with Catharina Gabriellsson). Mattsson is part of the steering group for the research environment Architecture in Effect (KTH School of Architecture) and she is also an editor for the culture periodical SITE.*

10.15–10.30 ☞ *Paus / pause*

Session 3. *The modern city imagined*

10.30–11.15 ☞ *Ana Betancour*: “Urban imaginaries”

This text focuses on issues of representation particular to the city of Buenos Aires in the 1930s, through the modernist photographs of Horacio Coppola. During this time, the edges of the city, its peripheries and everyday life became a strong feature of a rapidly changing city and laid the foundations for a mythology of the origins and the present status of a national identity. The exploration of the relationship between the political and aesthetic discourse of these images is linked to the representations of the city itself. It sets the conditions for an interpretation of the work within the context of the cultural debate in Argentina and as part of the Modern project. Discussing questions of nationality, constitution of cul-

ture in a peripheral country, and representation as an ideological construct. ¶ *Ana Betancourt is an architect and a Professor in Urban Design at the School of Architecture, Chalmers University of Technology. Her work spans between art, architecture and urbanism. Including numerous projects in the area of critical design and spatial practices, her work investigates alternative strategies and ways to operate and catalyse change within global transformations affecting cities today.*

11.15–12.00 ¶ *Cecilia Grönberg: "Göteborg fotografiskt konstruerad"*

Vid 1800-talets slut anlätade Göteborgs museum Aron Jonasons fotografiska ateljé för att dokumentera staden. Ett flertal av dessa bilder publicerades i boken *Göteborg i äldre och nyare tid* (1902), som i stor utsträckning ville visa konstruktionen av Göteborg som en modern stad, med hjälp av den tidens mest avancerade bildteknologier: fotografin och autotypin. Min presentation tar sin utgångspunkt i dessa bilder, i deras institutionella historia, i den visuella konstruktionen av staden Göteborg, liksom i arbetet med detta material i det arkivbaserade bokprojekt med titeln *Witz-bomber och foto-sken* som jag gjorde tillsammans med Jonas (J) Magnusson och som utkom 2009 (Glänta Produktion). ¶ *Cecilia Grönberg är fotograf, konstnär och forskare. Hon arbetar med ett avhandlingsprojekt om fotografi, reproduktionsteknologier och historiografi vid Akademien Valand, Göteborgs universitet.*

12.00–13.00 ¶ *Lunch*

Session 4. *The aging of modernity*

13.00–13.45 ¶ *Mikael Olsson: "I never forget"*

The work *Södrakull Frösakull* is a phenomenological experimentation between documentation and staged photography and observing the architecture latent architecture. The project explores the condition of two houses by Swedish designer and architect Bruno Mathsson. These houses that meet their first act of preservation through photography, while questioning what may be neglected or erased through subsequent repair and reoccupation. ¶ *Mikael Olsson, artist. Recent solo exhibitions include Södrakull Frösakull at House of Sweden, Washington DC (2012) and Arthur Ross Architecture Gallery, Columbia University, New York (2011); Galerie Nordenhake, Stockholm (2010); and Hasselblad Center, Gothenburg (2009). The publication Södrakull Frösakull – Mikael Olsson with texts by Beatriz Colomina, Hans Irrek and Helena Mattsson was published by Steidl Verlag (2012). ¶ www.mikaelolsson.se*

13.45–14.30 ¶ *Staffan Schmidt & Klas Grinell: "Modernity retired"*

Modernity retired makes three related questions: 1) which were the visions of the future when young modernists made their life choices? 2) which is the relation between the knowledge their responses can produce and the choice of interpretation, methodology and presentational gestalt? 3) how to articulate a project-specific artistic research method? ¶ *Staffan Schmidt is an artistic researcher and senior lecturer at the School of Arts and Communication, Malmö university. He holds a PhD in Fine Art., and has worked as lecturer in Art theory at Art academies in Scandinavia, and the US. ¶ Klas Grinell is curator of contemporary global issues at the Museum of World Culture in Gothenburg. He holds a PhD in the History of Ideas and has worked as lecturer in History of Ideas, Cultural Studies and Middle Eastern Studies.*

14.30–15.15 ¶ *Jan af Geijerstam & Peter Nyblom: "Images of industrial heritage"*

Photography is contemporary to industrial society. The built heritage of industry and images combine to form conceptions of the past. The presentation will explore use of photography as heritage, the connections between space, photography and memory and the shifting constructions of heritage. A starting point will be a series of photographs of the late professor of Industrial Heritage Studies, Marie Nisser. ¶ *Jan af Geijerstam, PhD, is an independent researcher based in Stockholm, with a long-time focus on industrial heritage. ¶ Peter Nyblom is a freelancing photographer based in Fagersta and former steel mill worker.*

15.15–15.45 ¶ *Kaffe / coffee*

Session 5. *Traces of movement*

15.45–16.30 ¶ *Astrid von Rosen: "Architecture, photography and dance-writing"*

In 1986 a group of free dance pioneers started to perform outdoors in the city of Gothenburg. Their problem of not having a real place to work was acted out in political as well as in sensuous ways. My project addresses the question of how we can theorize the 'ignorant researcher's play' with dance events that seem to be accessible only through memories, photographic traces, and architecture. ¶ *Astrid von Rosen is assistant professor in Art History and Visual Studies at the Department of Cultural Sciences, University of Gothenburg. Astrid has a background as a professional classical and contemporary dancer, and her current research explores dance history from a critical heritage perspective.*

16.30–17.15 ¶ *David Kendall: "Always let the road decide. Photographic exploration*

tions of space, place, architecture and the contemporary past in Dubai, UAE"

In Dubai, UAE architecture dominates visual space; spatial politics reveal or obscure public access to structural infrastructure, and the process of ocular 'description' and 'destination' becomes complex. Walking in sites designed for road travel offers autonomous opportunities to move freely and weave within infrastructural networks intended to direct users to certain visual destinations, producing tacit responses to social situations and not reactions to imposed environmental simulations. Photography could be utilized to generate imaginative, site-specific and multi-sensory responses to these landscapes, opening up new lines of critical and spatial enquiry into the contemporary past, enhancing ongoing studies of transnational processes, spaces of cultural and historical hybridity and visual urbanism in the Gulf region. ¶ *David Kendall is a visiting research fellow within the Centre for Urban and Community Research, Department of Sociology, Goldsmiths, University of London, UK. His photography and research explore how spatial, economic and design initiatives, as well as participatory practices, combine to encourage social and spatial interconnections or conflict in cities. ¶ www.david-kendall.co.uk*

17.15–18.00 ¶ *Diskussion / discussion*

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