Reconfiguring a Metropolitan Region: Corporate Architectural Typologies in Portland, Oregon

Clara Irazabal, Columbia University

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[un]bounding tradition: 
the tensions of borders and regions

EIGHTH INTERNATIONAL CONFERENCE 
DECEMBER 12–15, 2002 — HONG KONG 
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GUIDE FOR PREPARATION OF MANUSCRIPTS
South Africa, underscoring the intended link between historical memory and the changing terms of national citizenship.

The design of the Apartheid Museum was influenced by the Holocaust Memorial Museum, in Washington, D.C., and shares important similarities with it. Just as the Holocaust Memorial Museum narrates the history of Nazism in order to reinforce the ideals of U.S. citizenship, so does the Apartheid Museum represent segregated histories of the past to underscore the values of the post-Apartheid present. In both cases, the historical experiences of groups oppressed by authoritarian nation-states (as represented by the organized genocide of Jews in Nazis Germany, or the systemic racism of the Apartheid regime) are paradoxically employed to define models of “tolerant” citizenship in increasingly multicultural contexts in the present. An array of architectural, cinematic, photographic and audio-visual effects are mobilized to solicit the visitor’s identification with a collective body that is traumatized and then “reborn” as an emancipated subject of national history.

I will argue that the pedagogies of national identity presented by the Apartheid Museum and other “citizenship museums” are grounded in contradictory processes of inclusion and exclusion, and hence do not entirely escape the power relations they seek to criticize and transcend. The selective classification of Apartheid as a “past” condition, for example, may well obscure its continued persistence into the present. The paper will suggest that the Apartheid Museum’s attempt to reconstruct the basis of collective national memory necessarily involves redefining the boundaries between past and present, subject and object, museum and society, citizen and nation-state, and nation-state and world. I will present a guided (de)tour through these material and conceptual borderlands. In doing so, I hope to show how an apparently benign, even “therapeutic” institution operates through aesthetic practices to shape the contested formation of identity in the multicultural nation-state.

ON THE (RE)AUTHENTICATION OF ISRAELI ARCHITECTURE AGAINST THE PALESTINIAN BORDER
Alona Nitzan-Shiftan

The paper explores the formative effect of the shifting border between Israeli and Palestinian territories on the imagination and production of “authentic” Israeli architecture. Since the time of the British Mandate, the act of locating this border has continuously defined the contested “symbolic resources” that both Israelis and Palestinians deem necessary for bounding their people with land and history. It has therefore been the site where Israeli “invented traditions” have collided with those of its formative “other,” a process that constantly disturbs laborious attempts to stabilize an Israeli built tradition.

Indeed, Zionist architectural production in Mandate Palestine and Israel underwent great and rapid changes, which problematized persistent inquiries into “what is Israeli architecture?” Against the habitual explanations that these shifts mimic architectural fashions or are subject to government rulings, I argue that the cultural efficacy of these shifts emanates from a politicized discipline of architecture. The latter, like every cultur-