

Housing adjustment: changing domestic spaces in low-cost housing in Denpasar, Bali

Dewi N.K. Agusintadewi

Modern Balinese families who live in government low-cost housing in Denpasar are confronted with the challenge of fitting domestic life into the physical shelter. They must cope with physical, spatial, and socio-cultural issues which encourage them to continually adjust the house in response to changing needs in a self-motivated process.

Housing adjustment leads to change and improvement in domestic spaces. Change itself is an inevitable process within any socio-cultural context. Maintaining both old respected cultural aspects and adopting new values are essential in this housing adjustment process. For the Balinese, a house is not simply a shelter to accommodate habitation activities, but a house is also a ritual site. They use most parts of the house to perform ritual ceremonies. On the one hand the dweller should conserve the cultural values, but on the other, the house has limited space. It forces them to compromise with regard to the following: 1) ritual and habitation activities; 2) sacred and profane spaces, and 3) distance and proximity (circulation). These compromises have to be determined within the requirements of family life and economic resources.

The paper describes the interplay between intangible aspects and the use of space within the house. People's space organisation is a part of their being. People's space organisation is a universal phenomenon, but the way people organise their space is culturally specific.

Biography

Dewi Ni Ketut Agusintadewi is a graduate from the School of Architecture, Planning, and Policy Development, Bandung Institute of Technology in West Java, Indonesia. She is currently working on PhD at the School of Architecture, Planning, and Landscape, Newcastle University. Her thesis is on housing transformation phenomenon from a spatio-temporal perspective. She is also a lecturer at the Department of Architecture, Udayana University in Bali.

Contact details: n.k.agusintadewi@ncl.ac.uk, nkadewi@yahoo.com.

The garden of ruins: archi-tecture, building, be-longing as the strife between world and earth.

Oren Ben-Dor

What would be the effect of sitting under a tree, on earth under the open sky, or even walking rather than sitting still in a courtroom? How does justice presence as the open and how ought 'the open' be captured? Is the open always in relation to an [en]closure – thus gathering as an endless possibility of opening up: articulating, arguing, formulating, explaining, justifying, allocating, expressing? Can the open be captured differently as some kind of

attentive letting? I argue that in attuning to the 'the open' as building-letting that justice finds its dwelling place. How does justice call for building?

Buildings are made-spaces in which the human world dwells and relationship between worlds - worlding, is being contested and transformed: temples, churches, stadiums, Parliaments, courts, memorials, [air]-ports, warehouses, small dwellings. Buildings are places where justice is endlessly deferred and awaited for amidst the violence of law as their space inspires 'building' in language: theories, epistemologies, normativity, critiques all which constitute contestable re-building of words, that are crafted and related. Deconstruction happens within the space of buildings, as spatial extension to buildings, between them thus creating a dynamism of inside/outside, inclusion/exclusion, private/public. Indeed radical democracy can be imagined as a self-transformable self-deconstructing act of building/re-building, indeed demolishing. Buildings also give a sense to the exteriority to the city, the un-built empty space perhaps, seemingly the most significant of pure potentiality where the Other dwells.

But buildings always contain the possibility of becoming pathetic ruins. Ruins, where the buildings are reclaimed by something greater than the very gesture of historical control of time and space once feigned. As Nuno Judice's poems on ruins bring about, buildings can become part of a garden of ruins that generates pathos about the very metaphysical arrogance and violence of world making and unmaking through building built on the earth, indeed territories to be defended and controlled with conceptual cathedrals as their expression of ownership and belonging. The ruins strangely call for contemplative unlearning some sense of building and perhaps point at re-learning another sense, that of letting, of coming-home to the earth – a sense of place that the finitude of world in the desert can evoke. Ruins show that perhaps the essence of building is not the metaphysical time/space- making on earth thus also evidence the pathetic ruins of futile metaphysical violence of steering-building including its deconstructive steering fireworks.

Gardens, then, are the places that make the very building question-worthy. Gardens are places where there still is metaphysical thinking that builds but also the letting-be that endures refusal of that crave, a place where world and earth are in strife, the place to which mortals primordially be-long. Reading Heidegger's essays on the Origin of the Work of Art; his writings on Rilke and Hölderlin; 'Building, Dwelling, Thinking' and 'The Thing', as well as contemplating Australian aborigines' notion of building and gardening as letting the earth be, this paper contemplates gardening as the essencing of building, and in turn, the origin of architecture. Does architecture point to its strange origin as art, letting world-earth strife be, or does it encourage human creativity as craft? Does not architecture evoke its own ruin as innermost saying? Is there not within every steering-building a more subdued call that can not be disempowered, the desire for the garden, the desire for earthy beginning, a desire to be enowned by living earth as its custodian?

Biography

I have been in Southampton since 1999. I am currently a Reader in the Philosophy of Law. I am the coordinator of the third year LLB as well as of the Legal Research and Writing

module that involves all our final year undergraduates writing a 10000 word dissertations. I direct the Centre for Law Ethics and Globalisation at Southampton, which I co-founded in 2009 and which organises public lectures and seminars.

<http://www.southampton.ac.uk/research/researchdir/law.html>

I am a member of the Advisory Committee, Holy Land Studies - A Multidisciplinary Journal, Edinburgh University Press. <http://www.euppublishing.com/journal/hls>

Contact details: O.Ben-Dor@soton.ac.uk

Hagia Sophia, Istanbul: an Ecclesiastical Building Embodying the Rule of the Emperor of Heaven and Legitimizing the Earthly Rule of his Vice-Regents, the Patriarch and the Byzantine Emperor

Allan Doig

Emperor Justinian was able to command the greatest craftsmen and the very best materials from every region of the Empire. Rebuilding the Hagia Sophia after the destruction during the Nika Riots of Constantine's original was overseen by Anthemius of Thralles and Isodorus of Miletus, two great master-builders. The greatest building in the world would be in every sense the embodiment of Empire, and of the legitimacy of Justinian's power; that it was an image of Heaven was a given. The speed with which he re-established his Imperial power was clearly reflected by the speed of construction. The materials were evidence of his immense wealth and the geographical extent of his sway. The speed of construction was due to his driving force. The astonishing innovation of the design and the sublime scale of the Great Church could only be accomplished with divine support. The greatest building in the world could only be realised by the greatest man in the world; who could resist his will? The very engineering miracles that allowed the structure to stand were testimony to the greatness of Justinian. This divine favour was about power, but more importantly it was about Imperial legitimacy and the relationship between the Emperor and the Patriarch as leader of the Byzantine Church.

Biography

Allan Doig is Fellow and Chaplain of Lady Margaret Hall, Oxford. Before ordination in 1988, he worked for the Dutch National Art Collections Service and then was Lecturer in the History of Architecture at the University of Kent in Canterbury. He read Architecture at King's College, Cambridge, publishing *The Architectural Drawings Collection of King's College, Cambridge* after his undergraduate degree and his doctoral thesis was published by Cambridge University Press as *Theo van Doesburg: Painting into Architecture, Theory into Practice*. More recently he published *Liturgy and Architecture: from the Early Church to the Middle Ages*, and is currently writing *The History of the Church in Twelve Iconic Buildings* for Oxford University Press. That book will be the companion to the Television series.

Allan has long experience working in the heritage sector, first as project manager for the conservation of the fourteenth-century painted ceiling of Abingdon St Helen, as designer of the Lady Chapel of Oxford St Giles, then serving as a member of the Oxford Diocesan Advisory Committee for twenty years, and on the Church Buildings Council, English Heritage, and the Fabric Advisory Committees of both Ely and Salisbury Cathedrals. He has lectured widely on architecture from the Early Church to the Modern Movement, in England, Scotland, Ireland, The Netherlands, France, Germany and the United States. In 2009 he was a judge for the Art and Christianity/RIBA Architectural Award. Currently he is working on a book for Oxford University Press: *A History of the Church through its Buildings*.

Contact details: allen.doig@lmh.ox.ac.uk

Producing the 'healthy' city: the legal regulation of graffiti and street art

Marta Iljadica

The legal regulation of graffiti writing and street art reflects attempts to produce a clean or healthy urban space. The first part of this paper considers how the political discourse on graffiti as dirty and out of place underpins the legal construction of the healthy city. The second part analyses how the image of the clean, healthy city is created through laws relating to criminal damage (in particular judges' reasoning in appeals against custodial sentences for graffiti writers), anti-social behavior, and defacement removal notices in the context of environmental regulations. The legal responses to graffiti and street art are similarly couched in the language of dirt and disorder. Thus it is not only actual or perceived economic harm that motivates graffiti removal and punishment, nor a concern with private property rights more broadly, but rather what urban space ought to look like. Yet when particular aesthetic characteristics associated with graffiti are determined to be out of place and/or indicative of dirt, disease and disorder, the attempted restoration of urban space to a clean or healthy state has the effect of foreclosing unexpected, creative ways of being in the city and in so doing, privileges certain publics over others.

Biography

Marta Iljadica's research is primarily concerned with intellectual property law, socio-legal studies and legal geography. Marta is in the process of completing her PhD in the School of Law, King's College London and will join Southampton Law School as a lecturer in law in September 2012. Her doctoral thesis examines the extent to which norm creation by graffiti writers parallels existing copyright law rules. Marta was formerly Research Fellow at The City Law School, City University London.

Marta.iljadica@kcl.ac.uk

Architecturing a “Truth Spot”? Making Architecture and Making Social Claims in Liverpool

Paul Jones

This paper develops Thomas Gieryn’s concept of ‘truth-spots’ - those sites that are mobilised to add authority to knowledge claims - to interrogate the contribution made by architectural visions to one project of capitalist urban development. Focusing on Liverpool Waters, the centrepiece of a planned £5.5bn development of Liverpool’s waterfront over the next thirty-five years, analysis centres on the ambiguous vision of the ‘local’ being assembled in the publicly-available architectural models representing the scheme. Assessing the ways in which these resources are assembled and mobilised, architecture is here understood as a key way in which this development is situated socially, both in i) embedding the development within frames meaningful to a variety of publics, and ii) via the symbolic capital that is drawn from local communities via the mobilisation of the models in a variety of ways. Analysis positions these architectural representations as an organising component of a wider repertoire of knowledge claims designed to ‘smooth out’ contingencies and frictions associated with a transformative, highly speculative urban development.

Biography

Paul Jones is an urban sociologist with a particular interest in analysing the relationship between architects, their landmark buildings, and states in capitalist societies. He has addressed these general themes in *The Sociology of Architecture* (2011, Liverpool University Press), and in articles in journals including *Sociology*, *Urban Studies*, *Architectural Theory Review*, and *European Journal of Social Theory*. Ongoing empirical and theoretical research in this field interrogates the role of architectural modelling and associated discourses of temporality in the context of economic and political crises.

Contact details: p.jones01@liv.ac.uk

We’re a’ Jock Tamson’s Bairns’ ... ? Culture, Community and Architecture within a post-Reformation Scottish Perspective.

James Maclean

Institutional architecture, whether judicial, parliamentary or ecclesiastical, is interesting for theorists as well as for architects because it combines and embodies two constitutive elements of architectural reality: on the one hand, it has an instrumental use, as a place for the public gathering or housing of a particular type of historic and living community, a place where its adjudicative, legislative or priestly functions may be performed; on the other hand, institutional buildings have symbolic value, as visual representations of a particular factual reality. But we can only properly discuss the architecture and design of institutional buildings in the light of what takes place within them; that is, in light of the shape, activity and relationships of the different communities these various buildings house. In this sense, a

building must be functional: its internal space must be defined, enclosed and arranged to express the relationships of the participants to one another and to facilitate their movements and functions. Using a historical and comparative case study approach, this paper explores the relationship between the design and use of architectural space, understandings of community and national identity in the context of post-Reformation Scottish public institutional buildings.

Biography

Senior lecturer at Southampton law School and a former military chaplain with operational experience in the Gulf War, Northern Ireland and the Former Republic of Yugoslavia, Jamie has also served as an elected member of local government in Scotland and on a number of local, regional and national committees. He is Director of the University of Southampton Innocence Project.

Contact details: J.Maclean@soton.ac.uk

Contesting Landscapes – Sacred Architecture and Memory in an Irish Pilgrimage Site

Kieran McCarthy

In recent decades, cultural geographers have argued that landscape is more than just a view or a static text of something symbolic. The emphasis seems to be on landscape as a dynamic cultural process. Landscape tends to be an ever-evolving process being constructed and re-constructed. Hence, landscape seems to be a highly complex term that carries many different meanings. Material, form, relationships or actions have different meanings in different settings.

This paper is an attempt to find new ways of seeing the contribution of sacred architecture in constructing human landscapes and memory. Sacred landscapes seem to be shaped by broader contexts of remembrance and identity. Traces of a vast sacred landscape tend to be a patchwork of natural phenomena, human construction, and associated objects intended to meet the latter fundamental needs. Couple those with elements such as history of a sacred site, economic considerations, community and political involvement, role of pilgrim beliefs and motivations, use of symbols and the social environment and one gets a rich kaleidoscope of ideas. Monuments are also linked through the commemorative associations that each employs and that they have in common. Memorials can also act as mnemonic objects that are the focus of collective memory. They can serve as foci for political and personal ritual, dependant on a shared history.

Beliefs, which interact with the significance of landscapes and places, tend to be intensely complex, dynamic and unstable. Geographical meaning and belief, identity and context, seem to be active participants in the definition and re-definition of sacred architectures, as well as in their representation and reinterpretation. Through the lens of an Irish pilgrimage site in southern Ireland known as Gougane Barra, in this paper I wish to address ideas of

monuments, sacredness and the intertextual landscape in the eighteenth and nineteenth centuries.

Biography

Kieran McCarthy is a PhD student in the Department of Geography, University College Cork, Ireland. Kieran's research is concerned with the relationships between landscape and memory within the context of an Irish river valley. His work examines the processes of identity formation and place-making and the evolving human experience in remembering and forgetting. His research explores the relationships between landscape and memory, investigating the ways in which places are framed, experienced, sensed, acknowledged, imagined, yearned for, appropriated, contested and identified with. Kieran is also an Independent Councillor in local government in Cork City Council, Cork, Ireland. More of Kieran's work can be viewed at www.corkheritage.ie and www.kieranmccarthy.ie.

Contact details: mccarthy_kieran@yahoo.com

Legal Architecture: Justice, Due Process and the Place of Law

Linda Mulcahy

In this presentation Linda Mulcahy will address how the design of the courthouse and courtroom can be understood as a physical expression of our relationship with the ideals of justice. It will provide an alternative history of the trial which charts the ways in which notions of due process and participation have been subverted by design and the placing of people. In contrast to vision of judicial space as neutral she will argue that the partitioning of the courtroom into zones and the progressive restriction of movement within it has come about as a result of a series of turf wars about who can legitimately participate in the legal arena and hold the judiciary to account.

Biography

Linda's research on disputes between doctors and patients has resulted in a number of publications and in her appointment as an expert consultant on a number of NHS bodies including the Neale, Kerr Haslam and Ayling Inquiries, the Health Care Commission, The Commission for the Regulation of Healthcare Professions, The Public Law Project and Judicial Studies Board. More recently her interest in dispute resolution has led her to develop an interest in the relationship between the design of the law court and due process. A former chair of the UK Socio-legal Studies Association and current editor of Social and Legal Studies Linda's work has a strong interdisciplinary flavour.

Contact details: L.Mulcahy@lse.ac.uk

Not just another brick in the wall: the importance of Roman city walls in the articulation of space and place

Isobel Pinder

City walls were a defining structure in the arrangement of a Roman city's monumental architecture. An icon of visual dominance and cultural manipulation of landscape and cityscape alike, walls were a potent assertion of community identity, projecting a deliberate statement of power and status. Walls formed an imposing physical barrier as much to those inside as outside and thus mediated the cultural meaning of inclusion and exclusion in an urban context.

City walls framed and defined the arrangement of space within Roman cities. The positioning of the walls, their layout and design, and the materials with which they were built represented specific decisions and choices driven not only by practicality but also by ideology as part of the ordered and meaningful use of public space. The impact of city walls transcended their physical functionality and had a continuing influence on an urban community's behaviour and sense of identity. City walls were an important part of an iterative process whereby the definition of public space within a Roman city was politically directed and culturally conditioned.

This paper examines how Roman city walls were experienced and negotiated within the context of urban space. It is argued that city walls were fundamental to the highly structured use of Roman urban space and influenced behaviour by controlling and channelling movement, thus reinforcing systems of social expectations and hierarchy within the urban community. It is proposed that the relationship between architecture, urbanism and society cannot be fully understood without assessing the impact of city walls on the organisation of space and that greater attention should be given to the contextualisation of city walls within the overall structure of public space and its use in Roman cities.

Biography

Isobel Pinder read *Literae Humaniores* at St John's College Oxford and is now a PhD student in the Department of Archaeology at the University of Southampton, having studied for a Masters in the Archaeology of Rome and its Provinces, also at Southampton. Her research takes a new approach to the study of Roman city walls by exploring the dynamics between the physical, cultural and social aspects of urban boundaries in Roman Italy. Isobel is investigating how city walls can reveal important insights into the way in which urban space, cultural identity, political relationships and social behaviour were negotiated and defined.

Contact details: irp103@soton.ac.uk

Future Sustainability of Housing Urban Low-Income People

The Success and Challenge of Walk-up Flat Delivery in Yogyakarta, Indonesia

Deva Fosterharoldas Swasto

In Indonesia, as many other less developed countries, many housing delivery approaches have been implemented to accommodate the need of shelter and to lessen the gap between demand and supply, as well as to meet people affordability in accessing appropriate housing. Since 2004/2005, low-cost vertical housing, or called rental walk-up walk-flat or rumah susun sederhana sewa / rusunawa, has been built in many city locations in Indonesia, as alternative solution for housing low-income group. In urban situation, it is a shifted experience from formerly horizontal to vertical situation. There is interesting fact that the community, 'so far', may adapt in using this vertical building and forming required spaces to meet their need, which is far different from their past habit. However, until today, there is no evaluation been made to assess whether this low-cost vertical housing approach is successful, which also leads to sustainable housing delivery.

This paper would like to explore that above concern by discussing and assessing planning and architecture issues as consideration for better future prospect, taken from both top-down (policy implementation and management aspect) and bottom-up perspectives (people response). The cases of rental walk-up flat in Yogyakarta are proposed as the detailed focus since it becomes one of the good pilot projects in Indonesia. In addition, it is relatively clear to see the target, procedure, implementation, process and impact of this vertical housing approach for low-income people, since the on going progress becomes fairly constant every year and is documented quite properly. This research is proposed to be implemented by using qualitative approach, while the quantitative data will become supporting argument. This kind of method is suggested to explore the comprehensive situation and to deal with the real cases of rental walk-up flat issue in Yogyakarta. It is hoped that the result would be advantageous for enhancing sustainability of low-cost vertical housing delivery to house urban low-income people in the future.

Biography

Ph.D student at School of Architecture, Planning and Landscape
University of Newcastle upon Tyne, UK
Lecturer and Researcher
Department of Architecture and Planning
Faculty of Engineering, Gadjah Mada University,
Yogyakarta, Indonesia

Contact details: d.f.swasto@ncl.ac.uk, devafswasto@yahoo.com

The Housing of Democracy

Maria Theodorou

As a TV correspondent reports the latest political news from Berlin, a powerful background image captivates the spectators' attention; a continuous flow of bodies on their slow spiraling ritualistic passage, human figures suspended midway to heaven in the transparent elegant cupola of the Reichstag. The visitors of Norman Foster's celebrated German Parliament's makeover are indifferent of that which happens in the Assembly Chamber just under their feet. Besides, they are only allowed to get a glimpse of parliamentary action from far above and only through an opaque surface. However, literally stepping on top in the company of fellow tourists to overview the Nation's Assembly enacts in itself the fantasy of participation. This is a democracy enjoying its eclipse for it cares enough to build its magnificent monument.

During the last decade of the 20th, the new flamboyant architecture of parliaments together with other numerous impressive buildings became a tourists' 'must see'. Architects joined forces with politicians and administrators and were quick to capitalise on the abysmal appetite for the consumption of culture. 'All things cultural' have devoured any interest for the 'political' in a generation of individuals spoiled by the intensive application of identity politics. Any interest for the community had dried up and the concept of 'society' had evaporated into thin air.

Nowadays, tourists still go up the cupola and the media use this image as a sign of reassurance. For in many parts of the world, the political system crumbles. Police squads flank parliament buildings to protect the MPs since due to the economic crises, the voters' distrust turns, more often than not, into rage. People get mobilized. A large number of various groups, collectives, initiatives etc, have been formed to debate and act. Cities live their moment of the 'political'. On October 15, 2011, the orderly lined-up tourists in front of the Reichstag encountered the messiness of the Occupy Movement protestors.....

The paper will start off by examining the relation of architecture to the institutional 'politics' of democratic representation. It will give a brief historical account of the 18th century heated debate on the appropriate geometry of assembly that in fact generated the still existing model-plan for parliamentary buildings. It will then move on to the architecture of the end of the 20th century parliaments to examine how the neoliberal obsession on transparency, the spectacle of procedures and the type of democratic behavior expected from citizens were embedded into the architectural form. The paper will conclude by providing insights into the current architectural manifestations of the 'political'. These are non-other than 'city openings' in which the Occupy Movement and other forms of protest become visible as they attempt to challenge and create a rupture in a democratic order that, as it appears, it has become obsolete but not yet substituted by a new one.

Biography

PhD History and Theory of Architecture (AA London), postgraduate diploma (La Sapienza, Rome), architecture professional degree (AUTH, Greece), Fulbright visiting Fellow (School of Architecture, Princeton 2005). Founding member and director of SARCHA (School of ARCHitecture for All) Athens; she directed the *CityCommonResource: CCR_Athens_Gerani*, a pilot project commissioned by the Hellenic Ministry for the Environment that was shortlisted at *The Resourceful Architect* international competition (Royal Society of Arts, London 2011) and *POLYPOLIS*, a role playing social game on the 'in common' administration of city resources (Greece's official participation at the British Council's London 2012 Festival). In charge of the *Un-built* international program (Athens Byzantine Museum 2008), she has been Head of the *Architecture Network* (2001-2006), Council of Europe expert (2003), exhibition curator *Athenscape* (RIBA, 2003), director of the *Ephemeral Structures*, International Architecture Competition (2002), and editor of the *Athens D.O.E.S.* series (2003). Her work focus is on architecture and the political.

Contact details: maria.theodorou@sarcha.gr

Eighteenth-century music-making in the town and country house by aristocratic male amateurs.

Sheila Thomas

The middle of the eighteenth century saw Robert Adam (1728-1792) designing numbers of large London and country houses that had music rooms included in the area specifically arranged for formal entertainment. This development has been linked to Teresa Cornelys' introduction in her London residence of concerts by eminent musicians, attendance being strictly controlled by paid subscription. The surge in musical productions in eighteenth-century pleasure gardens and theatres, and the concurrent development of Handel's oratorios, coincided with developments in the printing industry. These made cheap copies of music available and many works were composed with amateur domestic performance in mind. References can be found in contemporary correspondence to gatherings in private houses, such as those designed by Adam, which were devoted to the performance of music. These 'fidling' (sic) parties lasted for periods of four or five days, each involving twelve hours of playing. The majority of those taking part were gentlemen amateurs, although a 'stiffening' was added by the inclusion of eminent professional musicians. While the grand house and its 'state apartments' was often open for viewing by the general public, musical performances and amateur theatricals were exclusive gatherings limited to London or provincial elite. There was, of course, no question of admittance other than by social status.

The paper would briefly examine the significance of public and private spheres within a Grand House, issues of gender relating to male and female amateur and professional musical performance and the lack of formal portraiture showing aristocratic men as musical performers.

Biography

First year PhD candidate, jointly supervised by Professors John Oldfield and Jeanice Brooks. Gained MRes (with distinction) in 2011, also jointly supervised by History and Music. Dissertation (45,000 words) was entitled 'Henry Herbert, 10th Earl of Pembroke (1734-1794): Patron of the Arts, Performer and Connoisseur'. Have published 2 articles and have forthcoming book (publisher Alan Sutton). Have given public talks on members of the Pembroke family and on the 1763 London visit of Giacomo Casanova. My doctoral thesis examines the issues surrounding musical performance by eighteenth-century aristocratic men. In particular, this involves the perception of the grand house as a private or public sphere, the development of grand house design to include specific space for the performance of music, the depiction of aristocratic men with musical instruments and masculinity issues of gentlemen as performers of music.

Contact details: srt1e10@soton.ac.uk