SAHGB Conference 2022

THE ARCHITECTURE OF BORDERLANDS

16, 17 and 20 May 2022

Co-hosted by Queen's University Belfast and Manchester School of Architecture

Conference panels convened by Professor Gary Boyd, Dr Karin Elliott, Professor Richard Brook and Dr Luca Csepely-Knorr

Theme

The architecture of borderlands is often unique to itself. This is because borderlands often belong to nobody, as was the case in for instance the English/Scottish 'marches'. Borders can delineate physical geographies, as in the Pyrenees which separate France from Spain, or political lines, such as the 49th Parallel which separates the United States from Canada. Each condition often generates architectures of its own, whether for instance ski resorts in the French/Italian Alps or British Army/RUC checkpoints between Northern Ireland and the Republic of Ireland. Walls and other physical barriers between one country and another, as in Berlin, or between one community and another, as in Jerusalem or Belfast, have received much critical attention from architectural historians and the political and social significance of these border manifestations is widely recognised. Papers for the conference might address such physical structures however, it is not only these to which this conference is addressed. Here we also wish scholars to consider individual buildings, complexes of buildings, or designed landscapes, which are a direct response to their physical location or their political role within a borderland. Architecture that exhibits commonality or neutrality, dependent upon its situation and context – buffer zones, no-mans-lands, and transitional spaces have spawned a range of programmes that facilitate either community interaction and cross cultural dialogue or conflict, smuggling, escapes, rituals, parades, performances, protests and other kinds of border events.

Programme

Monday 16th May 17.00-18.30

Keynote lecture:

Prof Kenny Cupers: *Infrastructural Legacies, Borderland Transformations*

Tuesday 17th May 15.00-19.00

15.00-16.45: Session 1: Bordering and Political Geographies

Hakan Unay: *The Relationship between Policies on the Border and the Architecture of the Border: The Case of the Turkey - Syria Border*

Ezgi Isbilen: *Architecture as Camouflage: The New Face of Bunker Scape as Smart Village in the South Caucuses*

Maria Kouvari: *Bordering through Care: Architectures for Children in the Postwar Northern Greek Borderscape*

Neil Jackson: *Peter Womersley, a Borders Architect*

17.00 – 18.30 Session 2: Border Sites, Politics and Society

Cesar Lopez: *The Overlooked Sites of Citizenry Exclusions*

Andrea Canclini and Aya Jazaierly: *Bourj el-Barajneh Refugee Camp: Walls of Politics*

Marianna Charitonidou: *Placemaking and Alterity in Italian Neorealist and New Migrant Cinema: Borgatari and Extracomunitari vis-a-vis the Reterritorialisation of Borderlands*

Friday 20th May 15.00-19.00

15.00-16.45: Session 3: Borderlands, Islands, Taxonomies

Savia Palate: *Uneasy but Shared Heritage of Modern Ruins on the Divided Island of Cyprus.*

Mark Hackett: *An Urban Beach Walk*

Alex Seo: *Building Islands on Land: Architecture of Frontier Villages in the South Korean Borderlands.*

Lukas Pauer: *Logistics Hubs, or 'Menace of Immigration?' - Recent Checkpoints, Transit Corridors, and Power Projection as Filtrational Practice*

17.00 – 18.30 Session 4: 'Thresholds, Contestation and Control'

Wenjie Su: *Towers of Longing: The Whampoa Pagodas and Sino-Western Mercantile Encounters during the Eighteenth and Early Nineteenth Centuries*

David Chandler: *Pomerium and Paradigm: The Competing Border Identities of Contemporary Rome*

Robert Proctor: *'Both Homogeneous and Broken': Wales in Britain and the Paradox of the Severn Bridge*

18.30-19.00: Closing Comments

Abstracts

Andrea Canclini & Aya Jazaierly
Bourj el-Barajneh Refugee Camp: Walls of Politics

In Beirut, Bourj el-Barajneh is the largest existing Palestinian camp where a substantial proportion of the third generation of refugees from 1948 still lives. The invisible boundaries of the camp, which now seem to be a district of the city, have no fences or gates: it is the political status of its inhabitants that defines their legal, economic, and social status, and therefore only there can they continue to live, with no citizenship, no rights, or duties, and mostly with no work. From Arendt (the refugee as a paradigm of a new historical consciousness) to Agamben (the camp as a paradigm for future settlements, a place of pure life, a space of exclusion, 'homo sacer' as a biopolitical paradigm) the camp itself presents an example of defending borders, where the time of permanence, just like space, plays a fundamental role: unlike the Nazi camp, here the attempt is to prolong life indefinitely. The three traditional solutions are precluded to the Palestinians: return is denied by Israel, integration is rejected by the Lebanese state, and resettlement in other countries is illegal. Thus, the refugee status without rights or duties forces them into a space of exception that is both temporary and endless. As a reaction, the political forces that self-manage the camp itself, continue a long tradition of using the camp as a Harvey-like body politic, in which inhabitants are forced to move in the interstices, struggling to ensure the necessities of urban organization, infrastructure, and adequate living environment.

Andrea Canclini is an Adjunct Lecturer at the Faculty of Architecture of the Polytechnic University of Milan, where he has been teaching in the past four years the subjects of Theory in Contemporary Architectural Design and Design Studio.

Aya Jazaierly is an academic at Loughborough University and a practicing architect working in the field of architectural design and management. Aya worked as part of Kengo Kuma's Research Laboratory at the University of Tokyo between 2012 and 2019.

David Chandler
POMERIUM and PARADIGM: The competing border identities of contemporary Rome

The 1951 cutting of the Appian Way by the Roman ring road, the Grande Raccordo Anulare (GRA) drew attention to priorities of the sprawling residential demands of the Roman *periferia* and very large areas of protected archaeological estate much of which still is set aside for future excavation, mostly forbidden to public access. The co-existence of these zones has created a virtual two nation jigsaw diaspora; one serving the need to create new suburban communities in the Agro Romano with scant interest in the City of Rome and Vatican as defined by its ancient walls and global tourism. The other is composed

of fragmented ancient heritage landscape obstacles which can generate litigation and social friction at its interfaces. The recent response of some developers to residential expansion has been to commission significant but overlooked post-modern projects that parody amphitheatre and crescent typologies. These can probably be traced back to the 1969 Superstudio collage *Grand Hotel Colosseo,* a prescient challenge to the conservation/developer binary. Described by Mosè Ricci as "spaces that seek to implement the paradigm of the Colosseum in different architectural languages giving meaning to …. new city imagery". The paper is a discussion format to invite contributors to debate the issues raised by the Roman case study of the *Parco delle Tre Fontane* (41.836041, 12.488486) and other similar large area residential density schemes as they compete with their propinquity to frequently overlapping archaeological priorities, ecological interventions and pressure for public access.

David Chandler, MMU MSA tutor. Researcher within urbs picta contexts; art history, studio practice (art patronage) and built environment. Etruscan and Roman archaeology, Lazio + archaic settlement. Sardinian festival and public art case studies; Maria Lai; Urban Fabric (Routledge 2018). Transport, sprawl and edgelands activism at Greater Manchester.

Marianna Charitonidou
Placemaking and alterity in Italian Neorealist and New Migrant cinema: borgatari and extracomunitari vis-à-vis the reterritorialisation of borderland

The paper examines the cinematic representations of working women and migrants in Italian Neorealist cinema reveal filmmakers' perception of a newly conceptualized Italy. Its starting point is the hypothesis that the roles of borgatari and women functioned as devices of reconceptualization of Italy's identity, providing a fertile terrain for reflecting upon the intersections between migration studies, urban studies and gender studies. At the core of the paper is the intention to shed light on the importance of representations of women and migrants in Italian Neorealist and New Migrant cinema. A core concern for the article is how Italian Neorealist and New Migrant cinema with addressed migrants' placemaking mechanisms through the reinvention of the subjectivities of the extracomunitari, which, in contrast with the term 'immigrants' and 'foreign workers', have a negative connotation. Jeffrey Hou, in Transcultural cities: border-crossing and placemaking, has used the concept of 'transcultural placemaking' to "address the dynamic processes of cultural changes [and the] […] cross-cultural interactions in the context of migration and diversity" (Hou 2013, 7). The concept of 'placemaking' addresses "not only the intercultural exchanges but also the cultural transformations that takes place in urban places and through urban placemaking" (Hou 2013, 7). As Aine O'Healy has remarked, in Migrant anxieties: Italian cinema in a transnational frame, the concept of placemaking is useful for interpreting the "'crossings' [that] mediate the unfolding drama and dilemmas of transcultural cohabitation for local audiences". This explains why the

concept of 'placemaking' is useful for analysing the role of alterity in New Migrant films. To explore placemaking and alterity in Italian Neorealist and New Migrant cinema and how borgatari and extracomunitari challenge in an ensemble of films the conception of borderland , the paper used the concepts of deterriolisation and deterritorialisation as understood by Gilles Deleuze and Félix Guattari, in *A Thousand Plateaus: Capitalism and Schizophrenia.*

Pier Paolo Pasolini in Quarticciolo, 1960. L'Espresso/Wikimedia Commons

Dr. Ing. Marianna Charitonidou is architect engineer, urban planner, and historian & theorist of architecture and urbanism. She is postdoctoral researcher at Athens School of Fine arts, where she is conducting a project devoted to Constantinos A. Doxiadis and Adriano Olivetti's post-war reconstruction agendas. Recently, she conducted the postdoctoral project "The Travelling Architect's Eye: Photography and the Automobile Vision" and curated the exhibition "The View from the Car: Autopia as a New Perceptual Regime" at the Department of Architecture of ETH Zurich.

Mark Hackett

An urban beach walk

Belfast, a city known for its multitude of so called 'peace walls'. Most visitors to the city and many residents will be hard pressed to find more than a few of these. Consider then a different order of border that exists all around the city centre that is largely unseen and unrecognised. Borders can be a moat, a fence, a wasteland site. They can be formed by subtle urban signalling, mental maps of some residents, they can funnel to the crossing points, they can be crossing points denied, streets cut asunder. Can such a border exist entirely around a city core and not be noticed? Can we hide borders in plain sight? Can such borders nonetheless be manifest and perceived in a different context; around where companies invest, where people will walk or not walk. Can they be deeply known but not discussed? The bound centre of Belfast is one mile wide in any direction with a perimeter length of 8km. The perimeter length in much greater in aggregate as layers and routes

enfold. The area has been called a shatter-zone, a doughnut, a boulevard. This paper walks the border condition of Belfast city core and maps the enfolded and fractal nature of the route and the edge. A taxonomy of boundary mechanisms is proposed, photographed collated and mapped. It proposes socio economic readings of this border related to the wider city.

Mark Hackett is an architect in practice working on the urban issues of Belfast. In 2009 Mark was a founding director of the urban group Forum for Alternative Belfast, a think tank advocating for better urban design solutions for the city. The Forum exhibited at the Venice Architecture Biennale in 2012. Since 2015 this work continues focusing on Inner North Belfast where he works with Ashton Community Trust. Mark was a founding partner in 2003 of Hackett + Hall. Later becoming Hackett Hall McKnight they won the UK / Ireland Young Architect of the Year Award in 2008. In these years the practice completed a number of award winning buildings including the MAC arts centre in Belfast.

Ezgi Isbilen
Architecture as Camouflage: The New Face of Bunker Scape as Smart Village in the South Caucasus

In fall 2020, a six-week war reshaped the dynamics of a decades-old conflict between Azerbaijan and Armenia. The dispute over the Nagorno-Karabakh region and surrounding territories has resulted in Azerbaijani control over much of the territory it lost to Armenian forces during the previous fight in the 1990s. Upon a ceasefire agreement mediated by the Russian Federation, Azerbaijan initiated a construction program to build "smart villages" on the new frontier. Unlike the robust and border-defining structures of the WWII bunker scape, the frontier architecture of Azerbaijan shows an unassuming village without clear borders and with reserve areas for expansion. The design of the Agali Village facilitates containment and connection. The village is designed and built as a self-sustainable and productive settlement to relocate the displaced Western population, who had been living in the Eastern territories for the last three decades, where they are considered a cause of

social friction. On the other hand, the settlement acts as infrastructure that pins down the intersection of two roads Azerbaijan secured with the ceasefire agreement, providing access to two other contested territories, Laçin on the North and the Nakhchivan enclave on the West. During the Gulf War, Paul Virilio noted a transformation of the bunker scape. (L'Écran du Désert, 1991) Unlike the mid-century bunkers, the defensive infrastructure was disguised under the desert ground. Azerbaijan's frontier architecture in the South Caucasus demonstrates the latest state in this transformation: defensive architecture is hidden in plain sight as a ""smart village."" Architecture functions as camouflage."

Ezgi İşbilen is an architect and educator whose teaching and research focus on the intersections of history, theory, criticism, and design. She studies the entanglements between architectural theory and contemporary modes of production. She is a Ph.D. candidate at Virginia Tech, with a doctoral research on the industrialization of building.

Neil Jackson

Peter Womersley, a Borders architect

The Scottish Borders – the Mairches – are full of striking buildings, from the Roman fort of Trimontium (the northernmost settlement of the Roman empire), to the ruined abbeys of Melrose, Kelso and Jedburgh, and the tower-houses which stud this once fought-over landscape. This paper will consider the work of Peter Womersley (1923-93), a Yorkshireman who made this place his home and there built, within a 15km radius, some of the most remarkable buildings of the post-war generation. High Sunderland (1955-8, listed Category A), the house built near Selkirk for the textile designer Bernat Klein, is timber-frame and,
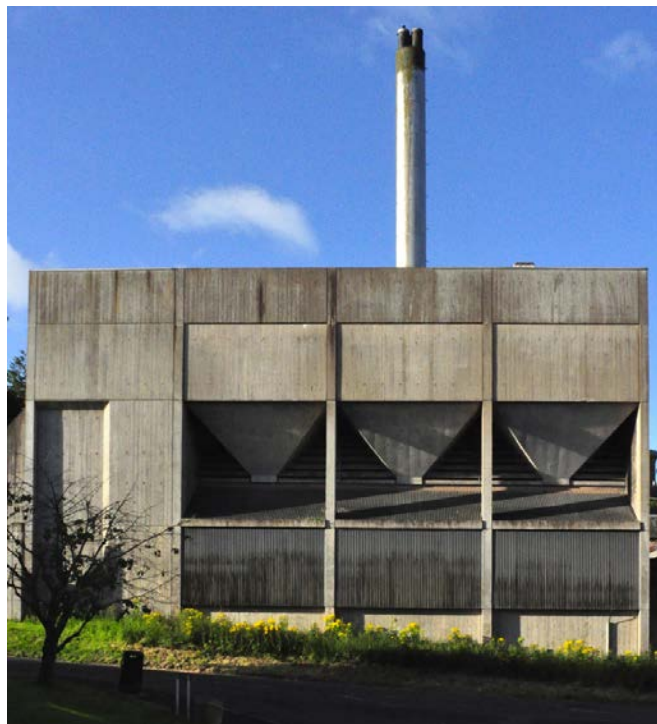
Dingleton Hospital Boilerhouse, Melrose, by Peter Womersley (1977). Photo: Neil Jackson

in its American influence, quite unlike anything then seen in Scotland. The Galashiels Fairydean stadium (1962-4, listed Category A) shows expressionist virtuosity in reinforced concrete while the Roxburgh County Offices (1961, 1966-8) at Newtown St Boswells transport a traditional Italianate civic centre, complete with campanile and piazza, to the Mairches. The Kelso Group Practice consulting rooms (1965-7), a cluster of harled pods around a central atrium, was the nearest concession Womersley ever made to the Scottish vernacular while the Klein Studio (1969-72, listed Category A) near Selkirk and the Dingleton Boilerhouse (1977, listed Category B) at Melrose, both Brutalist in expression, are as unexpected and arresting as anything found in the Borders. The Scottish Borders had for centuries been the bad-lands, circumvented by travellers and alien to city folk. Here Womersley could lose himself and create a personal, challenging architecture which only in the remote, peripheral context of the Borders could have been effected.

Neil Jackson is an architect, architectural historian and Professor Emeritus of Architecture at the University of Liverpool. He was President of the SAHGB in 2017-21. He has published widely on 19th and 20th-century British, American and Japanese architecture and is currently completing a book on the architect Peter Womersley.

Maria Kouvari
Bordering through Care: Architectures for Children in the Postwar Northern Greek Borderscape

This thesis explores the intersection of child welfare architecture and nation-building politics in Northern Greece during and after the Greek Civil War (1944—1949). The then Queen of Greece, Frederica, who served as one of the leading proponents of an orderly anti-communist and anti-Slav ideology of Greek nationalism, was particularly concerned with the fate of the children of the war-torn villages in the Northern Greek provinces—the main battlefield of the war, threatened with potential annexation to communist Yugoslavia. 1947

Historical map depicting the child welfare campaign conducted by the Queen's Fund during the years 1947-1965. The children's camps are depicted with red triangles and the children's homes with black symbols. Source: Royal Welfare Fund, "I Vasilikí Prónia kai to Érgo Tis (The Royal Welfare Fund and Its Work)", 1965, pamphlet, Collection of the National Library of Greece, Athens

witnessed the establishment of the Queen's Fund—an ad hoc institution lying halfway between the established royal charities and state welfare—for the care and education of the war-affected children. The royal child welfare campaign operated 54 children's camps for the resettlement of children during the conflict and 236 children's homes for their postwar repatriation and education (fig. 1). Besides their humanitarian purpose, these institutions served an ideological agenda and contributed to the formation of national identity in Northern Greece. These child welfare institutions are understood to have been formative spaces for youth reform, a direct result of their political role within the Greek borderland in the frame of the Greek Civil War, the Macedonian Question, and the Cold War. The objective is to reveal the agency of architecture through its spatial bordering practices in demarcating Greek territory and to offer an insight into how borders are produced, controlled, and maintained.

Maria Kouvari is a Swiss-based architect and independent researcher. She studied architecture at ETH Zurich and the University of Patras, Greece. She is currently an associate architect at Itten+Brechbühl in Bern, and a research collaborator at the Digital Archive of Greek Female Architects of the Greek Architects Association.

Cesar Lopez

The Overlooked Sites of Citizenry Exclusions

The United States-Mexico Border is one of the most contested regions of the Americas because it is not a static barrier. Instead, the border is a filtering system that attracts capital, material, and labor into a constant state of political alterity, positioning the actual site of the border where its collateral groups are shaped. While the architectural discipline engages in border issues by hinging ourselves to the most architectural subject in the border region—the height, materiality, and porosity of the border wall itself— we overlook the more potent border in regions beyond its limits. The United States-Mexico Border wall
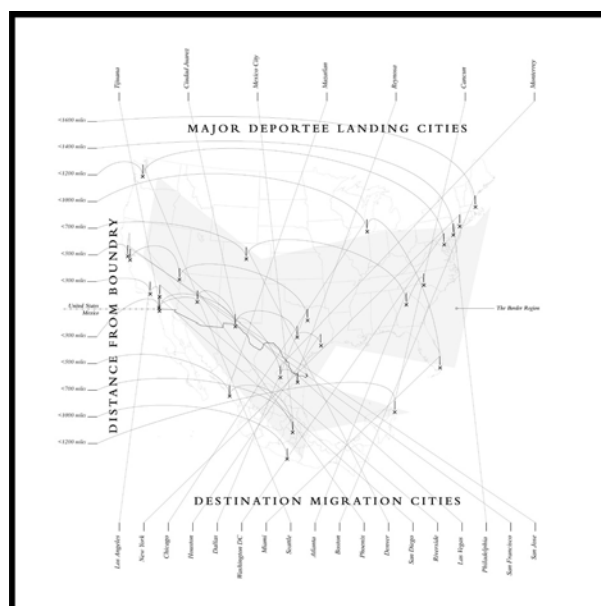
only symbolizes the boundary between the two nations. The architecture of the border can better be traced through the inclusion/exclusion dynamics masquerading as benign interiors or established cliches—from the bi-lingual and mono-lingual signages that choreograph mixed-status populations to the Department of Motor Vehicle that simulate subjectivity for routine procedures. These environments sit firmly outside our disciplinary interest because they're not necessarily governed by design but rather by spatial protocols that institutionalize the border as an architecture. By forgoing the illusion that economic and social precarity only resides at a border wall, fence, or barrier, this paper will trace the US-Mexico border as a series of typologies beyond the border and discuss ways their power can be redistributed. While there may be no way back from the robust security infrastructures that act as a border-support structure, there may still be time to identify latent interiors where the border public can practice citizenry.

Cesar Adrian Lopez is an Assistant Professor of Architecture at the University of New Mexico, School of Architecture + Planning. His mode of practice straddles design and research to explore the entanglements between architecture and territory and the politics that dictate them, ultimately representing marginalized populations and environments.

Savia Palate

Uneasy but Shared Heritage of Modern Ruins on the Divided Island of Cyprus

When Cyprus gained its independence in 1960 from the British rule, modern architecture was utilised as a symbol and an instrument of modernisation, resulting in a construction boom across the country. The abrupt division of the island following the invasion by Turkey in 1974 became a key moment in Cyprus' history and determined the future of some of these buildings that ended up in buffer zones, ghost towns, and other borderlands that currently fragment the island's territory. These buildings are still abandoned, and turned into ruins, comprising an endangered modern heritage that is inescapably entangled with ethnic controversies and political frictions. How can the insights of architectural history shed light on the potentiality of these buildings to serve as shared heritage between the two contested communities of the island given their location and, their

seemingly "second life" as ruins? As an encounter of modern architectural history and critical heritage studies, this paper contemplates an understanding the multi-faceted architectural histories of borderlands on the divided island of Cyprus by questioning the possibility of an archive of modern heritage in Cyprus that can be both a history and a counter-history through the development of 'U-SHer': an in-progress methodological tool that employs processes of crowdsourcing, collecting, and sharing with the purpose to unfold histories that have remained hidden or lost behind the buildings' present physical condition.

Savia Palate holds a PhD from the University of Cambridge, and she is currently the leading investigator of U-Sher; a research project that explores the relationship between architectural history and modern heritage on the divided island of Cyprus. The project is part of the Excellence Hubs – Horizon Europe programme, and it is funded by the Research and Innovation Foundation of Cyprus.

Lukas Pauer

Logistics Hubs, or: 'Menace of Immigration?' — Recent Checkpoints, Transit Corridors, and Power Projection as Filtrational Practice

This piece discusses the distinctively US American historical origins of 'filtrational practice', which refers to built objects that allow a community to control the flow of foreign people and goods in its borderlands, beyond its periphery or edge. To trace the conceptual evolution of this practice, this piece analyzes a series of site-specific cases of three particular building types; quarantine facilities, detention facilities, and prescreening facilities. In the nineteenth century, quarantine facilities cleared the way for the association of foreign people and goods with contagion, stigmatizing them as the cause of diseases and enforcing their ranking in a kind of hierarchy of desirability. A notion of socially engineerable personal purity through a lens of 'public hygiene' and health came to be associated with both elements of 'physical hygiene' as well as elements of 'racial hygiene'. In the twentieth century, prescreening facilities effectively blurred the
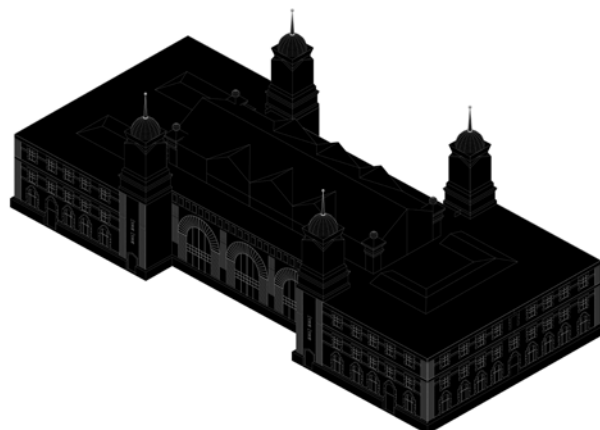
Axonometric Wireframe Silhouette Drawing of the Checkpoint of Ellis Island Inspection Center, NYC, © Lukas Pauer (Vertical Geopolitics Lab)

divide between the inside and outside of national space. Under effective US control but not within integral US territory, prescreening facilities have been established as spaces in which US jurisdiction is both selectively contracted as well as expanded in order to prescreen refugees as well as preclear travelers and cargo, extrajudicially. Ultimately, tracing a shift in the US American approach to filtrational practice, this piece reveals how the US has projected its power further out on the high seas and into foreign polities, often literally 'offshore', effectively externalizing its screening procedures.

Lukas Pauer is a licensed architect, urbanist, educator, and the Founding Director of the Vertical Geopolitics Lab, an investigative practice and think-tank dedicated to exposing intangible systems and hidden agendas within the built environment. At the University of Toronto, Lukas is an (Honorary) Adjunct Professor of Architecture. At the Architectural Association in London, Lukas has pursued a PhD AD on political imaginaries in architectural and urban design history with a focus on how imperial-colonial expansion has been performed architecturally throughout history. He holds an MAUD from Harvard University and an MSc Arch from ETH Zürich. Among numerous international recognitions, Lukas has been selected as Ambassadorial Scholar by the Rotary Foundation, as Global Shaper by the World Economic Forum, and as Emerging Leader by the European Forum Alpbach — leadership programs committed to change-making impact within local communities.

Robert Proctor
'Both Homogeneous and Broken': Wales in Britain and the Paradox of the Severn Bridge

The Severn Bridge and its smaller partner the Wye Bridge, while achieving the closer integration of Wales into Britain desired by mid-twentieth-century politicians, also created a problematic liminal moment of distinction between Wales and England, a perceptual border, not previously visible. Proposed in the 1930s, planned in the 1940s,

redesigned in the 1950s and built in the 1960s, the bridge closely tracked the rise of 'spatial Keynesianism' in the midcentury nationally-planned welfare state. As a key component of the motorway network, it brought the south Wales Development Area, with its basic industries of coal, steel and oil and its fertile ground for diversification, into closer commerce with England, helping to accelerate trade and capital accumulation while promoting the centrifugal dispersal of new industries in the interests of full employment. Jointly designed by engineers Mott, Hay and Anderson with Freeman Fox and Partners and Welsh architect Sir Percy Thomas, the smooth modernity of the two grey steel bridges slung across the estuary emphasised their relationship to the national road system and industry. Tensions between this British modernity and the desire for a romantic expression of Welsh distinction at the border played out over aspects of the bridges' design and construction, largely resolved from London in favour of national uniformity. Nevertheless as the bridges' surroundings were carefully contrived to give dramatic views, the perception of a border threshold was heightened, exemplifying Henri Lefebvre's notion of 'the paradox of a space both homogeneous and broken'.

Dr Robert Proctor is Senior Lecturer in Architectural History & Theory at the University of Bath and is completing a book on the architecture of Sir Percy Thomas with funding from the British Academy, Leverhulme Trust and Paul Mellon Centre. He has written widely on twentieth-century British architecture, especially churches.

Alex Seo

Building Islands on Land: Architecture of Frontier Villages in the South Korean Borderlands

The inter-Korean border is often considered to be purely a politico-militaristic problem which renders the space of the border static, homogeneous, and empty of human

Yugok-ri Unification Village shortly after its completion in 1973. ROK National Archives

habitation. However, a closer examination reveals a highly dynamic border full of discrepancies which is, in fact, inhabited by people from both sides of North and South Korea. The 65 years of military division has, despite the ongoing hostility, spawned distinctive forms of architecture and village planning in the South Korean borderlands called the frontier village. Constructed within visible proximity from North Korea, the frontier villages have become an image of the state, portraying South Korea's political aspirations across the length of its border. This research will examine the ways how the frontier village was used a spatial instrument by the state and, at the same time, by the villagers as a critical instrument to achieve, administer and negotiate territorial outcomes following the Korean War. On the one hand, it will explore how the state used the frontier village to facilitate political objectives in order to secure territorial control over the no-man's land, and, on the other, how the villagers used it as a platform for their struggle against the authoritarian vision by developing, augmenting, and enhancing their houses and spaces around them in their everyday life.

Dr Alex Young Il Seo is a Lecturer in the School of Architecture at the University of Technology Sydney (UTS) and a Research Fellow in the Centre for Urban Conflicts Research (UCR) at the University of Cambridge. He holds a PhD in Architecture from the University of Cambridge.

Wenjie Su
Towers of longing: The Whampoa pagodas and Sino-Western mercantile encounters during eighteenth to early nineteenth century

When the "Canton System" (1759-1842) governed trades between Qing China and Western merchants, Western vessels were required to anchor at a small waterway eighteen kilometers downriver from Canton called Whampoa. Journals kept by European and American mercantile travelers frequently described how two nine-storey octagonal pagodas served as beacons and announced their arrival at Whampoa. Some journal pages were further adorned with elaborate drawings, which fashioned these two modest pagodas into monumental towers that guarded the vastly inaccessible land behind them. Also portrayed were Western vessels packed in the narrow waterway. While supercargoes may proceed upriver to Canton by ferries after custom inspection, most seamen were confined in this cultural grey zone. For them, the sight of these two pagodas symbolized months of floating life entangled with crimes, protests, indulgence, and diseases. Anecdotes recorded in ship logs revealed the pagodas were expected to function as a site of oath when controversies emerged. The Whampoa pagodas did not remain in the borderland but also traveled to the West. While William Chambers tried to evoke the famous porcelain pagoda in Nanjing, the more direct source of his Kew pagoda (1762) might be Whampoa pagodas, which must have been ingrained in his mind after two voyages to Canton as a Swedish East India Company employer. Meanwhile, the

numerous pagoda models brought home by merchants responded to the broader Western fascination for this distinctively Chinese structure, but also encapsulated the merchants' memories of longing—for prosperity, for re-departure, and for the unreachable land—while at the insurmountable gateway.

Wenjie Su is a PhD candidate in Art History at Princeton University (MA, 2018). She holds the Samuel H. Kress pre-doctoral fellowship at the Courtauld Institute of Art (2021-2023). Wenjie's dissertation explores the early modern global transmission of mechanical clocks and cross-cultural dialogues on the conceptions of time and cosmogony.

Hakan Ünay
The Relationship between Policies on the Border and the Architecture of the Border: The Case of the Turkey-Syria Border

Borders become the main venues in the policies of states, especially in the 21st century. Policies open the border fortifications and the architecture of the border to discussion simultaneously. This proposal discusses that border policy and the architecture of the border progress in parallel, over the Turkey-Syria border. The Turkish-Syrian border has been surrounded by walls, especially in the last decade, due to mass migrations and terrorist activities. However, the wall built along the borderline cannot be explained by the last decade alone. Because the policies implemented by both states on this border since the 1950s have shaped the architecture of the border. While the socio-economic structure of the region made the transitions between the two countries almost free before 1950, the architecture of the border began to harden with the developments and state policies after it. Due to terrorism, smuggling, and irregular entries, first of all, the borders were fenced off. Afterward, most of the border area was mined. The exacerbation of the problems also hardened the policies of the states and militarization on the borderline increased. The last link of this process was the closure of almost the entire borderline with concrete walls, watchtowers, military patrols, and technological equipment. Therefore, the architecture of the border was shaped in parallel with the implemented state policies.

Hakan Ünay is a researcher at the Migration Research Foundation, one of the NGOs operating in Turkey. He is also a doctoral student at Gaziantep University and an active member of the Association for Borderland Studies. His studies focuses on the migration and border policies of states.