



War in the Present Time. Architecture and Visual Arts

Considering the Paradox of Representations

Considering the Issues of Reconstruction

MARCH 15, 2023

école nationale supérieure d'architecture de paris-belleville



Program

- 9 am Opening
- 9:15 am Welcome remarks
François Brouat, director of Énsa-PB
Cristiana Mazzoni, director of UMR AUSser
Anne-Charlotte Depincé and Élisabeth Essaïan, teachers,
researchers and organisers of the seminar
- 9:30 am Morning panel introduction
Élisabeth Essaïan
- Architecture Panel**
- Moderator: Pierre Chabard
- 9:45 am Ievgeniia Gubkina
It's The End of The World as We Know it (And I Feel Fine)
- 10:10 am Oleg Drozdov
Considering the After-War
- 10:35 am Break
- 10:50 am Iryna Matsevko
*Postcolonial not Decolonized: (Post)War Challenges in
Approaching Soviet Heritage in Ukraine*
- 11:15 am Philippe Prost
Forms and Geometries of Memory
- 11:40-12:40 am discussion

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amphithéâtre Huet

- 2 pm Afternoon panel introduction
Anne-Charlotte Depincé
- Visual Art Panel**
- Moderator: Annette Becker
- 2:10 pm Arno Gisinger
Memories of memories
- 2:35 pm Najah Albukäi
Experiences of War and Reconstruction through Migration
- 3 pm Svitlana Biedarieva
Ukraine's Wartime Art: Postcoloniality/ Decoloniality in Focus
- 3:25 pm Emeric Lhuisset
*How to show contemporary conflicts: from post-documentary to
the amateur image*
- 3:50-4:50 pm discussion
- 4:50 pm Break
- 6:30-8:30 pm **Round Table**
Welcome: Michèle Zaoui, Architecture and Public Space Advisor,
Office of the Mayor of Paris
moderated by Anne-Charlotte Depincé and Élisabeth Essaïan
with: Annette Becker, Jean-Louis Cohen, Oleg Drozdov,
Anne Lacaton, Émeric Lhuisset and Philippe Prost

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Considering the Issues of Reconstruction

Since the invasion of Ukraine by Russia on February 24, 2022, the future of the country and its inhabitants is at the center of attention. Despite the war having started in 2014, Ukraine was not subject to the same mobilization of the international community. The support and concrete aid already provided testify to the awareness of the fragility of peace and democratic regimes, of which, until now, the European Union and NATO believed themselves to be guarantors. In fact, none of the previous conflicts, whether it be post-Soviet Russia's military interventions in Chechnya (1996; 1999-2000), Georgia (2008) or Syria (2015), despite the similar modus operandi, or the older example of the Balkan War (1991-2001), has generated such an awareness. The scale and nature of the abuses and destruction committed by the Russian army revives more distant memories, those of the Second World War, where «genocidal violence was [also] accompanied by urbicidal destruction.”¹

This tragedy, which is taking place at the gates of Europe, has also had the consequence of making the international public discover Ukrainian artistic culture, both contemporary and past, which until then had been observed only through the prism of the history of Russia and the USSR.

Colloquiums, cultural forums², exhibitions, and the opening of collections have followed one another over the past year, including, in Paris, the major exhibition devoted to the artist Boris Mikhailov at the Maison Européenne de la Photographie³ or the new rooms of the Ukrainian art scene opened at the Centre Georges Pompidou⁴.

The involvement of architects wasn't long in coming either. Thus, barely two months after the beginning of the invasion, the mayor of Kharkiv, Ihor Terekhov, invited Sir Norman Foster to propose a master plan. This choice did not fail to provoke immediate criticism from local architects⁵. These criticisms concern the haste of the response, the absence of sufficient consultation with Ukrainian architects, the failure to take into account the regional dimension of the reconstruction, and the relevance of an approach based on the elaboration of a master plan - a vision and practice of urban planning inherited from the twentieth century, applied to a twenty-first century reality.

Since then, several international conferences have been held in various European cities, including the one in Paris on December 13 and 14, 22⁶ which have specified the nature of the aid to be provided for the country's reconstruction and the participation of companies, particularly French companies, in this reconstruction. While these discussions focused primarily on the technical and financial aspects of this new «Marshall Plan», in which the infrastructure reconstruction is, unsurprisingly, the main priority, the hyper-connected city technological model can be seen in the background, extending the direction already taken by Ukraine before the war.

The primary ambition of this event, which will take the form of a study day and a round table, is to provide a forum for debate and a time for reflection, by making visible the many questions raised by the war, its representations and reconstruction projects, in order to bring out answers, based on historical and contemporary examples.

In particular, the paradox between the violence of destruction and its perception as a potential for the creation of new projects by architects, urban planners, companies and investors called upon to rebuild the country will be examined; as well as the tensions between the urgent need to shelter and rebuild infrastructure, and the need for a long period of reflection to

bring out a concerted vision of territorial planning; the difficulties of memorial choices and their formal expressions; the mobilization of the models and values they convey, whether it is the affirmation of national identities, universal and democratic values, the updating of military protection tools, or the consideration of climate change.

A large place will be given to artists and their views on this conflict and on wars in general.

If Western art scenes were interested in war more generally in its transmission and its memorial dimension in periods of peace, current wars reconfigure our representations of conflicts. What new forms provoke the sense of living history in the present and the need to portray war as urgent?

Between reality and fiction, the nature and conditions of our representations will be particularly questioned: the place and limits of documentary photography and archive images; the way digital technologies shape war images and the impact of the aesthetics of this capture; the staging and storytelling; how the Ukrainian art scene puts post-colonial notions into perspective in its productions; etc.

In this time of debate on the traces of war, violence and destruction in the reconstruction of Ukraine, the contribution of artists, architects and historians will make it possible to question the stakes and the possibilities in the works but also in the practiced spaces and the physical strata of the city before the choices of projects of reconstruction stabilize but also mask the previous assumptions. It will question the future of the tangible and intangible heritage of Ukraine in the particular context of destruction; it will question the memorial choices that are made in the reconstruction to come, and in particular the future of the particular heritage resulting from the modern movement, but also, more broadly, from the Russian and Soviet colonial heritage.

The multiple questions raised by the current reconstruction projects question with particular acuity the models, their vectors and actors of circulation, as well as the practices and processes of transformation of the built and landscape framework in a context of crisis. The ambition of this study day is to produce, from now on, a fruitful reflection through the articulation between the different visual and architectural productions and the mental representations.

1. Linda Kinstler, « Architects Plan a city for the future in Ukraine while bombs still fall », The New York Times Magazine, novembre 7, 2022.

2. The Réunion des Musées Métropolitains Rouen Normandie (RMM) and the Institut national d'histoire de l'art (INHA) have initiated the « forum culturel pour faire vivre la culture et le patrimoine ukrainiens menacés », held in Paris from March 9 to June 29, 2022, in Rouen and Paris.

3. Boris Mikhaïlov. *Le journal ukrainien*, retrospective exhibition presented at the MEP from 09.07.2022 to 01.15.2022.

4. The exhibition *Ukraine. Une donation contemporaine* presents works of arts from 1950 to 2010, that joined the collection of the Musée national d'art moderne thanks to the initiative of the Ukrainian Club of Contemporary Art Collectors. On March 9, 2022, a special meeting *En solidarité avec l'Ukraine*, was held at the Centre Georges Pompidou, gathering several Ukrainian artists and curators.

5. Reservations expressed by Ukrainian architect Slava Balbek. Moreover, the urban planner Harris Pilpas, reminded the example of his hometown of Sarajevo and the failure of his reconstruction plan.

6. The conference on Ukraine's recovery was held in Lugano in July 2022 as part of the German Marshall Fund (GMF), followed by the Berlin conference on 25 October; on 28 November, Brussels hosted an Investment Forum for the reconstruction of Kiev; and Paris the "Bilateral Conference for the Resilience and Reconstruction of Ukraine" on 13 and 14 December 2022.

Biographies:

Syrian-born artist, **Najah Albukaï** was a professor of drawing at the International University of Science and Technology in Damascus. He was 41 years old when he took up the cause of the Syrian revolution. Arrested three times, in 2011, 2012 and 2014, he survived two periods of imprisonment, one month in 2012, and one year in 2014-2015. He has continued to bear witness in his drawings since he was able to go into exile. A refugee in France since 2015, he is developing a work of prints in different workshops, based on drawings from his experience in Syrian prisons. He was a resident at the *Casa de Velazquez* in Madrid in 2021 and 2022.

Last publications on his work: *Tous témoins, Dessins de prison, Syrie, octobre 2015 - juin 2020*, Farouk Mardam-Bey (ed.), Actes Sud (2021); *Najah Albukaï - Graver la mémoire*, Denis Lafay, Laurence Bertrand-Dorléac and Boris Cyrulnik, El viso (2023).

Annette Becker is Professor Emeritus of History at the University of Paris-Nanterre. Her research focuses on the wars and genocides of the 20th and 21st centuries, their memories and their forgetting, as well as on artists, writers and intellectuals at war and on history museums where the stories of violence and mass crimes are staged or their traces are sometimes instrumentalized by memorial tourism or Dark Tourism. Annette Becker is one of the founders of the Historial de la Grande Guerre in Péronne and of the historical exhibition layout of the Mémorial de la Shoah in Paris. She is administrator of the Musée National des Invalides and chairs its scientific committee.

Latest books published: *Voir la Grande Guerre, un autre récit, 1914-2014*, Armand-Colin (2014); *Messagers du désastre, Raphaël Lemkin, Jan Karski et les génocides*, Fayard (2018); *Messengers of Disaster, Raphaël Lemkin, Jan Karski and Twentieth-Century Genocides*, The University of Wisconsin Press (2021); *L'Immontrable ? Des guerres et des violences extrêmes dans l'art et la littérature*, Créaphis (2021); *Arrachés. Otto Freundlich, Pierre Ignace, et 54 Rafles de Reillanne, 1939-1944*, Gallimard (2023 - To be published); *Andrea Brazzoduro, Ken Daimaru and Fabien Théofilakis (ed.), Faire l'histoire des violences en guerre, Annette Becker, un engagement*, Créaphis-editions (2021).

Svitlana Biedariva is an art historian, curator, and artist. Her current research focus is contemporary Ukrainian art, decoloniality, and Russia's ongoing war against Ukraine. She also works on selected topics in Eastern European and Latin American art. She holds a PhD in History of Art from the Courtauld Institute of Art, University of London. She is the editor of *Contemporary Ukrainian and Baltic Art: Political and Social Perspectives, 1991-2021* (2021) and co-editor (with Hanna Deikun) of *At the Front Line. Ukrainian Art, 2013-2019* (2020).

In 2019-20, she curated the exhibition *At the Front Line: Ukrainian Art, 2013-2019* in Mexico and Canada. She has published critical texts on Ukrainian art in such academic and media outlets as *October*, *ArtMargins Online*, *post at MoMA*, *Revue Critique d'Art*, *Burlington Contemporary*, *Financial Times*, and *The Art Newspaper*, among others. In 2022, she has been selected as the CEC ArtsLink International Fellow (in collaboration with the University of Kansas) and the Non-Resident Visiting Fellow at the Institute for European, Russian, and Eurasian Studies at the George Washington University. Currently, she works on a monograph *Ambicoloniality and War: The Ukrainian-Russian Case*, Palgrave Macmillan (2023, forthcoming).

Pierre Chabard is an architect, historian and architectural critic. Author of a thesis on the urban exhibitions of Patrick Geddes, he is a lecturer at the École nationale supérieure d'architecture de Paris La-Villette and works, within the Ahttep research team (Umr Cnrs n°3329 AUSser), on a social and cultural history of contemporary architecture through the prism of its mediation. A contributor to several architecture journals (*d'A*, *A10 A+*, *Abitare*, *Log*, *AA Files*, etc.) and art journals (*L'Art même*, *Critique d'art*, *Cahiers du Mnam*), he was a member of the editorial board of the journal *Le Visiteur* (2001-2003), before co-founding *Criticat*, which he co-hosted between 2007 and 2018. He has been the director of Éditions de la Villette since October 2019. His publications include *Charles Vandenhove, maître d'œuvres* (2010), *La Défense: Architecture/politics, history/territory* (2 vols., 2012), *Raisons d'écrire. Books by Architects 1945-1999* (2013), *Yours Critically* (2016), *Representing: objects, tools, processes* (2020).

Jean-Louis Cohen is an architect and historian. He is, since 1994, Sheldon H. Solow Professor in the History of Architecture at the Institute of Fine Arts, New York University, and was a visiting professor at the Collège de France from 2014 to 2021. Among his more than forty published works are *Frank Gehry. Catalog Raisoné of the Drawings. Vol. 1, 1954-1978* (2020); *Building a New World, the amerikanizm in Russian Architecture* (2020); *Le Corbusier: An Atlas of Modern Landscapes* (2013); *Interférences / Interferenzen: architecture, Allemagne, France 1800-2000* (2013, with Hartmut Frank); *Architecture in the Future since 1889* (2012); *Architecture in Uniform* (2011); *Casablanca, myths and figures of an urban adventure* (1998, with Monique Eleb). He has designed several exhibitions, including *Le Corbusier, an Atlas of Modern Landscapes* at MoMA in New York (2013); *Scenes of Future Life, Architecture in Uniform and Building a New World*, at the Canadian Centre for Architecture in Montreal (1995, 2011 and 2019); *Interférences*, at the MAMC in Strasbourg (2013) and *Une architecture de l'engagement: l'AUA (1960-1985)*, at the Cité de l'architecture et du patrimoine (2016). In 2014, he curated the French pavilion at the Venice Architecture Biennial.

Anne-Charlotte Depincé is a painter. She graduated from the Beaux-arts de Marseille in 2004 and is a lecturer in visual arts at the Énsa de Paris–Belleville. Her artistic work, present in public and private collections, develops a painting of the covering which recomposes the relations of the painted images to the real and to the memory. PhD student in visual arts (PTAC - University of Rennes 2) and in contemporary history (HAR - University of Paris Nanterre), her research focuses on the figuration of the pattern of war in contemporary painting: Pictorial research on the modes of figuration and historical and cultural research on our relationship to war in this early twenty-first century, the work in the studio is thus linked to the study of the current pictorial scene (painters of the contemporary scene, painters in the armies and painters that are refugees in France), its processes of figuration of wars, whether transmitted (the wars of the twentieth century) or post 9/11.

Oleg Drozdov is an architect, urban planner, artist and teacher. In 1997, he founded the architectural firm *Drozdov&Partners*. In 2017, he founded the Kharkiv School of Architecture and teaches there. KHSa is the first private and independent architecture school in Ukraine.

His best-known projects are the VG Horse Club, several shopping centres and apartment buildings - all in Kharkiv - as well as houses throughout Ukraine and the Café Tres in Montreux, Switzerland. The na Podoli theatre in Kiev has sparked intense debate over the insertion of a modern building into the historical urban fabric.

In 2022, together with Fulco Treffers, he founded the *Ro3kvit Urban Coalition for Ukraine*, which is developing a methodology for the reconstruction of Ukraine. He was curator of the exhibition projects *Monisto*, Rotterdam Biennial (2005); *Patiologie* (2006); *Circonstances*, Moscow architectural Biennial (2012). An expert from the European Commission and twice nominated (2019, 2021) for the EU Mies van der Rohe Prize for the na Podoli Theatre and for the Sense Dental Clinic and VG Horse Club projects, he is co-author of *Conversations about Architecture* (2022).

Élisabeth Essaïan is an architect (1996), doctor of architecture (2006), lecturer in TPCA at the Énsa de Paris–Belleville and researcher at the IPRAUS/UMR AUSser 3329 laboratory. After a diploma, and then an exhibition, devoted to the conflicts and memorial forms of the martyred village of Oradour-sur-Glane, her research work has long focused on the Soviet architecture and urbanism of the Stalinist period. Her thesis (2006), awarded the Prix de la thèse, resulted in the book *Le prolétariat ne se promène pas nu. Moscou en projets* (Parenthèses, 2021).

She co-directs, with Laetitia Overney and Stéphanie Dadour, the research program *Rendre visible les précarités urbaines. À l'école des situations «informelles»* which led to the creation of the platform *Architecture et précarités* and is preparing an HDR on the representation of the void in architectural plans.

Arno Gisinger was born in Austria. He lives and works in Paris. After studying history and German philology in Austria, he graduated from the École nationale supérieure de la photographie in Arles. This double training led him to work on the relationship between memory, history and photographic representations. In the mid-1990s he began to develop a singular artistic practice that links photography and historiography in the form of investigations. Several of his works deal with exile, war, spoliation or the Shoah and attempt to expand the notion of so-called «documentary» practices.

Arno Gisinger's practice challenges the representation of the past and questions the status of photographic images. He conducts theoretical research on questions related to the writing of history and the theorization of contemporary image practices. In a transversal approach, he regularly collaborates with researchers from other disciplines, thus creating a dialogue between art and human sciences. His recent work is marked by a reflection on the architectural, institutional and political dimensions of images.

Arno Gisinger is a teacher-researcher at the University of Paris 8 in Saint-Denis and is attached to the AIAC / EPHA research laboratory.

Ievgeniia Gubkina is an architectural historian, visiting scholar at UCL - London's Global University (2022-2023), and co-founder (since 2014) of the NGO *Urban Forms Center*. Her work focuses on 20th century architecture and urbanism in Ukraine, as well as a multidisciplinary approach to heritage studies. She is the author of the books *Slavutych: Architectural Guide* (2015) and *Soviet Modernism. Brutalism. Post-Modernism. Buildings and Structures in Ukraine 1955-1991* (2019). In 2020-2021, she curated *Encyclopedia of Ukrainian Architecture*, an online multimedia project intersecting architecture, history, criticism, film and visual arts. She has organized and participated in numerous events to promote and explore modernist heritage, including participation in the documentary «Bauhaus Imaginista Project» (2018, Kharkiv, Ukraine, Rotterdam, Netherlands) and co-organization of the first two international conferences «Modernistki. Violence in Architecture and Urban Space» (2017, 2016). She regularly participates in scientific seminars and conferences, including «Claiming Spaces. Feminist Perspectives in Architecture and Spatial Design» (Vienna, 2019), «30 Years after 1989: Legacies of Post-Socialism» (Berlin, 2019), «One Stone On Another» (Rotterdam, 2018), etc.

Anne Lacaton is an architect graduated in 1980 of the École nationale supérieure d'architecture de Bordeaux. She founded the Lacaton et Vassal agency in 1987 in association with Jean-Philippe Vassal.

The Latapie house, which they built in 1993, in Floriac, Gironde, as well as their first projects at the University of Grenoble, appear as laboratories of their architectural convictions. From their first works, they have made a name for themselves by using techniques from industry or agriculture, both minimal and economical, their architecture avoids any monumentalism and values an «aesthetic of the essential». The approach of Anne Lacaton and Jean-Philippe Vassal is based on a constant preoccupation with the quality of use and on the certainty that it is necessary to invent new living spaces, more open and more spacious; the standards in housing, half a century old and still in use, absolutely do not answer any more to the needs and the contemporary way of life. To achieve these objectives of space and comfort, by producing generous architectures offering the greatest capacity of use and appropriation, Anne-Lacaton and Jean-Philippe Vassal are attentive to the context, the general economy of the project and the optimization of the constructive systems.

They received the Grand Prix national de l'architecture Jeune Talent from the Ministry of Culture in 1999, were awarded the Grand Prix national de l'architecture in 2008, and were awarded the Pritzker Prize in 2021.

Emeric Lhuisset has a degree in art (École des Beaux-Arts de Paris) and in geopolitics (École Normale Supérieure Ulm / Université Paris 1 Panthéon-Sorbonne).

His work has been shown in numerous exhibitions, including the Tate Modern (UK), the Centre Pompidou (FR), the Museum Folkwang (DE), the Institut du Monde Arabe (FR), the Stedelijk Museum (NL), the Rencontres d'Arles (FR), the Sursock Museum (LB) and the Times Museum (CN).

He has won the British Journal of Photography International Photography Award, the BMW Residence for Photography and the Grand Prix Images Vevey - Leica Prize.

He has published with André Frère Editions and Paradox *Maydan - Hundred portraits* (2014), *Last water war* (2016), *Ukraine - Hundred hidden faces* (2022); with André Frère Editions and Al-Muthanna *L'autre rive* (2017); with Editions Trocadero *Quand les nuages parleront* (2019); with Filigranes Editions *Le bruit du silence* (2020) and with Editions de la Martinière *Percevoir, Emeric Lhuisset* (2023).

In parallel to his artistic practice, he teaches at Sciences Po on the theme of contemporary art and geopolitics.

Iryna Matsevko is a historian and deputy director of the Kharkiv School of Architecture, evacuated to Lviv in March 2022. Her teachings focus on the cultural and social contexts of architecture, heritage studies and urban practices. Her research focuses on the social and cultural history of Soviet Ukraine, urban history, and urban heritage and practices as a driver of sustainability in cities and communities. Practical experience

includes developing and managing public history projects on contested memories and inclusive approaches to heritage practices (intangible urban heritage in Ukraine, implementation of heritage practices, guiding principles of interpretation and management of cultural heritage, etc.). She was a member of the Lviv Synagogue Space Commemoration Project Team; Co-Director and Coordinator of the three-year project *ReHERIT: Common Responsibility for Shared Heritage* in Lviv and Ouman; designer of the methodology and content of urban walks on disputed heritage for guides in Lviv and Ouman; project manager for the marking of ten multicultural heritage sites in Ouman's public space; and editor and co-author of *Uman. (Un)known Stories of the City*, a collection of texts about Ouman's past, memory and heritage.

Philippe Prost is an architect, urban planner, graduate of the Chaillot School. He is Professor at the National Superior School of Architecture of Paris-Belleville and researcher at the IPRAUS laboratory.

After having devoted a decade to research, in 1991 he was called to work on the Citadel of Belle-Ile-en-Mer for an adventure that would last nearly 15 years. He realized the International Memorial of Notre Dame de Lorette, called *l'Anneau de la Mémoire* (the Ring of Memory), which was inaugurated by the President of the Republic on November 11, 2014, on the occasion of the centenary of the First World War. In 2017, he delivered the transformed site of the Monnaie de Paris, which opened to the public.

Winner of the RIBA International Award for Excellence from the Royal Institute of British architects in London and the Dedalo Minosse International Prize in Italy. In 2022, the Ministry of Culture awarded him the Grand Prix National de l'Architecture.

Author of numerous articles and books, including *Vauban, le style de l'intelligence*, *Une œuvre source pour l'architecture contemporaine*, Prix du livre d'Architecture de l'Académie d'Architecture in 2008 and *Par art et par nature, architectures de guerre* published by Les Édifiantes in 2019.

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école nationale supérieure d'architecture de paris-belleville
Amphithéâtre Huet, 60 bd de la Villette, 75019 Paris
15 mars 2023, 9h-20h30

- Free admission
- Recommended registrations: laguerreaupresent@paris-belleville.archi.fr
- Follow remotely:

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