INTERROGATING TRADITION

EPISTEMOLOGIES, FUNDAMENTALISMS, REGENERATION, AND PRACTICES

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enteenth century; Vilayiti Bagh was built in the early nineteenth century in a style derivative of Mughal tradition. Shalamar Bagh was a site of coronation (of Emperor Aurangzeb) and a rest stop for the imperial entourage on its journeys from Delhi to Lahore. Mahtab Bagh, or the moonlight garden, was built to view the Taj Mahal from across the river Yamuna. Vilayiti Bagh was built on the banks of the river Gomti by Ghazi-ud-din Haidar, Nawab of Avadh, and named after his European wife.

I analyze the three Islamic gardens as sites of specific courtly and aesthetic traditions that legitimized royal privilege and social hierarchy at the same time they were celebratory of the concept of otherworldly paradise. I trace the trajectory of their abandonment and restoration as heritage sites in the twenty-first century, and investigate the consequent changes in their form, use and meaning. I argue that these sites hold the potential for regenerated garden traditions that imply new discursive political and social practices. They legitimize the identity of the nation and its states, and create spaces for local community recreation, regional and global tourism.

TRADITION VERSUS REPRESENTATION
Julia Theodoraki-Patsi, Polymnia-Carolina Theodoraki, and Angelliki-Myrto Theodoraki

In all Mediterranean countries, architectural heritage stems from many historical influences that represent a diversity of Eastern and Western cultures and the dichotomy between Eastern and Western perception.

In Greece the term "post-traditional" in architecture, refers to several phases of architectural production in the last two hundred years. But it refers to a different period for each Greek region, according to the moment when they were linked to the contemporary Greek state. By contrast, "traditional architecture" refers to the particular architecture that each place inherited from before the constitution of the Greek state.

There are four phases recorded for the representation of post-traditional architecture. The presentation will distinguish these based on a differentiation of roof patterns used on islands in the eastern Aegean: 1) traditional — plain roof pattern; 2) search for identity — four-pitched roof pattern; 3) neoclassical — two-pitched roof pattern; and 4) hybridity — eclecticism.

In order to be "authentic," diverse, and deliverable to future generations, architectural heritage needs to have a concrete beginning, duration and end. In other words, it must include structures of the past with a particular identity that correspond to a historical period created by a dominant cognitive perception, and which can be protected and transmitted to future generations.

Recently, information-technology and communication systems have redefined the cognitive dichotomies between East and West. Greater cognitive diversity has been created by bringing users of these systems together with holders of unique cultural particularities (traditional architecture). In this meeting, the first group is seeking an escape from the isolation of modern technology; the second is using domestic architecture for its endogenous potential in tourism development. The consequence of this meeting is the structuring of a neotraditional architecture that uses representations of the past to revive the particularity of the architectural heritage of each place. Will this produce a new era? Or is it a deliberate "mise en scene," a process of simulacrum?

The above issues are examined in the architectural context of three islands in the eastern Aegean (Tylos, Symi and Chalki). Even though these lie in proximity to one another, they have developed divergent architectural representations.

GIVING RECONSTRUCTION A HISTORY: ARCHITECTURAL RENAISSANCE OF INVENTED TRADITION IN MODERN KOREA
Jong Hyun Lim

This paper will discuss South Korea's current boom in conjectural reconstructions of historic structures, houses, towns and folk villages as part of a larger emphasis on the "revival of tradition." Contemporary government-initiated reconstruction projects will be analyzed, with a focus on the concept of tradition as it is currently understood ("ethics of authenticity") in academic studies and professional fieldwork. In particular, the paper will explore socio-political approaches the South Korean government has used to stimulate public nostalgia for the past, the social reinterpretation of tradition, and the false impressions of the past created by political authorities.

By the late twentieth century, local South Korean authorities were actively engaged in conjectural reconstruction of folk houses, villages, historic towns, and urban districts, reflecting a political response to the accelerating loss of heritage during the last century. The recent era of rapid industrialization (1970s–1990s), in particular, resulted in a near total destruction of traditional and vernacular aspects of the South Korean built environment.

In terms of its meaning and interpretation, "tradition" has been used selectively to distinguish Korean national identity within the larger East Asian cultural sphere and to tap into public sympathy for a cultural authenticity that contrasts with Western cultural influences. However, tradition as a concept and methodology is ambiguous, allowing easy misinterpretation and misuse in describing the "spirit of the times" of contemporary Korea.

This trend has influenced not only the historic built environment, but also modern architectural designs in urban areas, where its intent has been to promote Korean cultural identity through traditionally inspired architecture and urban regeneration. Subjective or conjectural representations of tradition have, however, resulted in unreflective public acceptance of invented tradition. Under this cultural paradox and interpretative dichotomy, the physical aspects of tradition have been typologically simplified, morphologically transformed, and utilized as political strategies designed for locally based and locally driven economic development through heritage tourism.

This paper will carefully analyze the interrelationships between memory, tradition, and modern representation to suggest