



Eurovisions

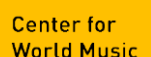
Elizabeth Ann Walder

University of Wales Trinity St David

Dr Liz Walder MA FRSA MCIPR is currently a Visiting Lecturer in the Swansea School of Architecture, Wales Institute of Science and Art at University of Wales Trinity St David (UWTSD). She is also Communications Lead, Impact & Engagement for CWIC (Construction Wales Innovation Centre) at UWTSD and an Ambassador for the university. Her PhD, about the Royal Gold Medal of the RIBA, was published in 2019.

“In every corner of the world”: unpacking the influence of the Eurovision Song Contest on the architecture of our cities, is a new piece of research in which Liz is opening the door on her two great loves: architecture (and design), and Eurovision.

Liz is published on the gender imbalance of recipients of major architectural awards and prizes (Going for Gold, 2018) and her work on the Women Architects of Wales (from the 1960s onwards) will be included in the Bloomsbury Global Encyclopedia of Women in Architecture, 1960 - 2015, forthcoming in 2024, as a 2-volume (hard copy) and digital work.





Eurovisions

Elizabeth Ann Walder

University of Wales Trinity St David

“In every corner of the world”: unpacking the influence of the Eurovision Song Contest on the architecture of our cities Established in 1956, the Eurovision Song Contest (ESC) is hosted in a range of cities across Europe, with a media reach of over 160 million viewers. Whilst much annual discussion takes place about the musical impact of the contest, there has been, to date, no single work which examines the history, context and analytical understanding of the ESC and its relationship to architecture.

Architecture remains a key part of the ESC, as it appears in three elements at each contest:

- The host venue
- The Eurovision “postcards”, organised by the host country
- The backdrop to the presentation of the votes

Hosting the ESC has influenced the development of a city, and Dublin, which has hosted the contest on six occasions is such an example to be considered in this paper. Furthermore, the postcards offer an opportunity to showcase the architecture of the host nation and this paper will consider an unconscious bias between a favourite artist/ song and an iconic building.

Often the jury representative will stand in front of an architectural backdrop when giving their scores. When giving the jury scores for Australia in 2016 and 2017, Lee Lin Chin had a backdrop of the Sydney Opera House, a building from which the architect resigned in 1966 after relations with the client broke down, and the engineer had to finish the job. Analysis of the backdrop buildings will be considered as part of this paper. This new research will draw together what is already known with analytical interpretation to provide a body of work detailing the architectural influence withing the contest.

