

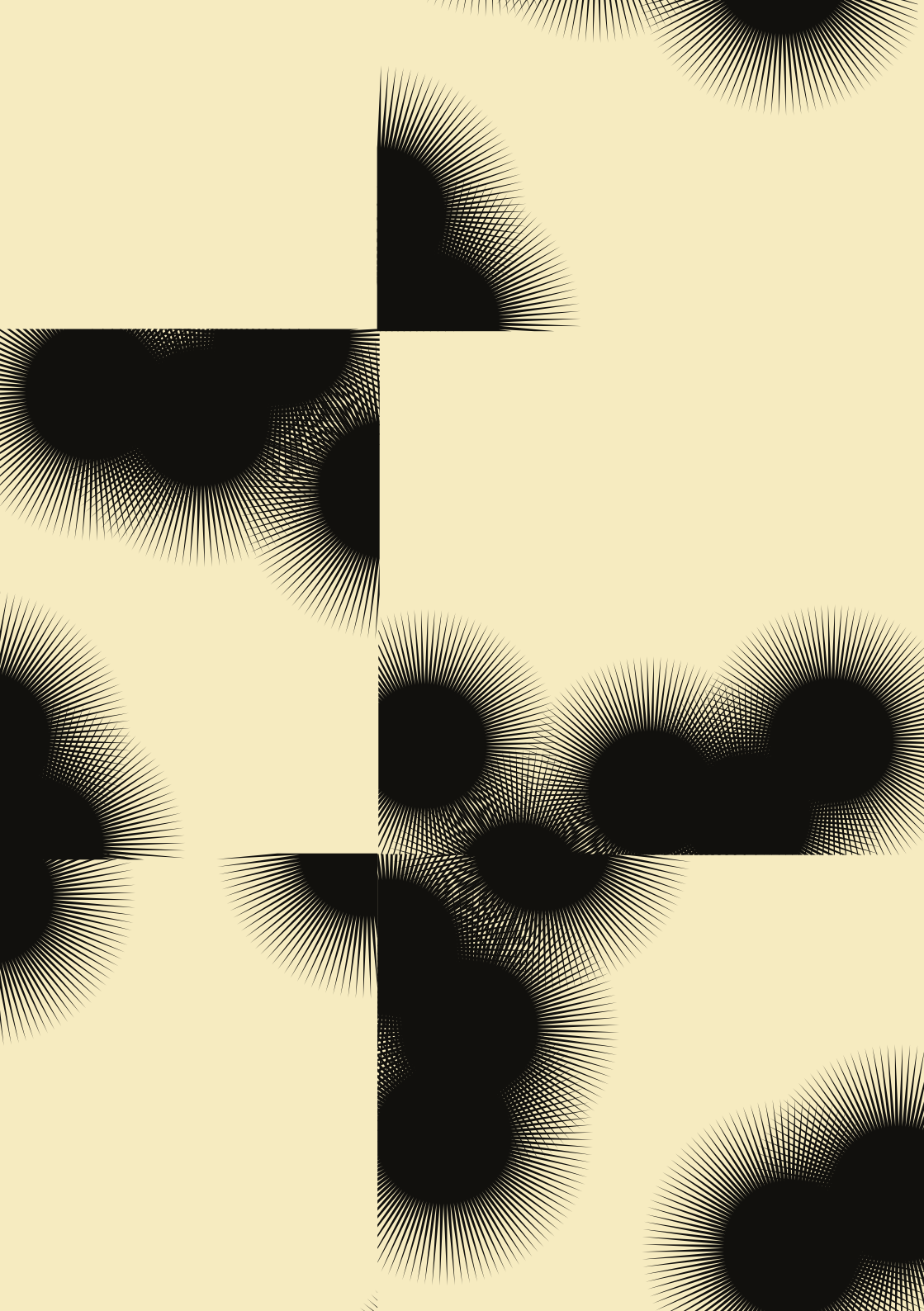
CONVERGENCES AND DIVERGENCES

16-18.11.2023

MODERNISM
BEYOND EAST
AND WEST

CONFERENCE

EXERCISING
/EASTERN/
MODERNITY



CONVERGENCES AND DIVERGENCES. MODERNISM BEYOND EAST AND WEST

EXERCISING /EASTERN/ MODERNITY CONFERENCE 16-18.11.2023

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The scientific conference organized on the 5th anniversary of the Exercising Modernity program addresses the issue of modernity and modernism – modernisms in the East and West, their convergences and divergences. From the very beginning of the Exercising Modernity program, we wanted to reflect anew on the legacy of modernity in the 20th century, which includes both the Central and Eastern European heritage – Polish, Ukrainian and Lithuanian – but also the outright classical experience and its symbols, such as Bauhaus and Le Corbusier. Our idea was to reflect on the light and dark sides of modernity, dreams of democracy, but also totalitarianisms and ideologies. What has always been the most important point of reference for the program is the history and re-reading of architecture, design, urban development and urban planning as the most practical dimension of the dream of modernity.

It has always been important for the curators of Exercising Modernity to situate the program within a broad spectrum of issues concerning a just and modern state and society, a well-designed world. After all, the material dimension of modernity and the design of everyday life begins with philosophical, socio-political reflection, and with reading modernity in such broad contexts as human rights or geopolitical change. It seems that it is precisely such a broad view, in which there is room for both a re-examination of the classics of modernism and modern architecture, as well as for a more pessimistic political and philosophical reflection on modernity, as in the case of the texts by Hannah Arendt or Zygmunt Bauman, that offers a chance for a more European reflection on modernity, as it unites Eastern and Western Europe, which has been deeply divided for so long.

Globally, the Bauhaus brand became synonymous with modernity, but in Poland, thinking about modernity was born quite independently of the Weimar school: as an interesting, original and politically important creative and social current. The process of reflecting on the various dimensions of modernity and modernism in the 1920s and 1930s, which originated from dreams of a better future, has created an interesting tension in our program between researching and discussing the past and reflecting on contemporary challenges – mainly in the context of Poland, Israel and Germany. Over the past five years of the Exercising Modernity program, including the Academy and its accompanying fellowship program, the world has experienced a pandemic and its consequences – those of health, social and economic impact. In 2020, tectonic movements began in eastern Europe: the 2020 Revolution of Dignity in Belarus, brutally suppressed by Lukashenko, Russia's launch of a full-scale war in Ukraine and the mass atrocities committed by the Russians against Ukrainians and, in recent weeks, the Hamas terrorist attack on Israel, characterized by inhumane cruelty. All of this has called into question our previous habits and dreams of inclusive, open societies. While we haven't abandoned the world of beautiful design and good architecture, we have returned to fundamental questions about values such as courage and heroism, freedom and peace, national community and loyalty. As Timothy Snyder writes: the future – which is always driven by modernity – will exist as long as there is a world of values, including the greatest of them all – freedom. However, before freedom takes the shape of a well-designed teacup, apartment or garden, sometimes, and today we can clearly see this, the highest price must be paid for it – that of human suffering.

The conference focuses on thinking about architecture, but reflection on these two experiences – the bright and dark face of modernity – will always inspire and complement each other. In the German capital at the Brandenburg Gate, Exercising Modernity brings East and West together in the hopes that reflection on the 20th and 21st centuries will help us rethink our modernity.

CONVERGENCES AND DIVERGENCES. MODERNISM BEYOND EAST AND WEST

The conference addresses the history of modern architecture from a horizontal and non-hierarchical perspective, overcoming outdated and simplistic categories such as East and West. It will focus not only on design and urban planning issues, but also on questions related to the transformation of societies, the exchange of ideas, the building of relationships between people or the struggle for a better future. The conference approaches architecture from a broader perspective – presenting it as a “seismograph” of the visionary and at the same time ambivalent experience of Modernism, which has much to say not only about the particular moment in history, but also about the present.

For too long, theoretical and political constructs have contributed to a territorial or thematic marginalization of Central and Eastern Europe in European architectural historiography. Instead, the conference encourages a closer look at the dynamics between and beyond the political, geographical and cultural borders of Europe in the 20th and 21st centuries. The aim is not only to analyze the differences, but also to write a history of connections in modern architecture, employing a range of scales and approaches: focusing on timeframes and milestones, exploring cities, regions and borders where histories and memories meet, as well as examining architecture from the perspective of individual stories – those behind biographies or those behind particular architectural objects and ideas of Modernism.

The conference brings together various perspectives and areas of expertise represented by researchers, architects, designers, architectural historians, urban activists and civic society actors. The main goal is to critically rethink the legacy of Modernism and its associated transformations in Central and Eastern Europe in the context of international relations, dependencies, influence and power. The conference builds on the five-year experience of the “Exercising Modernity” program – an interdisciplinary intellectual exchange on art and architecture in a broader sense, exploring how ideas of modernity were reflected in various social and political spheres – and is being organized by the Pilecki-Institut Berlin in cooperation with the initiative for a “European Triennial of Modernism (ETOM).”

**PROF. EM. DR.DR.H.C.
ÁKOS MORAVÁNSZKY**

ETH Zürich

**Shifting Grounds: Re-Mapping the
Historiography of Architectural
Modernism in Europe**

Since Nikolaus Pevsner's book *An Outline of European Architecture* (1942), the historiography of architectural modernism in Europe has been based on the assumption that the shared norms for the new aesthetic were produced by European culture. It is up to the individual historian to decide which European countries are the "producers" and which ones are the "recipients" of the system of norms, claimed Pevsner. Non-Western architecture has no normative power – he even described some of its representatives as "anti-rationalists."

While today we easily criticize such attempts to legitimize modern architecture with a historical genealogy as constructs, the contribution of East-Central European architects remains largely unrecognized. Architectural production in the Cold War period in those countries is generally seen as incompatible with the appreciation of individual creativity and authorship of the "masters" – a position that is still present in Western history writing. To re-map the historiography of modern architecture means to challenge such entrenched tropes. The talk will trace recent attempts to revise the myth of the "Iron Curtain," focusing on collaboration and the exchange of ideas.

Ákos Moravánszky is Professor Emeritus of the Theory of Architecture, ETH Zurich, Institut gta (History and Theory of Architecture), where he has taught since 1996. Born 1950 in Hungary, he is a graduate of the Budapest Technical University. After practicing as an architect, he received his doctorate at the Vienna Technical University and was appointed Editor-in-Chief of the leading architectural journal of Hungary, "Magyar Építőművészet." He was Guest Researcher at the Zentralinstitut für Kunstgeschichte in Munich (1986–1988) as an Alexander-von-Humboldt Fellow, Research Associate at the Getty Center in Santa Monica, California (1989–1991) and Visiting Professor at the MIT (1991–1996). He is Visiting Professor at the University of Navarra, Pamplona, and has an honorary doctorate from the Budapest Technical University. His main fields of research are the history of Central European architecture and materiality of architecture.



PROF. DR. HENRIETA MORAVČÍKOVÁ

Slovak Technical University in
Bratislava, Slovak Academy of Science,
Docomomo Slovakia

Tests of Perspective: Architectural Histories of a Vague Country

The fall of the Iron Curtain in 1989 fundamentally influenced the reflection and interpretation of the development of the architectural debate not only in Central Europe, but also in the broader international context. New actors entered the scene, new contexts emerged. For Central European countries, however, this was not a new but a familiar situation. As Éve Blau aptly put it in 2007, constant change was perceived as a permanent condition in these countries. Slovakia is a perfect example of an environment in which historiography was constantly reacting to the changing socio-political context and the related change in the object and subject of study. At one time it was important to defend the cultural independence of the successor countries of the Habsburg monarchy, then to build the identity of a new nation-state, later to reinforce belonging to the camp of socialist countries, and finally to defend again the cultural identity of a relatively indeterminate small country somewhere on the border of Central Europe. In Slovakia, the perspective of exploring, evaluating, and interpreting one's own cultural context has thus changed practically continuously over the last 100 years. Modernism has played a significant role in each of these perspectives. Let us try to outline the historical situations that have triggered changes in interpretation, present the themes that have been at the centre of these interpretative shifts, and describe the changing roles that modernism has played in them. In doing so, we will focus on an interpretative trajectory that embraces the Central European context and can thus enrich contemporary narratives.

Henrieta Moravčíková is Professor of Architecture History at the Faculty of Architecture, Slovak University of Technology, Head of the Department of Architecture at the Slovak Academy of Sciences, and chair of the Slovak DOCOMOMO chapter. Her field of interest is the 20th- and 21st-century architecture and modern architecture heritage. Her book, *Architect Friedrich Weinwurm (2014)*, was awarded the International DAM Book Award. Together with her team she prepared the first complex analytical monograph on modern town-planning of the capital of Slovakia Bratislava (un)planned city (2020). The International Creative Media Award recently awarded the monograph the Gold Award.



PROGRAM



08:45 - 09:30 _____ **REGISTRATION**

09:30 - 10:00 _____ **WELCOME SPEECHES**

Dr. Christoph Rauhut
 Hanna Radziejowska
 Małgorzata Jędrzejczyk, Ph. D.
 Robert K. Huber + Ben Buschfeld

10:00 - 12:00 _____ **SESSION 1**

Contested architectural heritage across Central and Eastern Europe

▪

Moderator: **Ingrid Ruudi, Ph. D.**

Dr. Christoph Rauhut *Karl-Marx-Allee and Interbau 1957. Architecture and Urbanism in Postwar Modernism*

Marij Laanemets, Ph. D. *The tangled history of Linnahall. Reflections on modernity in light of Tallinn's iconic city hall*

Dr. hab. Andrzej Leśniak *The Parade Square between modernization and globalization: the controversies and entangled histories on the site of the future Museum of Modern Art in Warsaw*

Iryna Matsevko, Ph. D. *Is the Soviet Built Heritage Ukrainian? Challenges and Perspectives of the Legacy of Modernism in Shaping Postwar Ukrainian Identity*

Aleksandra Sumorok, Ph. D. *Socialist Realist Monuments in Poland. A „difficult” heritage?*

12:00 - 13:30 _____ **LUNCH BREAK**

13:30 - 15:30 _____ **SESSION 2**

**Iron curtain(s) of the 20th century.
 Modernism beyond the binary of East and West**

▪

Moderator: **Prof. Dr. Jörg Haspel**

Błażej Ciarkowski, Ph.D. *Looking through “a nylon curtain”. How do architects describe their international experiences in the times of socialism*

Dr. des. Helena Huber-Doudová *The Typology of Architecture Practice between the East and the West in after 1945*

Vaidas Petruilis, Ph.D. *National Narrative without Borders: Architecture of the Lithuanian Diaspora in the USA after World War II*

Denada Veizaj, Ph.D. and Georgji Islami, Ph.D. *Modernity without modernism. The particular path of architecture in Albania from 1975 to 1990*

Miłosz Gortyński *Open Form and Open Society in the Architecture*

Ana Ivanovska Deskova *Building the City of Solidarity: The case of Skopje*

15:30 - 16:00 _____ **COFFEE BREAK**

16:00 - 18:00 _____ **SESSION 3**

Built narratives.

Multilayered identities of modern architecture

▪

Moderator: **Aleksandra Janus, Ph.D.**

Marija Drémaitė, Ph.D. *Is there East Central European Modernism?*

The multifaceted case of Kaunas Modernism (1919-1939)

Prof. Dr. Jasna Galjer *Lost or found? Utopia and reality of modernism in the croatian architecture of the socialist and post-socialist period*

Prof. Almantas Samalavičius *Behind the Curtain: Reception and Integration of Modernism in Lithuanian Architectural Discourse During the Later Soviet Era (1970-1990)*

Prof. Dr. Svitlana Smolenska *International competition 1930 in Kharkiv, Ukraine: modernism beyond the binary of East and West*

Katarzyna Solińska *Tracing papers. Lost archives and forgotten narratives - hidden and silenced microhistory of the "Deaf German" architect, his Trans-Olza opponent and Modernism beyond Subcarpathian Region*

18:00 - 18:30 _____ **COFFEE BREAK**

18:30 - 20:30 _____ **KEYNOTE LECTURE**

Moderation: **Robert K. Huber**

Prof. em. Dr. Ákos Moravánszky

20:30 - 22:30 _____ **WELCOME DRINK**

PROGRAM

**/THURSDAY/
16.11.2023**

09:30 - 10:00 _____ **REGISTRATION**

10:00 - 12:00 _____ **SESSION 4**

Shared heritage. Points of contact and best practices

Moderator: **Prof. Dr. Uta Pottgiesser**

Alex Bykov #SAVEKYIVACTIVISM

Dr. hab. Marcin Lachowski *The history and utopia of modernism in the narratives of contemporary Polish artists*

Louis Volkmann & Ben Kaden *Isn't the new post office beautiful? – Picture postcards as visual and textual testimonies of Eastern Modernism*

Julia Bojaryn *TOPOMOMO – Experiments of modernism*

Daniel Kovács *Architecture Centre (KÉK), Budapest
Promoting Modernism, with Women's Stories*

12:00 - 13:30 _____ **LUNCH BREAK**

13:30 - 15:30 _____ **SESSION 5**

**New Communities, New Buildings, New People:
the notion of the “new” in Central and Eastern European
modern architecture**

Moderator: **Ben Buschfeld**

Nadiia Antonenko, Ph.D *Large-scale housing estates in Ukrainian cities of the 1960s-1980s: A new look at value in the context of the war*

Małgorzata Burkot *Campaign for the construction of 100 new school buildings in the rural areas of the former Province of Vilnius, 1936 - 1937*

Kateryna Didenko, Ph.D. *Laboratory for the infomation of a New Soviet Man. The case study early-modern architcture of residential complexes in the metropolitan Kharkiv*

Piotr Woliński *Transfer of modernism and planning of post-war Warsaw and Singapore. Relationships and circumstances of building “new” states, cities, societies.*

Michał Wiśniewski, Ph.D. *When the new is becoming old - the case of postwar housing in Poland*

15:30 - 16:00 _____ **COFFEE BREAK**

16:00 - 17:30 _____ **KEYNOTE LECTURE**

Moderator: **Robert K. Huber**

Prof. Dr. Henrieta Moravčíková

17:30 - 18:00 ————— **COFFEE BREAK**

18:00 - 20:00 ————— **PANEL DISCUSSION**

Lessons learned

▪

Moderators: **Małgorzata Jędrzejczyk, Ben Buschfeld, Robert K. Huber**

Impulse I: Dr. Tino Mager *Contentious Spaces – Uncovering the Hidden Narratives of Socialist Built Heritage*

Impulse II: Prof. Edward Denisoni *Modern Heritage in the Anthropocene and the need for the Cape Town Document on Modern Heritage*

Prof. Dr. Franziska Bollerey

Maja Babić, Ph.D.

Kacper Kępiński

PROGRAM

**/FRIDAY/
17.11.2023**

10:30 - 11:30 ————— **BRUNCH**

Networking brunch at BHROX bauhaus reuse

11:30 - 12:30 ————— **SOFT GROUND**

Exhibition summarising five years of
Excercising Modernity program

RECOMMENDED EVENTS

12:30 - 13:30 ————— **SIDE EVENT 1**

Hans Poelzig's Project for Ukraine – The International
Competition 1930 for the State Ukrainian Theatre in Kharkiv

▪

Exhibition by Prof. Svitlana Smolenska

14:00 - 16:30 ————— **SIDE EVENT 2**

The Hufeisensiedlung in Neukölln-Britz – Tour through the
UNESCO World Heritage Berlin Modernism Housing Estates,
including a visit of the rentable 1920s museum Tautes Heim

▪

Architectural tour by Ben Buschfeld / **English language only** /

OPTIONAL EVENT

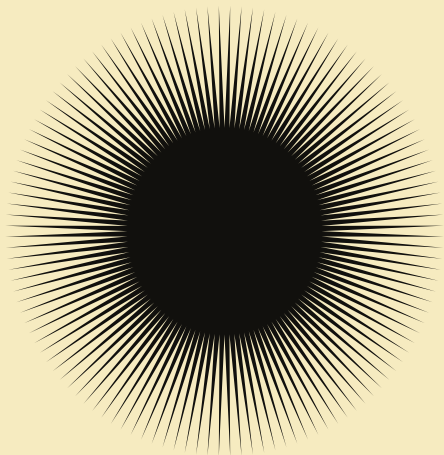
13:00 - 20:00 ————— **SIDE EVENT 3**

Bruno Flierl – Planen und Streiten für die Berliner Mitte
(Planning and Arguing for the Center of Berlin)

▪

Hermann-Henselmann Colloquium 2023 by the Hermann-Henselmann
Foundation / **German language only** /

**/SATURDAY/
18.11.2023**



PROGRAM

**CONTESTED ARCHITECTURAL
HERITAGE ACROSS CENTRAL
AND EASTERN EUROPE**

**1
SESSION**

**IRON CURTAIN/S/ OF THE 20TH
CENTURY. MODERNISM BEYOND
THE BINARY OF EAST AND WEST**

**2
SESSION**

**BUILT NARRATIVES.
MULTILAYERED IDENTITIES OF
MODERN ARCHITECTURE**

**3
SESSION**

**SHARED HERITAGE. POINTS
OF CONTACT AND BEST
PRACTICES**

**4
SESSION**

**NEW COMMUNITIES, NEW
BUILDINGS, NEW PEOPLE:
THE NOTION OF THE "NEW"
IN CENTRAL AND EASTERN
EUROPEAN MODERN
ARCHITECTURE**

**5
SESSION**

**CONTESTED ARCHITECTURAL
HERITAGE ACROSS CENTRAL
AND EASTERN EUROPE**

KARL-MARX-ALLEE AND INTERBAU 1957. ARCHITECTURE AND URBANISM IN POSTWAR MODERNISM

Berlin is a city full of monuments, including a huge amount of 20c architecture, three already listed World Heritage sites and many visible traces of the formally divided city. The two sections of Karl-Marx-Allee (KMA 1 and KMA 2) between Proskauerstraße and Otto-Braun-Straße and the Interbau 1957 ensembles were proposed as a joint UNESCO World Heritage Site in Berlin.

Karl-Marx-Allee and Interbau 1957 uniquely represent the different forms of architecture and urban development after the World War II. New modern urban landscapes were created in the center of a metropolis marked and divided by the destruction of war. Only in Berlin was the comprehensive reorganization carried out according to very different, politically motivated urban planning models. What they have in common is a holistic approach that combines housing with educational, leisure and cultural facilities. The areas represent very different models of “better life” and “nicer living” for broad sections of the population. What stands out is the high concentration of architecturally and conceptually outstanding individual buildings, important educational and cultural facilities and the exceptional quality of the open space design with communal facilities and the high proportion of fine art in public spaces.

The justification for the Outstanding Universal Value (“ouV”) of the potential World Heritage Site was carried out by a scientific team and submitted for the Germany-wide selection process in October 2021. A decision by the Conference of Culture Ministers is still pending.

DR. CHRISTOPH RAUHUT

Berlin Monument Authority,
State Conservator

Dr. Christoph Rauhut, has been State Conservator and Director of the Berlin Monument Authority since October 2018. Previously, he worked as an advisor at the general office of the German Cultural Heritage Committee (DNK) at the Federal Government Commissioner for Culture and Media (BKM) from 2016. Among other things, he was responsible for the monitoring and coordination of the European Year of Cultural Heritage 2018 (ECHY) and for providing expert policy advice. Christoph Rauhut studied architecture at RWTH Aachen University and at ETH Zurich (Switzerland). He completed his doctorate in Zurich at the Institute of Construction History and Preservation (IDB). He is a member in various international and national professional associations and, among others, on the board of the Construction History Society.

THE TANGLED HISTORY OF LINNAHALL. REFLECTIONS ON MODERNITY IN LIGHT OF TALLINN'S ICONIC CITY HALL

When the Soviet Union took over the 1980 Olympics, Tallinn became the city for the sailing regatta. This meant not only a number of new buildings, but also structural changes in the city, the effects of which were felt until recently. One of the most remarkable buildings was the multi-purpose sports and cultural palace – Linnahall [city hall]. Since its completion in 1980, the Linnahall has been both obsolete and ahead of its time.

Designed by architects Raine Karp and Riina Altmäe, the monumental concrete building is reminiscent of a late example of international Brutalism. Even more radical than its bold structure and monumentality, creating a sense of alienation, was an urban planning point of view: located directly on the seafront where until recently there had been an industrial area, it was one of the first buildings in Tallinn to create a link between the city centre and the sea.

The post-socialist (after)life of the Linnahall is no less intriguing. In the 1990s, in the newly restored Republic of Estonia, Linnahall was discredited because of its close links with the previous regime. Awareness of the high value of the seaside properties played no minor part in the proposals to demolish the city hall entirely. Today, while the building itself has been in limbo for more than a decade, the site of the Linnahall has become a beloved meeting place.

The presentation will look at the intertwined history and changing meanings of the Linnahall over time. It asks how a particular architectural object resonates in society, reflecting its different perceptions of past, present and future. The Linnahall is an intriguing object of study to consider different questions about the particularities of the modernist tradition and the social practices of various communities that it inspires or repels.

Mari Laanemets is a Senior Researcher at the Institute of Art History and Visual Culture, Estonian Academy of Arts. Her research focuses on 1960s and 1970s art and its intersections with architecture and design practices, on post-war abstractionism and modernization in Eastern Europe. In 2023 she curated the archive for the exhibition *Retrotopia. Design for Socialist Spaces* (Kunstgewerbemuseum Berlin) and authored an exhibition and book (with Andres Kurg) *Forecast and Fantasy: Architecture Without Borders, 1960s to 1980s* (Estonian Museum of Architecture and Lugemik). Her other projects include *Abstraction as Open Experiment* with Sirje Runge, Dóra Maurer, Zofia Kulik and Falke Pisano at Tallinn Art Hall (2018), *Our Metamorphic Futures. Design, Technical Aesthetics and Experimental Architecture in the Soviet Union 1960–1980* (Vilnius National Gallery of Art and Estonian Museum of Applied Art and Design, 2011–2012). She has published several articles and essays (on such artists as Leonhard Lapin, Mladen Stilinović and Sirje Runge).

MARI LAANEMETS, PH.D.

Estonian Academy of Arts
in Tallinn

THE PARADE SQUARE BETWEEN MODERNIZATION AND GLOBALIZATION: THE CONTROVERSIES AND ENTANGLED HISTORIES ON THE SITE OF THE FUTURE MUSEUM OF MODERN ART IN WARSAW

In my paper, I will address the controversies related to the building site and the design of the forthcoming Museum of Modern Art in Warsaw. The site is found in the very center of Warsaw, in a neglected space known as Parade Square (“plac Defilad”) situated next to the socialist–realist Palace of Culture completed in 1955, and to the modernist commercial complex from the 1960s. The logic of the social and political controversies surrounding Parade Square and the design of the future museum allows us to understand the ambivalence of modernization processes in the context of Warsaw’s spatial development.

The initial controversy concerned for the most part the formal qualities of the projected building. This discussion was soon overshadowed by more fundamental debates concerning the modernization of Warsaw. The projected building has been considered by many to be a necessary catalyst for the development of Warsaw’s center. However, this vision is not universally adopted; some critics treat the projected architectural object as an intruder in the symbolically charged space of the city center. I will describe these positions to examine how contested spatial heritage and architectural intervention in difficult or problematic areas redefine our notions of the modern and the global.

DR. HAB. ANDRZEJ LEŚNIAK

Professor at the IBL PAN,
Polish Academy
of Sciences

Andrzej Leśniak (born 1978) is an associate professor at the Institute of Literary Research, Polish Academy of Sciences. After graduating in Philosophy (Jagiellonian University, 2003), he defended his PhD thesis in Art History (University of Warsaw, 2008). His research focuses on contemporary visual culture and architectural humanities. He has published on pictorial semiology, the French philosophy of images, the work of Rem Koolhaas, and design strategies in contemporary fashion, among other subjects. He is the author of *Liquid Image. Georges Didi-Huberman and the Discourse of Art History* (Cracow, 2010) and *Iconophilia. French Pictorial Semiology and Images* (Warsaw, 2013). He is the editor of Polish translations of Le Corbusier (two volumes) and Rem Koolhaas (a volume of selected writings).

IS THE SOVIET BUILT HERITAGE UKRAINIAN? CHALLENGES AND PERSPECTIVES OF THE LEGACY OF MODERNISM IN SHAPING POSTWAR UKRAINIAN IDENTITY

In the aftermath of conflicts and wars, heritage assumes a pivotal role in the intricate fabric of political and social processes. It could be both a tool of reconciliation shaping a new identity of a traumatized community or an instrument of stirring up and aggravating the pre-war conflicts and tensions. The presentation scrutinizes contemporary challenges inherent in rethinking and reusing Soviet heritage within the Ukrainian context. The Soviet modernist heritage has been problematic for Ukraine since the collapse of the USSR. It has polarized Ukrainian society, dividing local communities and experts into those eager to preserve each Soviet object and site and those supporting their total annihilation. Russia's full-scale invasion of Ukraine has united Ukrainian society in the common desire to destroy and forget everything that refers to the Soviet period and this makes the Soviet heritage even more controversial than before. The presentation examines two modernist buildings in Kharkiv, Ukraine, which were damaged by a Russian missile strike: the Kharkiv Regional State Administration and the Railway Workers' Palace of Culture, which represent Stalinist architecture and early modernism of the 1920s. The researcher analyzes expert and public discussions of the damaged buildings to outline the main challenges faced by Ukrainian society in approaching and appropriating the Soviet past and to link modernist architecture in Ukraine and the international modernist movement of the 20th century and its global legacy in the 21st century.

Iryna Matsevko, is a historian and Vice-Chancellor of the Kharkiv School of Architecture, which was evacuated from Kharkiv to Lviv, Ukraine, in March 2022. She designs and teaches courses on the cultural and social contexts of architecture, heritage studies and urban practices. Matsevko's research interests focus on social and cultural history of Soviet Ukraine, urban history, urban heritage and practices as a driver of sustainability in cities and communities. Her practical experience includes design and management of public history projects on contested memories and inclusive approaches in heritage practices. Her projects focus on intangible urban heritage in Ukraine, heritage practices, and the guiding principles for cultural heritage interpretation and management. As a project leader on one of her latest projects, "ReHERIT: Common Responsibility for Shared Heritage in Lviv and Uman, Ukraine," Matsevko participated in marking ten sites of multicultural heritage in Uman public space and edited and co-authored *Uman. (Un)known Stories of the City* – a collection of texts about Uman's past, contested memory and shared heritage.

IRYNA MATSEVKO, PH.D.

Kharkiv School
of Architecture

SOCIALIST REALIST MONUMENTS IN POLAND. A "DIFFICULT" HERITAGE?

Socialist realism is a specific cultural phenomenon, affecting various fields and levels of social life, many years after its “defeat.” Despite the significant time distance (over 70 years), it still generates emotions, becomes a tool of political manipulation (the issue of demolishing the Palace of Culture and Science), and is included in many different narratives, which distort the image of the architecture of that time.

First, I would like to focus on the issue of research perspectives adopted towards the socialist realism architecture. Dominant perspectives and narratives revolve around political, ideological or aesthetic aspects. One cannot deny the instrumental role of socialist realist art and architecture.

However, the complex post-war reality requires greater nuance to enable one to notice the paradoxes and multidimensional problems of the Stalinist era architecture and to treat it as a historical, rather than a “difficult” heritage. In the second part of the presentation, I would like to present buildings and urban complexes from the Stalinist period placed into the register of monuments in Poland. I would also like to draw attention to the contemporary way of perceiving them.

ALEKSANDRA SUMOROK, PH.D.

Academy of Fine Arts
W. Strzemiński in Łódź

Aleksandra Sumorok, is an art historian, graduate of the University of Łódź, doctoral student at the Faculty of Architecture of the Wrocław University of Technology, currently working at the Academy of Fine Arts in Łódź. Guest lecturer in Budapest, Bratislava and Berlin. She focuses her research on Polish architecture and design of the 20th century, with particular emphasis on the period of Socialist Realism.

**MODERATOR
OF SESSION 1****INGRID
RUUDI,
PH.D.**

Estonian Academy
of Arts in Tallinn

Ingrid Ruudi is an architecture historian and curator based in Tallinn. She is a senior researcher and visiting associate at the Estonian Academy of Arts, Institute of Art History and Visual Culture. In 2020 she defended her PhD at the Estonian Academy of Arts with a dissertation *Spaces of the Interregnum. Transformations in Estonian Architecture and Art, 1986–1994* (cum laude). Her research interests range from the second half of the 20th century to the contemporary, including intersections of architecture and art, architecture as a social and political agent, and gender studies in architecture. Most recently she has presented her research at conferences of the European Architectural History Network (EAHN Helsinki 2023, Tallinn 2018), College Art Association (CAA New York 2019), International Congress Architecture and Gender (ICAG Lisbon 2021, Brighton 2019), Kumu Art Museum (Tallinn 2023, 2022, 2020), and elsewhere. She has curated research exhibitions at the Estonian Museum of Architecture, like *Unbuilt: Visions for a New Society 1986–1994* (2015) and *A Room of One's Own. Feminist's Questions to Architecture* (2019), as well as Estonian exhibition *Gas Pipe* at the 11th Venice Architecture Biennale (2008); Tallinn Urban Installations Festival LIFT11 (2011), and other art and architecture exhibitions. Since 2021 she is also editor-in-chief of Estonian art history journal *Kunstiteaduslikke Uurimusi / Studies on Art and Architecture*.

**IRON CURTAIN/S/ OF THE
20TH CENTURY. MODERNISM
BEYOND THE BINARY OF
EAST AND WEST**

LOOKING THROUGH "A NYLON CURTAIN". HOW DO ARCHITECTS DESCRIBE THEIR INTERNATIONAL EXPERIENCES IN THE TIMES OF SOCIALISM.

Architects admit that the transfer of ideas between East and West had a great impact on the architecture of socialist Poland. However, do they describe the scale of this phenomenon? Do they confess how far their inspirations went? The analysis of the international experiences of Polish architects of PRL is based on their memories and oral history.

The importance of oral history in the history of architecture research has been increasing since the 1980s. However, it is still often perceived as auxiliary to archival, visual or written sources. Paradoxically, the use of oral history to fill in gaps in the historical record would be a return to the roots of historiography. One of the most common objections to oral history as a research method is its subjectivity. Meanwhile, according to Alessandro Portelli, the discrepancy between fact and memory can become one of the oral history's strengths and play an important role in the discourse.

The voice of Polish architects is not only an example of "first-hand report," described by Portelli as a chance to "reveal unknown events or unknown aspects of known events." They are also an unique opportunity to formulate an authors' commentary based on self-reflection which grew during years passed since the realization of the project. They reveal the genesis of certain decisions, which were not described neither in press releases, nor in technical specifications.

Błażej Ciarkowski is an architect and architectural historian. He received his MSc and PhD in Architecture from the Łódź University of Technology and his M.A. in the History of Art from the University of Łódź. Since 2010, he has been an associate professor in the Institute of Art History, University of Łódź. From 2017 to 2021, he was an assistant professor at the Institute of Architecture and Urban Planning, Łódź University of Technology. Author of numerous articles and books on modern architecture and the preservation of the modern movement's heritage. He was a principal investigator within a research project: Innovative Materials and Techniques for the Conservation of 20th Century Concrete-based Cultural Heritage – InnovaConcrete. His current research focuses on post-war modernist architecture, mutual relations between architecture and politics in totalitarian and authoritarian systems, preservation of modernist architecture, and architectural criticism. He is a member of DOCOMOMO International and Icomos.

**BŁAŻEJ
CIARKOWSKI,
PH.D.**

University of Łódź

THE TYPOLOGY OF ARCHITECTURE PRACTICE BETWEEN THE EAST AND THE WEST IN AFTER 1945

Anonymous typified architecture without architects? Or a masterpiece of a creative genius? What have been the most significant modes of architecture practice after 1945 in Europe and in the United States? The professional practice of architecture in the 20th century should be examined, with a special focus on the transformation that took place in the former Eastern Bloc countries – the sphere of influence of the USSR, nowadays Central and Eastern Europe. The emphasis is placed on the structural organization of the profession, the working hierarchies, notion of collaboration, authorship and shared authorship. A special attention is paid to the contribution of women architects as a new influence that entered the working environment and became a significant labor and economic force. The presentation portrays the typology of architecture practice: the master architect and his studio, with the latest spin-off of the star-architect. Second, the bureaucratic or corporate office, led by excessive rationalization and standardization, with special aspects of the West and East development. Third, the collective laboratory became a tool for the avant-garde architects to expand and test the boundaries of the profession. Feminist critique of the profession has challenged both the persona of the master-architect, as well as means of architecture practice in terms of architecture object.

**DR. DES.
HELENA
HUBER-
DOUDOVÁ**

National Gallery Prague

Helena Huber-Doudová is a curator of the Architecture Collection of the National Gallery Prague (NGP). She completed her PhD studies in Art History at the University of Zurich. She is co-leader of the Czech Science Foundation research project Women in Architecture after 1945 in the Czech Republic (2021–2023). She is the commissioner of the Czech representation The Office for a Non-Precarious Future at the 18th International Architecture Exhibition La Biennale di Venezia (2023). Among the exhibitions she has curated are No Demolitions! Forms of Brutalism in Prague (NGP, 2020) and 1956–1989: Architecture for All. Lifestyle–Everyday–Media (permanent collection exhibition, NGP, from 2022). She has published *Shared Cities Atlas: Post-Socialist Cities and Active Citizenship in Central Europe* (Rotterdam, 2019), *Modern Woman–Architect: Projection and Reality in Central Europe after 1900* (Prague, 2022) and *Rem Koolhaas as Scriptwriter. OMA Script for West Berlin* (London, 2023).

NATIONAL NARRATIVE WITHOUT BORDERS: ARCHITECTURE OF THE LITHUANIAN DIASPORA IN THE USA AFTER WORLD WAR II

After World War II, a significant number of Lithuanians, particularly the intellectual elite, faced the decision of enduring deportation to Siberia or opting for voluntary emigration. This community arrived in North America with nostalgia for their homeland and a profound commitment to fighting for independence. Returning to the concept of the national style in interwar Lithuania, they considered architecture one of the most important tools for achieving that goal. When introducing Lithuanian architectural heritage in the United States, the presentation will begin by addressing whether the international discourse of modernism has provided an opportunity to encourage a political identity. By raising this question, the presentation will refer to the debate within the Lithuanian diaspora regarding the possibility of a national style in the context of the international language of the Modern Movement developed under the authority of great masters. This debate reflects the internal discussions among the Lithuanians themselves concerning whether such an architectural message is possible and, if so, what specific form it should take. Case studies will focus on notable architectural experiments undertaken by Lithuanians in the 1950s and 1960s in US cities, particularly in Chicago, New York and St. Louis.

VAIDAS PETRULIS, PH.D

Kaunas University
of Technology

Vaidas Petrusis is an architectural historian and senior researcher at the Institute of Architecture and Construction at Kaunas University of Technology. He is the author and co-author of scientific monographs, books and on 20th-century Lithuanian architecture and heritage. He authored the monograph *Heritage as a Conflict* (in Lithuanian, 2019) and co-authored the UNESCO World Heritage Nomination Dossier titled *Modern Kaunas: The Architecture of Optimism, 1919–1939*. Currently, he is focusing on the study of Lithuanian expatriate architects in the US and Canada after World War II.

MODERNITY WITHOUT MODERNISM. THE PARTICULAR PATH OF ARCHITECTURE IN ALBANIA FROM 1975 TO 1990

While the Eastern Bloc flirted with modernism in both art and architecture, communist Albania, after initially breaking political ties with the Soviet Union and later with China, chose to oppose it. Viewing modernism as a cultural manifestation of the West, Albania's official stance was disdainful and rejecting, considering it even a dangerous enemy to society. Referring to the development of architecture, the paradox lies in the forced attempt to justify an architecture based on advanced technology and industrialization of the construction sector through the national character and the socialist content. Communist leader Enver Hoxha himself guided architects in crafting hybrid designs where the principles of Socialist Realism blend with simple and rational approaches. This imposed confusion is reflected in the most significant projects undertaken from 1975 to 1990. In an effort to conceal modernity through ideological and nationalist make-up, the designs of this period succeeded in establishing a distinctive architectural context which, referring to the process, is "non-modern." In a hermetically sealed context, with almost no theoretical contact with the architectural thought of the time, and distinct from that of Eastern European countries, an approach to design activity crystallizes, one that is at least distinctive from prevailing trends and often surprising.

Denada Veizaj graduated in Architecture from the Polytechnic University of Tirana in 2007. In 2015, she earned her PhD, specializing in mathematical tools and advanced analytical methods for studying urban structures. Her research centers on the belief that sophisticated geometric systems enhance our ability to interpret and analyze urban patterns across tangible and intangible dimensions. From 2013 to 2016, she pursued postgraduate and postdoctoral studies at Erasmus University in Rotterdam, focusing on advanced urbanism theories, urban dynamics and governance. Veizaj has also authored various publications documenting Albania's communist-era architecture. Since 2008, she has been with the Polytechnic University of Tirana, currently serving as Associate Professor and Director of the Department of Architecture. Her dedication extends to the Albanian Architects Association, where she was General Secretary from 2012 to 2016 and a member of the Presidency from 2012 to 2021.

DENADA VEIZAJ, PH.D.

Polytechnic University
of Tirana

Gjergji Islami is an Albanian architect and educator. He studied Architecture at the Eastern Mediterranean University in Cyprus, Conservation of Cultural Heritage at the University of Urbino "Carlo Bo" in Italy and completed his PhD at the Polytechnic University of Tirana. Since 2004, he has been a lecturer and researcher in the Department of Architecture at the Polytechnic University of Tirana. Starting from 2022, he holds the position of Associate Professor. His academic work covers areas such as architectural design, environmental sciences and cultural heritage conservation. He has co-authored books and exhibitions focusing on socialist architecture in Albania. From 2013 to 2017, he served as Deputy Dean of the Faculty of Architecture and Urbanism. In his professional career as an architect and planning consultant, Islami has authored many projects and has been awarded several prizes in international competitions.

GEORGIJ ISLAMI, PH.D

Polytechnic University
of Tirana

OPEN FORM AND OPEN SOCIETY IN THE ARCHITECTURE

Karl Popper's open society concept is widely known, but until now it has not been used in architectural research. The idea of Open Form and Closed Form, proposed by Oskar Hansen, which appeared in Poland, had some similarities to the idea of the Open Form which are recognizable in the local modernist architecture. Oskar Hansen was born in Finland, spent his life in Poland governed by the authoritarian regime, but kept his connections with the World behind the Iron Curtain, as a member of famous Team 10. Even though his ambition was to form a more democratic reality, his ideological background might have been not so easy to estimate. Today, Hansen is a recognisable designer who gained his fame with utopian conception of the Linear System – a perfect evidence of highly organizational way of thinking in his modernist architecture, which was openly used as a tool of revolutionary changes not only in the closest private or public space, but also in a full-scale structure of the entire country and central region of the European continent, severely damaged after devastating war, in a constant need for new, fast, affordable and reliable architecture, especially for housing. The presentation will introduce the audience to the clash of Hansen's and Popper's ideals materialized in Polish modernist architecture.

Artur Zaguła is an Associate Professor at the Institute of Architecture and Urban Planning in Łódź University of Technology, Poland. Art historian, scientifically working in the field of architecture and urban planning. Since 2002 an academic teacher at the Institute of Architecture and Urban planning of the Łódź University of Technology. The scholarship holder of The British Council. He studied at Kent Institute of Art Design in Canterbury – MA Art & Architecture. His doctoral thesis was awarded by the Minister of Infrastructure. He obtained habilitation in the field of architecture and urban planning at the Faculty of Architecture of the Kraków University of Technology. Author of two books and tens of scientific articles and chapters in monographs. His research interests are history of architecture and urban planning, revitalization, contemporary architecture, as well as relationships between architecture and fine arts.

**PROF.
ANDRZEJ
ZAGUŁA**

University of Łódź

Miłosz Gortyński is a designer, artist and publicist. He graduated from the Faculty of the Industrial Design of the Art and Design School in Łódź and the Industrial and Interior Design Faculty of the Academy of Fine Arts in Łódź. He is also a graphic designer with an experience of architectural design. Having joined the Interdisciplinary Doctoral School of the Łódź University of Technology in October 2021, he started his academic career with examination of the authoritarian architecture features in the architecture built today in the European Union. The topic of his doctoral dissertation is the Open Society according to theory created by Karl Popper as an idea present in the Architecture of Poland in years 1956–2004. He is interested in philosophical and political approach in the architecture, and his texts often comment on the egalitarian, aesthetical and functional value of the architecture as a material reflection of the people designing and building it.

**MIŁOSZ
GORTYŃSKI,
MSc**

University of Łódź

BUILDING THE CITY OF SOLIDARITY: THE CASE OF SKOPJE

In 1963, the city of Skopje suffered an earthquake of catastrophic proportions which left 75–80% of its buildings beyond repair. The Yugoslav government immediately issued a call for help for the afflicted city, capital of its southernmost federal unit – Socialist Republic of Macedonia, which activated unprecedented international solidarity. Owing much to Yugoslavia's “non-aligned” position within the Cold War polarity of East and West, for over a decade Skopje received aid coming from more than 80 countries worldwide. Under the UN auspices, previously local and unknown Skopje suddenly become a forum for global cooperation and exchange for planners, architects and other experts. Adolph Ciborowsky, one of the planners of the postwar reconstruction of Warsaw, Doxiadis Associates from Athens, together with local planners joined efforts in the preparation of the Skopje Master Plan, while Kenzo Tange left a clear stamp of the Japanese metabolism with his plan for the reconstruction of the city center. The philosophy of the planning process was replicated on the scale of architecture. Skopje became an arena of transnational exchange of ideas, where various contemporary architectural paradigms were juxtaposed, creating its distinctive architectural identity. In the case of Skopje, the trauma of the natural disaster became a trigger for transformation and in a short but intense period of 15–20 years, Skopje underwent a process of reconstruction that dramatically changed both its appearance and the quality of living, resulting with the most powerful segment of Skopje's recent architectural history.

ANA IVANOVSKA DESKOVA

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Ss. Cyril and Methodius
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JOVAN IVANOVSKI

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ANA IVANOVSKA DESKOVA

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Ana Ivanovska Deskova is an architect, architectural historian and researcher. She is an Associate Professor at the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje, where she teaches courses in History of Architecture and Protection of Cultural Heritage. Her main research interest is the architecture of the 20th century in the city of Skopje, especially the post-earthquake reconstruction process. In a team, together with Vladimir Deskov and Jovan Ivanovski, she has been involved in numerous research projects, publications and exhibitions, and had promoted the legacy of the modern movement in Skopje, Venice, Vienna, Athens, etc. She was a member of the curatorial advisory board for the exhibition *Toward a Concrete Utopia: Architecture in Yugoslavia 1948–1980* held in 2018 in the Museum of Modern Art in New York.

**MODERATOR
OF SESSION 2****PROF.
JÖRG
HASPEL**

ICOMOS, former State
Conservator of Berlin

Prof. Jörg Haspel – ICOMOS, former State Conservator of Berlin
Prof. Dr. phil. Dipl.-Ing., graduated in Architecture and Urban Planning in Stuttgart and in History of Art and Cultural Studies in Tübingen in 1981. He then became a custodian in the inventory department of the Monument Protection Authority in Hamburg and taught at the Hamburg University. From 1992 to 2018 he was Berlin State Curator of Historic Monuments (Landeskonservator) and from 2012 to 2021 President of ICOMOS Germany. Since 2014 he is chairing the Board of Trustees of the German Foundation for Monument Protection (Deutsche Stiftung Denkmalschutz). He is a permanent member of the Expert Group on Urban Heritage Conservation of the Federal Government in Germany and a founding member of the International Scientific ICOMOS Committee on the 20th Century Heritage Preservation (ISC 20C). He teaches as an honorary professor in heritage conservation studies at the Technical University of Berlin. His research and publication activities focus on the modern-built heritage and urban heritage of metropolises. He is a member of the Action Group “Dissonant Heritage” in the partnership Culture/Cultural Heritage of the Urban Agenda of the EU.

SESSION 2

**BUILT NARRATIVES.
MULTILAYERED IDENTITIES
OF MODERN ARCHITECTURE**

IS THERE EAST CENTRAL EUROPEAN MODERNISM? THE MULTIFACETED CASE OF KAUNAS MODERNISM /1919-1939/

With the aim to critically rethink and analyse the history of European modern architecture with reference to Central and Eastern Europe, the paper is based on the research and world heritage nomination process of Kaunas Modernism, architecture that was rapidly developing and transforming the city which served as a provisional capital of the Republic of Lithuania in 1919–1939. The paper analyses how certain attributes that highlight East Central European architectural modernism can be presented. Are there any, and should this division between East and West to be continued? Can we avoid historical and political narratives in telling the architectural history of the “New Europe” of the interwar period of 1918–1939?

All these controversial questions will be analysed using the case of UNESCO World Heritage nomination “Modernist Kaunas: Architecture of Optimism, 1919–1939”: its concept, criteria and definitions, as well as the evaluation and critical remarks of the International ICOMOS, an advisory body to the UNESCO World heritage centre. Is Kaunas a unique or a characteristic city of a region? How “architecture of optimism” can be represented in a material (built) form and what kind of buildings can represent that idea? What UNESCO requires is rather one-sided, simple and clear story and the description of the Outstanding Universal Value (OUV). But how multicultural, multinational, multifaceted and contested urban heritage can fit it?

**MARIJA
DRĒMAITĒ,
PH.D.**

Lithuania University

Marija Drėmaitė has a Ph.D. in architecture (2006) and works as a professor at the Faculty of History, Vilnius University. She investigates architecture of the 20th century from historical, sociological and anthropological perspective. Drėmaitė authored the book *Baltic Modernism: Architecture and Housing in Soviet Lithuania* (Berlin, 2017), the monograph *ARNO FUNKtionalism – the life and work of architect Arno Funkas (1898–1957)* (Kaunas, 2022), and edited *Architecture of Optimism: The Kaunas Phenomenon 1918–1940* (Vilnius, 2018). She was also a leader of the nomination Modernist Kaunas: Architecture of Optimism, 1919–1939 for the UNESCO World Heritage Centre (2019–2022).

LOST OR FOUND? UTOPIA AND REALITY OF MODERNISM IN THE CROATIAN ARCHITECTURE OF THE SOCIALIST AND POST-SOCIALIST PERIOD

The topic of the paper is a critical redefinition of the modernity and its role in shaping the socialist society in the period of the 1950s and 1960s of the Croatian and/within/or Yugoslavian history. Taking the premise that so-called Taw Modernism of the Khrushchev era was marked by a contradiction in attempting to create an alternative modernism that differed from western capitalism, while it appropriated models and norms from the global western modernity (Crowley). As its starting point, the proposed paper aims to analyse the concept of the political and ideological framework which provides an insight into the positioning architecture and urban planning as a key sign of the relationship between modernity and socialism. In the terms of cross-disciplinary art history and cultural theory, this period had been systematically passed over after the break of socialist Yugoslavia, whereas in the last few years there has been an increasing trend that indicates various forms of Yugo-nostalgia, reshaping the “yugoslav” cultural production as a coherent unity, neglecting the particular aspects of its identity or tradition. The proposed paper is an attempt to examine the shifts of meaning(s) and cultural value of modernism in the frame of complex, often contradictory socialist and post-socialist period. With this, it focuses on changing social roles of architecture in local, national and international contexts.

**PROF.
JASNA
GALJER**

University of Zagreb

Jasna Galjer is an art historian and professor at University of Zagreb. Before joining the university, she worked at the Museum of Arts and Crafts in Zagreb as a curator of the collections of architecture and design. Her research interests focus on the 20th- and early 21st-century history, theory and criticism of architecture and design. She is interested especially in transfers and mediations of ideas, ideologies and discourses in the context of cultural history from the 1950s to the present. She is the author of various essays and monographs on architectural criticism, cultural history of periodicals, architectural photography, history of exhibitions and design. She curated several exhibitions on architectural history, design history and cultural history. Editor of *The Caring State and Architecture: Sites of Education and Culture in Socialist Countries* (with Sanja Lončar, 2021). Her book *Expo 58 and the Yugoslav pavilion by Vjenceslav Richter* won the annual national award for science in 2009.

BEHIND THE CURTAIN: RECEPTION AND INTEGRATION OF MODERNISM IN LITHUANIAN ARCHITECTURAL DISCOURSE DURING THE LATER SOVIET ERA /1970-1990/

After the collapse of short-lived post-war “socialist realism,” Lithuanian architects were influenced and affected by modernism, especially during the later period of Soviet colonization. However, unlike their peers in the so-called “socialist” countries, where professional architects enjoyed a somewhat larger degree of freedom, Lithuanian architects after World War II worked in a strictly supervised cultural milieu controlled by the ideological establishment.

Though modernism remained a usual suspect in early post-war decades, an interest in “Western” practices continued and finally some legal opportunities to embrace architectural modernism were provided. Finally, architectural modernism was accepted in Lithuania more eagerly than in visual arts, literature or theater. The tolerance of modernism in architecture is explained by the fact that the establishment used it for competition with the “West” as well as weaponized it against the legacy of “bourgeois” architecture and urbanism, i.e. historical architecture and urban heritage.

The author compares and examines the important book of the Soviet era written by architectural historian Jonas Minkevičius (1971) on the trends of modern architecture and the book on the Western modernism penned by Lionginas Šepetys, art critic and CP functionary (1967, enlarged and republished in 1982). The latter legitimized modernism in arts, however, it is suggested that modernism in architecture was tolerated far more than in visual arts because of its utility. The paper is focused on several aspects of the relationship between Western and Eastern modernism, as well as peculiarities of accepting and integrating architectural modernism in Lithuania during the later Soviet period.

Almantas Samalavičius is a professor at the Department of Architectural Fundamentals, Theory and Art, where he teaches architectural criticism, theories of urban culture, aesthetics of architecture and aesthetics of landscape. He also teaches postcolonialism and media studies at Vilnius University. He is an author of some fourteen books, including *Ideas and Structures* (2011), *Lithuanian Architecture and Urbanism* (2019), *Lithuanian Postcolonial Narratives: Literature and Power* (2023) as well as an editor of many edited volumes, including *Rethinking Modernism and the Built Environment* (2017), *Dedalus Book of Lithuanian Literature* (2013), and *Site, Symbol and Cultural Landscape* (2021). He was a visiting professor at universities in the US, Europe and Asia. He also serves as an editor-in-chief of the “Journal of Architecture and Urbanism” and Chicago-based “Lithuanian” quarterly. His writings have been translated into 15 languages.

**PROF.
ALMANTAS
SAMALAVIČIUS**

Vilnius Giediminas
Technical University

INTERNATIONAL COMPETITION 1930 IN KHARKIV, UKRAINE: MODERNISM BEYOND THE BINARY OF EAST AND WEST

The international competition of 1930 for the Project of the State Ukrainian Theatre of Mass Musical Action in Kharkiv (Ukraine) can be called the apogee of modernism in the USSR. But it also serves as a striking example of the convergence of East and West during the heyday of interwar European modernism. The competition attracted a record number of foreign nominees not only from 9 European countries, but also from other continents (from the US and Japan). Why has it generated such widespread interest? Which of the famous architects took part in it? Who evaluated the projects and according to what criteria were the awards distributed? The author of this report is looking for answers to these questions. The research problems stem from the fact that the originals of the competition projects have not survived, and their photocopies and preparatory sketches are scattered in the archives of many countries. Information about the competition and its nominees is scarce and is documented in different languages: Ukrainian, German, French, Russian, Japanese, English, Croatian and Swedish. Only painstaking gathering process, combined with meaningful and comparative analysis of textual and graphical information obtained during the study, allowed the author to reproduce the course of the competition and reveal its significance for the global modernist movement. The report analyses the methods that ensured a high level of organization of the competition and an open, unbiased assessment of its results. It also provides a brief description of the projects of such famous architects as Walter Gropius and Hans Poelzig (Germany), Bel Geddes (US) and others, including representatives of the younger generation of modernists from different countries. Distribution of prizes and the authors of the winning projects are also listed. The Kharkiv competition took place at a crucial period for the Soviet avant-garde: 1930–1931 were the last years of its heyday, after which it was banned and persecuted for many years. That is why it is so important to collect these lost puzzles of architectural history. The research is supported by the Volkswagen Foundation.

The research is supported by the Volkswagen Foundation.

PROF. SVITLANA SMOLENSKA

Architecture and Design, Kherson State Agrarian and Economic University, visiting researcher at TH OWL

Svitlana Smolenska, Sc. D (Architecture), Professor at Kherson State Agrarian and Economic University, Department of Construction, Architecture and Design, Ukraine; visiting researcher at TH OWL supported by the Volkswagen Foundation. She was born and received her architectural education in Kharkiv (Ukraine), defended her PhD thesis in 1993 (Scientific Research Institute of Theory and History of Architecture and Urban Planning, Moscow) and received her Sc.D. diploma in 2017 (Lviv Polytechnic National University, Ukraine). The topic of her Sc.D. dissertation was *Architecture of Avant-garde Modernism in Ukraine: Genesis and Heritage (the 1920s–1930s)*. She is an Expert on ISC20C, a member of the national ICOMOS (Ukraine), of the Union of Journalists of Ukraine. The author of numerous scientific articles published in architectural journals and books in Germany, Italy, Poland, Russia and Ukraine. Her professional interests are methods of urban environment research, as well as architecture and town planning of the 20th century as a cultural heritage.

TRACING PAPERS. LOST ARCHIVES AND FORGOTTEN NARRATIVES - HIDDEN AND SILENCED MICROHISTORY OF THE "DEAF GERMAN" ARCHITECT, HIS TRANS-OLZA OPPONENT AND MODERNISM BEYOND SUBCARPATHIAN REGION

Stanisław Bergman (Walddeutsche/"Deaf German" descendant) and Alfred Jan Koider (a Pole from the Trans-Olza Silesia) were two forgotten architects that found themselves in Krosno (Subcarpathian Region) at the beginning of 1924, cooperating and competing with one another. Tracing their stories and microhistory by asking large questions in small places led to broader perspectives and uncommon findings. Migration of ideas connecting Mieczysław Szczuka with Grodno and Krosno, supra-local collaborations with Roman Feliński (architect and urban planner based in Lviv) and Adolf Szyszko-Bohusz (born in Narva, present-day Estonia), creation of the Szebnie concentration camp leading to the destruction of its architect – these factors were the catalyst that caused the outburst of Modernism in Krosno, and later its atrophy, creating unique anachronistic hybrids of buildings and aesthetic redesigns of the town. The most significant part of the research, conducted during the year-long scholarship of the Ministry of Culture and National Heritage of the Republic of Poland, was to excavate the Modernism that was never built. To read for the first time in almost a century the forgotten narratives of multicultural region, created only on a fragile tracing paper, like designs for Talmud-Torah supplementary Jewish school in Krosno (1925) or a building for the Ukrainian cooperative society "Selanski Sojuz" in Rzepnik near Krosno, Poland (1939).

KATARZYNA SOLIŃSKA

Voivodeship Monuments Protection Office in Krosno

Katarzyna Solińska is an art historian and independent researcher, currently working with the Voivodeship Monuments Protection Office in Krosno (Poland). Graduate of the Exercising Modernity Academy 2022 in Berlin and V4 Heritage Academy 2023 in Budapest. Laureate of the "Small Homelands 2022" program consisted of workshops and preparation of the podcast about local forgotten architects entitled "Architects of life". Local curator of "The infrastructure of Independence: Architecture of Polish district modernization projects" program by the National Institute of Architecture and Urban Planning (NIAiU). Laureate of the year-long scholarship of the Ministry of Culture and National Heritage of the Republic of Poland.

MODERATOR OF SESSION 3

ALEKSANDRA JANUS, PH.D.

Exercising Modernity
Program Curator

Aleksandra Janus is President of the Zapomniane Foundation aimed at locating, marking and commemorating forgotten burial sites of the Holocaust victims in Poland. She is also a co-founder of the Engaged Memory Consortium. Janus holds a PhD in Anthropology from the Jagiellonian University in Kraków (Poland), and she closely collaborates with the Research Center for Memory Cultures (Jagiellonian University). She is co-curator of the “Exercising modernity” program and co-editor for book series Exhibiting Theory at Jagiellonian/Columbia University Press. Janus is the author of academic articles and publications, as well as an initiator of numerous cultural and artistic projects and working groups, author of academic articles and publications. She co-founded and curated the “Museum Laboratory” – an educational program in critical museology for Polish heritage professionals – and two initiatives advocating for institutions to take action in the face of the climate crisis: a working group “Muzea dla klimatu” (Museums for Climate) and the Culture for Climate collective.

SHARED HERITAGE. POINTS OF CONTACT AND BEST PRACTICES

SESSION 4

#SAVEKYIVACTIVISM

On 15 November 2017, an impactful meeting took place in the UFO building in Kyiv. The key subject was the very first public discussion of the possible transformation of this landmark into a part of a new giant shopping mall. One of the most important consequences of this event was the foundation of activists group #SAVEKYIVMODERNISM and further actions of its members to protect and raise public awareness to the architectural heritage of the second half of the 20th century in Kyiv. The main goal of the community was listing the UFO building as an architectural monument of Ukraine. Finally it was achieved after 3 years of struggle. But despite the public success of this action, new examples of neoliberal attitude to the architectural heritage continued to appear in Kyiv. The next screaming example was the case of the Flowers of Ukraine building, another prominent project from that period. Its demolition started without any permission on 12 July 2021. Immediately a new group of activists began to confront the brutal act. Court proceedings between activists of Flowers of Ukraine group and the developer are still ongoing. This paper will describe the reasons, methods and results of the activists' resistance to big business and uncontrolled urban development. It will also show a portrait of a new generation that is ready to take collective responsibility for its actions towards the future.

**ALEX
BYKOV**

Alex Bykov is an architect exploring the legacy of Ukrainian urban planning of the second half of the 20th century. His research methods are photographing, preserving archives and conducting interviews. One of Alex's main representative approaches are exhibition projects. Among the most important of them is a series devoted to Soviet modernism in Ukraine, which began in 2015 with an exhibition *Superstructure*. Another field of Alex's work are publication projects. Alex Bykov is a co-author of the books *Soviet Modernism*, *Brutalism*, *Postmodernism. Buildings and Structures in Ukraine 1955–1991 in collaboration with Eugenia Gubkina* (2019) and *Orthodox Chic* in collaboration with Oleksandr Burlaka and Sasha Kurmaz (2020). In 2018 he also curated and edited the *Architecture. Community. Time* issue of the "5.6" magazine, dedicated to the topic of uncontrolled urban development in Ukraine.

THE HISTORY AND UTOPIA OF MODERNISM IN THE NARRATIVES OF CONTEMPORARY POLISH ARTISTS

The paper discusses the ambivalent legacy of socialist modernism in the work of Polish artists active after 2000. Exhibitions presented in the 2000s, such as “Concrete Heritage” or “New Documentalists” at the Ujazdowski Castle Center for Contemporary Art, showed the particular sensitivity of young artists to the architectural legacy of the Polish People’s Republic and the relevance of their visual experiments in times of socio-political transformation. The work of the youngest artistic generation also shows the vitality of the legacy of the civilizational changes of the Polish People’s Republic as the basis of a critical artistic attitude. Treating their work as a specific document of social transformations, one can interpret various approaches to unwanted and assimilated heritage. The multi-threaded narrative referring to the architecture of the Polish People’s Republic and various tropes of modernization has gained various adaptations in the works of artists such as Mikołaj Groszperre, Diana Lelonek, Monika Sosnowska and Krzysztof Zieliński.

An important aspect of their work is the category of place – historical and constructed – showing the history of Polish modernism, inscribed in historical conventions and being uprooted in contemporary interpretations. The visual attractiveness at the same time shows an erosion of social memory, but also the presented architectural motifs become tools to describe a new utopia of aesthetic sublimation and ecological dystopia. Taking up the relationship between history and utopia anew, they conduct a complex dialogue with the architectural space of modernism.

Dr. hab. Marcin Lachowski (1975) – professor at the Institute of Art History, University of Warsaw, also cooperates with the National Museum in Lublin. He deals with contemporary art and the history of art criticism. He published the books *Awangarda wobec instytucji. O sposobach prezentacji sztuki w PRL-u [Avant-garde and Institution. About the Methods of Presenting Art in the Polish People’s Republic]* (2006) and *Nowocześni po katastrofie. Sztuka w Polsce w latach 1945–1960 [Modern Art After Catastrophe. Art in Poland in the Years 1945–1960]* (2013). He is a co-editor of the publishing series *Sztuka nowa. Źródła i komentarze [New Art. Sources and Comments]*. He was a member of the research team under a grant awarded by the Ministry of Science and Higher Education, devoted to Polish artistic criticism in the 20th and 21st centuries. Recently, he was co-edited *Słownik polskiej krytyki artystycznej XX i XXI wieku [Dictionary of Art Critics in Poland of the 20th and 21st Centuries]* and the publication *State Construction and Art in East Central Europe, 1918–2018* (Routledge 2022), including his article “Grey in Colour” – Observations on the Reconstruction of Modernity. He is also active as a curator.

**DR. HAB.
MARCIN
LACHOWSKI**

University of Warsaw

"ISN'T THE NEW POST OFFICE BEAUTIFUL?" PICTURE POSTCARDS AS VISUAL AND TEXTUAL TESTIMONIES OF EASTERN MODERNISM

As a mass-media produced and at the same time individually used image-text medium, picture postcards offer a unique and at the same time very contingent access to architecture in the GDR (former East Germany) and its role in everyday and everyday cultural perceptions. For a long time rather in the niche of a small and mostly architecturally distant collector culture, this potential is now being popularized in a surprising way thanks to social media and placed in the context of GDR architecture. The digital reception of the medium reflexively leads to new and very diverse discussions. In our lecture, we want to deepen the discussion on postcards from the motif area of architecture and urban development of the GDR as epistemological material and in relation to Nicholas Boyarski's "deltiologial method" (cf. among others The Ephemeral Imagination: The Postcard and Construction of Urban Memory, in: "CANDIDE, Zeitschrift für Architekturwissen", No.12, 2021), we propose a methodological approach for an inclusive, differentiated, low-threshold and at the same time serious examination of Eastern Modernism ("Ostmoderne"). In doing so, we present the lines of development of East Modernism-related digital philo cartography ("Philokartie") in the context of digital scholarship, basic features of the GDR's postcard culture and postcard research, as well as our reflections on philo cartography as a method. The scalability and adaptability of this method makes it suitable for applications in architectural history, image science and cultural sociology as well as for use in citizen science. It thus contributes to the further and discursive penetration of Eastern Modernism. In the discussion of possible points of connection and cases of application to other research, we want to open approaches on the architecture and planning history of Eastern Modernism.

Louis Volkmann studied Fine Arts/ Photography at the Leipzig Academy of Visual Arts from 2004–2010. He wrote his theoretical thesis in 2009 on the topic of Bildräume der Kindheit – Zur Wahrnehmung von Raum und Fotografie. In 2017–2018 he received professional training as a filmmaker (script/production/ direction) in the TP2 Talentpool Erfurt (Mitteldeutsche Filmförderung). He held numerous exhibitions in Germany, Poland and France. The architectural illustrated book HdK – *Haus der Kultur Gera* (sphere publishers Leipzig 2021) was awarded by the Stiftung Buchkunst (shortlist) and the DAM international architectural book award. Louis Volkmann's visual intersections are the transformation of spaces and the effect they leave in biographies. His own photography of places plays a major role, but he also works with archives and contemporary witnesses.

**LOUIS
VOLKMANN**

Ben Kaden studied library science, sociology and politics at Humboldt University Berlin. He is interested in the topic of architecture and postcards from multiple perspectives. His approach is predominantly cultural and media sociological. He publishes on the subject, e.g. *Karten zur Ostmoderne* (Leipzig, 2020), *Gera Ostmodern 1 and 2* (Leipzig: sphere publishers), and regularly gives lectures (including the online lecture series *Werkstatt Architekturgeschichte #03: Ben Kaden: "Every Building on the Karl-Marx-Allee"*: *Ansichtskarten als Quellen zur Architekturgeschichte der DDR*. University of Vienna, 2021).

**BEN
KADEN**

TOPOMOMO – EXPERIMENTS OF MODERNISM

The German–Czech border region economically boomed in the 1920s and 1930s. Successful entrepreneurs were looking for innovative architects to implement their ideas. The influence of the important schools of architecture in Dessau, Prague and Wrocław gave rise to different “experiments of modernism” in the interspace between those influential cities.

Today, the importance and architectural value of the rural region along the Saxon–Czech border is highly underestimated. However, it truly is a cultural gem in the very centre of Europe, where one finds numerous modernist experiments apart from the well-known metropolitan modernism of bigger cities. However, post-industrial structural change has left many buildings empty and unused. In many places, people are already committed to the preservation and revitalization of these buildings. But they depend on communication, support and networking in order to develop strategies regarding their preservation and future use. The existing challenges and potentials of the individual buildings on both sides of the border show many similarities. TOPOMOMO is raising awareness for this shared cultural heritage. Preserving the buildings will be the first opportunity to communicate the modern ideas, impulses and ideals that made this heritage of modernist architecture possible in the first place.

JULIA BOJARYN

Stiftung Haus Schminke, Löbau

Julia Bojaryn used to work as a civil engineer in structural engineering with a particular interest in presenting and explaining architecture. She has been part of the team at Haus Schminke for 10 years and today is responsible for a wide variety of projects. Julia Bojaryn is a member of the Deutscher Werkbund and is always looking for new networking and cooperation partners who share her enthusiasm for modernist architecture especially in rural areas. For networking, she is particularly fond of the German–Czech–Polish border triangle. In her opinion, there lies a huge potential in the architecture of the 1920s and 1930s in this region, which was first discovered, developed and interconnected in the German–Czech project “TOPOMOMO – Experimentierland der Moderne.”

PROMOTING MODERNISM, WITH WOMEN'S STORIES

“Hungarian Women Architects” is an ongoing research project of the Hungarian Museum of Architecture and the Centre for Historic Monument Documentation, which explores the history of 20th-century architecture through the work and life of women. However, to do this, we need to ask new questions. Who is Hungarian? How do we value an oeuvre? What makes an architect exemplary? In addition to rewriting the traditional canons, the project offers a new way of communicating the architectural heritage through the very diverse stories of women.

DÁNIEL KOVÁCS

Hungarian Museum
of Architecture and
Monuments Protection
Documentation
Center / The Hungarian
Contemporary
Architecture Centre
(KÉK), Budapest

Dániel Kovács is a Hungarian art historian, curator and founding member of the architecture research collective Translations of Modernism (Transmodern). He studied art history at the ELTE in Budapest and La Sapienza in Rome. Since 2010, he has been a member at the Hungarian Contemporary Architecture Centre. In 2015–2018 he served as program director at the Collegium Hungaricum Berlin and organized two conferences focusing on the post-war architectural heritage of the Eastern Bloc. In 2021 he co-curated the “Otherness” project at the Hungarian Pavilion of the 17th International Architecture Exhibition in Venice, Italy. He currently works at the Hungarian Museum of Architecture and Monument Protection Documentation Center in Budapest, as curator of the post-1945 collection.

MODERATOR OF SESSION 4

PROF. UTA POTTGIESSER

President of Docomomo
International, TH-OWL,
TU Delft

Uta Pottgiesser, Architect, PhD, is Professor of Building Construction and Materials at TH OWL (since 2004) and a member of the Institute of Design Strategies (IDS) in Germany. She is also Chair of Heritage & Technology at TU Delft (Faculty of Architecture and the Built Environment) in the Netherlands since 2018. Since 2022, she also serves as Chair of the NGO Docomomo International and editor-in-chief of the Docomomo Journal. Her interests are protection, reuse and improvement of the built heritage and its environment. She is a co-founder of the European Facade Network (EFN) and of the international and interdisciplinary “Master of Integrated Design (MID)” at TH OWL. Since 2023 she is also Vice President for Culture, Communication and International Affairs at TH OWL.

**NEW COMMUNITIES, NEW
BUILDINGS, NEW PEOPLE:
THE NOTION OF THE "NEW"
IN CENTRAL AND EASTERN
EUROPEAN MODERN
ARCHITECTURE**

LARGE-SCALE HOUSING ESTATES IN UKRAINIAN CITIES OF THE 1960S-1980S: A NEW LOOK AT VALUE IN THE CONTEXT OF THE WAR

Large-scale housing estates (LHE) are a special type of modernist heritage in Ukraine. Created within the framework of ideological notions of a utopian fair society, they did not reflect the current needs of the inhabitants. Their spatiality demonstrated a future constructed way of life when people would live in communism, ensuring a fair distribution of benefits among themselves. The artificial imitation of a fair welfare system in the 1960s–1980s, which tried to rely on statistics and was managed in a command-and-control manner, broke automatically with the collapse of the USSR.

Unlike in countries with a developed democratic model and stable economies, LHE in Ukraine was not stigmatized. This relative equivalence of urban space gave impetus to the development of new natural program frameworks in post-Soviet housing estates, which were regulated by the free market and were represented, as a rule, by small or fractional network enterprises, which provided their sustainability.

The place of almost any lost function was taken by a more demanded one. Each of the districts, thanks to the transformations of socio-cultural frameworks, acquired their own new identities, despite the dominant morphological footprint of the space with ideologeme of the past. Russia's full-scale invasion of Ukraine gave a new impetus to rethinking the meaning and value of LHE. The report uses the examples of several mikrorayons of LHE in Kharkiv, Odesa and Kyiv to identify the main factors of adaptability and transformability, and to illustrate how the identity of places has changed.

NADIIA ANTONENKO, PH.D.

Kyiv National University
of Construction and
Architecture

Nadiia Antonenko is a Senior Lecturer, Department of Information Technologies in Architecture, Kyiv National University of Construction and Architecture, and guest researcher at Fachbereich Raum- und Umweltplanung, Rheinland-Pfälzische Technische Universität Kaiserslautern-Landau (RPTU). She graduated from the Faculty of Architecture of the Kharkiv Technical State University of Civil Engineering and Architecture, receiving her bachelor's degree in 2009 and her master's degree (specialist) in 2010. She defended the Ph.D. thesis on architecture at Kharkiv National University of Civil Engineering and Architecture (2019). Architect at the design office Kharkivstroynproekt (2007–2009). Designer and promoter of exhibitions at the Kharkiv Regional Organizational and Methodological Center of Culture and Arts (2011–2014). Professor Assistant of the Department of Fundamentals of Architecture, Kharkiv National University of Civil Engineering and Architecture (2015–2016). Senior Lecturer of the Department of Information Technologies in Architecture, Kyiv National University of Construction and Architecture (2020–present).

CAMPAIGN FOR THE CONSTRUCTION OF 100 NEW SCHOOL BUILDINGS IN THE RURAL AREAS OF THE FORMER PROVINCE OF VILNIUS, 1936-1937

Between 1936 and 1937 – in just one year – the Second Polish Republic built 100 schools in the then province of Vilnius. The deed can be seen as a heroic act to honor the late Józef Piłsudski – one of the founding fathers of Polish independence and the real but not formal dictator (marshal) of interwar Poland. This is how government agencies and the press of the time wrote about the action.

This paper aims to show two other perspectives, placing the 100 schools in a broader pan-European context. The global perspective: one of the ideas was that the “new” citizen should be literate, and fundamental knowledge should be accessible to every child, even peasants. Education was no longer a family affair. This broad consensus led to compulsory education and the building of schools. Similar actions of building schools had taken place in various European countries (East and West). This provides a good comparative material for the fluctuation of architectural ideas. The local perspective: the region where the schools were built was polycultural, not only in the cities, but also in the rural areas. In the second general population census in 1931, only 60% of the citizens answered that they learned Polish at home. The other languages were Belorussian, Lithuanian, Hebrew or Yiddish and others. Within the 20th century the borders shifted twice and the region was under 5 different governances. In this area every person went from being in the majority to minority at least once without migrating. I would like to look for the answer to what the multilayered political history means to the historic Polish school buildings. How is a valuable modernist building, yet of unwanted heritage juxtaposed with contemporary monumental protection policies?

Małgorzata Burkot is an architect based in Berlin. She graduated from Kraków University of Technology (Poland) and HAWK Hildesheim (Germany) in 2014 with a project researching and preserving a potato warehouse built as part of the former Auschwitz concentration camp. The dissertation dealt with the problem of the shared German-Polish architectural heritage of World War II. She has practiced in the Netherlands, Poland and Germany, working on buildings, interiors and exhibition. She is a collaborator of *kontekstum architektury*. Her main research interests are commemoration and lost heritage in architecture and urbanism, as well as gentrification and co-creation as urban processes. She is an enthusiast of modernism and an admirer of rural architecture.

MAŁGORZATA BURKOT

Independent researcher, Berlin

LABORATORY FOR THE INFORMATION OF A NEW SOVIET MAN. THE CASE STUDY EARLY-MODERN ARCHITECTURE OF RESIDENTIAL COMPLEXES IN THE METROPOLITAN KHARKIV

The metropolitan Kharkiv, known as an experimental site for the creation of world-famous early-modernist complexes, has also become a place of social experiments. The new Republican Administrative Centre with its unique residential blocks, implemented the concepts of “house-commune” and “residential-combine,” as well as the settlements which were based on the concept of “garden city.” The large industrial “social city” are of interest not only as pieces of outstanding artistic quality, but also as interesting socio-typological experiments related to the idea of creating a new man and society.

The interest of Ukrainian architects of the 1920s–1930s, fascinated by the idea of solving social problems with the help of architecture and of creating a new Soviet man, was focused on the search for methods of managing social processes with the support of architecture. As a consequence of the planned transformation of social life and family patterns, there was an active search for new typologies and concepts in architecture, particularly in housing. The formation of these concepts in the 1920s–1930s in Ukraine took place largely in communication with the main social ideas of architectural practice in the West in the following sequence: uncritical borrowing of Western “bourgeois” models – “garden-city,” attempts of social innovation inspired by the classics of utopian socialism – “house-commune” as a reincarnation of the phalanster; construction of new functional-spatial models as a means of realising the social doctrine – “residential-combine”; socio-economic invention in the context of industrial planning – “social city.” It is a unique fact that metropolitan Kharkiv became a city where all four concepts were realized.

Kateryna Didenko graduated from the Kharkiv National University of Construction and Architecture (KhNUCEA) in 2005 with a degree in Architectural Environment Design, defending her master’s thesis Municipal Housing Program for the Center of Kharkiv. In 2019 she defended her PhD dissertation Social Housing Programs in the Architecture of Metropolitan Kharkiv (1917–1934) at the KhNUCEA. She was an Assistant of the Department of Architecture Fundamentals at the KhNUCEA from 2006 to 2020. Associate Professor of the Department of Architecture Fundamentals at the KhNUCEA from 2021 to 2022. From 2022, she has been a senior researcher of the Institute of Architecture of Vilnius Gediminas Technical University, Lithuania. From January of 2023, she has been an associate professor of the Department of Architecture Design of O.M. Bekefov KhNUME, Ukraine. Her primary research areas are social aspects of modernist architecture, social housing programs in the architecture of first third of 20th century, the history of architecture and urban planning in pre-Soviet, Soviet and post-Soviet Ukraine.

KATERYNA DIDENKO, PH.D.

Vilnius Gediminas
Technical University

TRANSFER OF MODERNISM AND PLANNING OF POST-WAR WARSAW AND SINGAPORE. RELATIONSHIPS AND CIRCUMSTANCES OF BUILDING "NEW" STATES, CITIES, SOCIETIES.

There is a connection between the reconstruction of Warsaw after World War II and the establishment of the Singapore state. The new states, between communism and capitalism, in the circumstances of war devastation, centralized power and controlled economy, modernized the urban structure and created a new society. The universality of modernist architectural and urban manifestos resonated with globalization. It allowed for easy application of CIAM proposals in Warsaw as well as in Singapore. Singapore has a tendency to develop intensively, carried by waves of events changing the global balance of power. Taking advantage of new world and location orders, Singapore is growing and blooming.

The ideas of modernism coexisted with the emergence of a new relationship between architects and urban planners and politicians striving to achieve economic and social goals. Modernism became a tool in the hands of those who planned new states and societies.

Krystyn Olszewski, the designer of the 1964 General Plan of Warsaw, a participant in the transfer of modernism from Europe to the Orient, from the West to the East, from the centre to the periphery, the creator of the Conceptual Plan of Singapore from 1971, participated in the process of rebuilding Warsaw and Singapore. As a former concentration camp prisoner during World War II, he wanted to build a new and better world. Assessing the conditions in which he operated, creates a complicated background that affects the understanding of his work.

Piotr Woliński graduated from the Faculty of Architecture at the Cracow University of Technology in 2007, and since 2020 he has been a PhD student at the Łódź University of Technology. An active architect, a member of the Mazovian Chamber of Architects of the Republic of Poland and the Warsaw Branch of the Association of Polish Architects. Busy with urban issues. He participates in design works related to buildings of exceptional cultural value. As a PhD student, he researches the achievements of architect and urban planner Krystyn Olszewski and his participation in the planning of contemporary Singapore. He believes in the words of Michael Dennis that we should once again learn that cities are urban spaces, not objects, learn how to recreate urban architecture and urban landscapes, learn that cities should be used to live in them, not to be an urban space that you commute to from the suburbs.

WHEN THE NEW IS BECOMING OLD - THE CASE OF POSTWAR HOUSING IN POLAND

The postwar era meant for the citizens of Poland an unprecedented transformation of the way of life. The mass industrialization and urbanization of the previously mainly rural environment produced new types of urban culture, which was strongly connected with the modern lifestyle and with the modern prefabricated housing. The major economic and political crisis of the 1980s, as well as the outbreak of the postmodern approach in Polish architecture, produced a very negative stereotype of postwar urbanization and of housing in particular. The last 30 years of the political and economic shift gave a new perspective towards the role of postwar housing development in the formation of the contemporary Polish society and cultural landscape of Poland. What strategies could be found in the recent decades in destructing and rehabilitating the housing environment in Poland? What are the most significant examples of positive and negative changes? The aim of this presentation is to discuss the stereotypes and new approaches towards the built environment of Poland nowadays.

**MICHAŁ
WIŚNIEWSKI,
PH.D.**

Institute of Architecture
Foundation (FAI)

Michał Wiśniewski has obtained a PhD in art history (Jagiellonian University, 2010) and an MA in architecture (Kraków University of Technology). He works as an Assistant Professor in the Department of Economic and Social History / UNESCO Chair for Heritage and Urban Studies at the Cracow University of Economics. He is the head of the Educational Department – The Academy of Heritage at the International Cultural Centre in Kraków. He is a Member of the Board of the Institute of Architecture Foundation. His research interests include the history of architecture, urban studies and cultural heritage management. He is an author of many scientific and popularizing publications devoted to the architecture of Kraków and Poland in the 19th and 20th centuries. He is a co-author of exhibitions and publications created by the Institute of Architecture Foundation team, including the website Krakowski Szlak Modernizmu [The Kraków Trace of Modernism] szlakmodernizmu.pl.

MODERATOR OF SESSION 5

BEN BUSCHFELD

European Triennial of
Modernism (ETOM)

Ben Buschfeld, Dipl. Designer, is a multidisciplinary awarded creative and project author. He founded buschfeld.com – graphic and interface design and runs a rentable museum about 1920s architecture dedicated to the work of Bruno Taut, awarded with the European Heritage Award. 2013 he was one of the founders of the Triennale der Moderne, helped to establish the festival and provided the design. Together with Robert K. Huber, he acted as the curator of the Berlin program 2019 and 2022. Buschfeld is a member of various networks like the German Werkbund Berlin, Docomomo Germany, KulturerbeNetz.Berlin and Iconichouses.org. He has initiated several heritage projects – i.e. a Monument Preservation Database for the Hufeisensiedlung, a Red List of Threatened Buildings in Berlin and an educational website about the UNESCO-World Heritage “Berlin Modernism Housing Estates”.

LESSONS LEARNED PANEL DISCUSSION

IMPULSE 1 CONTENTIOUS SPACES – UNCOVERING THE HIDDEN NARRATIVES OF SOCIALIST BUILT HERITAGE

Contentious Spaces addresses the preservation and conservation of the heritage of state socialist architecture and urban planning, as well as the historicization of the architectural vocabulary of modernism in the contemporary era. The conference explores this heritage in the context of the contemporary built environment and in relation to current geopolitical and socio-cultural processes. Furthermore, we aim to expand the scholarly engagement with marginalised actors and spaces in post-socialist discourse through contributions that focus on the architectural heritage of women and minority architects, as well as on the links between centres of political power and modernist architecture in geopolitical peripheries and their contemporary heritage. Six chapters on (1) research methods, (2) conservation strategies, (3) heritage and conflict, (4) heritage of state-socialist housing, (5) ideology and (6) socialist built heritage outside Europe explore case studies from more than 15 countries, including the Global South and Asia.

DR. TINO MAGER

ICOMOS Germany and Assistant Professor of the History and Theory of Architecture and Urbanism at the University of Groningen

Tino Mager is President of the ICOMOS Germany and Assistant Professor of the History and Theory of Architecture and Urbanism at the University of Groningen (NL). Previously, he worked at the Faculty of Architecture and Built Environment at Delft University of Technology, was a fellow of the Leibniz Association and the University of Queensland. He studied media technology in Leipzig and art history and communication science in Berlin, Barcelona and Tokyo. He has been awarded grants from, among others, the Leibniz Association, the Andrew W. Mellon Foundation, the University of Queensland, and the Dutch Research Council. He is Secretary General of the ICOMOS International Scientific Committee on Water and Heritage, and has published widely on cultural heritage.

IMPULSE 2 MODERN HERITAGE IN THE ANTHROPOCENE AND THE NEED FOR THE CAPE TOWN DOCUMENT ON MODERN HERITAGE

Responding to the conference's claim to the "importance of shared modern history," this paper presents a critique of modernist history and historiography through the global collaborative MoHoA (Modern Heritage of Africa / Modern Heritage in the Anthropocene). Established in 2020 to mark the 20th anniversary of the Modern Heritage Program (UNESCO, ICOMOS and DOCOMOMO), MoHoA encourages equitable approaches to modern heritage as an urgent and essential response to an age of planetary crisis, the roots of which are entangled with centuries-old cultures of extraction and domination that have caused modern histories and experiences of the global majority to be overlooked, marginalised or exiled from the modern canon. Following multiple workshops and two international conferences over three years, MoHoA published The Cape Town Document on Modern Heritage, presented to UNESCO in 2023. By acknowledging the role of inequitable and unsustainable processes and practices that gave rise to and often characterised modernity – slavery, imperialism, colonialism and fossil fuel dependence – The Cape Town Document on Modern Heritage is a decentring and restitutive framework supporting equitable and sustainable future. Emphasising the interconnection between these processes and practices and the dawn of the Anthropocene, MoHoA highlights the existential paradox that modern heritage is simultaneously of modernity and yet threatened by its consequences.

PROF. EDWARD DENISON

The Bartlett School of Architecture

Edward Denison is Professor of Architecture and Global Modernities at The Bartlett School of Architecture, UCL, where he is Director of the MA Architecture and Historic Urban Environments and teaches the contra-canonical seminar, Multiple Modernities Architecture. His research is motivated by the notion of "historiographical inequity" – how the research and writing of anthropocentric histories,

especially relating to modernity and the built environment, privilege the global minority over the global majority. He has published over 20 books, twice been awarded the RIBA President's Medal for Research, and collaborated on the UNESCO World Heritage Nominations of Asmara (Eritrea, inscribed 2017), Kaunas (Lithuania, inscribed 2023), the Beijing Axis (China) and Gdynia (Poland). In 2020, he co-founded the global collaborative MoHoA (Modern Heritage of Africa / Modern Heritage in the Anthropocene), responsible for the decentring policy document: The Cape Town Document on Modern Heritage in 2023.

PROF. DR. FRANZISKA BOLLEREY

TU Delft, Berlin-Delft

Franziska Bollerey is professor emeritus of History of Architecture and Urban Planning at the Faculty of Architecture at TU Delft. She is head of the Institute of History of Art, Architecture and Urbanism (IHAAU). Her areas of expertise are utopian concepts, Metropolitan Cities, Culture, Society and Architecture of the 1920s. She is involved in various committees and has held visiting professorships at various universities around the world. Until the end of 2013, she was head of the scientific advisory board of the Bauhaus Dessau Foundation. She published numerous books and articles, including the *Architectural Concepts of the Utopian Socialists*, *Alternative planning and architecture for the social process* (1977, 1991) to *Setting the Stage for Modernity* (2019).

MAJA BABIĆ, PH.D.

University
of Groningen

Maja Babić explores the intersection of architecture and ideology during the State-socialist and post-socialist periods in East-Central and Southeastern Europe, with a particular focus on former Yugoslavia. She examines the intertwined nature of architectural production, urban planning and socio-political events in the state-socialist countries of the 20th century and the socio-political and architectural developments in contemporary post-communist Europe. Her current work investigates the production and negotiations of urban identities in post-socialist spaces, particularly focusing on state socialist housing estates and urban monuments. She is member of SHERA 2022-2024 (Society of Historians of Eastern European, Eurasian and Russian Art and Architecture) and focuses on State-socialist and post-socialist architecture and urbanism, architecture and urban planning in East-Central Europe and the Balkans, Islamic cultural and urban heritage in 20th and 21st centuries, and post-disaster and post-war urban reconstruction. Since 2022, Maja Babić is Assistant Professor of History and Theory of Architecture and Urbanism at the University of Groningen (NL).

KACPER KĘPIŃSKI

National Institute of
Architecture and Urban
Planning (Warsaw)

Kacper Kępiński is an architect, architecture critic and curator of architectural exhibitions. Head of the External Projects and Exhibitions Department at the National Institute of Architecture and Urban Planning (Warsaw). Member of the foundation council of the Institute of Architecture, regular contributor to the *Autoportret*. *Pismo o dobrej przestrzeni* quarterly and editor of the *Architektura & Biznes* portal. Curator of exhibitions, including *The Eastern Wall*. Architecture of Zbigniew Karpiński and Anthropocene. Author of the *Tectonic Movement* guide to the post-war architecture of the Świętokrzyskie region. Co-teaches design classes at the Faculty of Architecture of VUT in Brno on inclusive residential architecture.

MODERATORS OF LESSONS LEARNED SESSION:

BEN BUSCHFELD

European Triennial
of Modernism (ETOM)

CV see page 50

MAŁGORZATA JĘDRZEJCZYK, PH.D.

Pilecki-Institut Berlin

Małgorzata Jędrzejczyk is an art historian, curator and lecturer. She is a graduate of art history at the Jagiellonian University in Kraków. She also studied art history at the Universität Wien and Humboldt-Universität zu Berlin. Since 2018, she has been a curator of the program “Exercising Modernity” at the Pilecki-Institut Berlin. The author and editor of several publications focused on 20th- and 21st-century art and architecture, including *Katarzyna Kobro. The Movement of Space-Time* (with K. Słoboda, 2021); *Art as Organization of Life: Katarzyna Kobro and El Lissitzky* (2020), *Domesticated Modernism* (2019) and *Composing Space. Sculptures of the Avant-garde* (2019). She has curated various exhibitions, including Sections. Gallery of Polish Architecture of the 20th and 21st Centuries (with K. Kępiński, W. Grzesiak); Identity. 100 years of Polish architecture//Krakow; Composing the space. Sculptures of the avant-garde (with K. Słoboda). Member of the International Association of Art Critics AICA and of the Association of Art Historians in Poland.

ROBERT K. HUBER

European Triennial of
Modernism (ETOM)

Robert K. Huber, Dipl.-Ing. | M.Arch. | M.Sc. Urban Design, founding and managing partner (CEO) of zukunftsgeraeusche GbR (zkg), is a curator, cultural manager, and researching architect. He is founder and director of the transdisciplinary center and urban lab BHROX bauhaus reuse, located in the middle of Ernst-Reuter-Platz in Berlin, which is a partner of the “New European Bauhaus”. Robert studied in Munich, Berlin, and Shanghai, holding a DAAD scholarship. His expertise is on transdisciplinary research and best practice in sustainable urban and societal development and education, experimental architecture, circular societies (reuse) and Baukultur focusing on Modernism. His international focus is on Central Europe, Israel, and China. With zkg he works in long-term cooperation in research and teaching with TU Berlin and taught at Berlin University of the Arts (UdK), HM Munich, and others. He is curator for the “Triennial of Modernism” in Berlin together with Ben Buschfeld and started the initiative for a “European Triennial of Modernism (ETOM)”. He is member of German Werkbund (DWB), Federation of Journalists and board member of Competence Center for Large Housing Estates.

SOFT GROUND / CURATORIAL TOUR

Soft Ground. Five Years of
Exercising Modernity

25.10.2023–25.11.2023

The exhibition is the result of a critical and interdisciplinary reflection on modernism undertaken within five years of the “Exercising Modernity” project. The invited artists, the graduates of the Exercising Modernity Academy in the years 2018–2022, employ various research tools and artistic methods to analyze places, objects and biographies. They delve into lesser-known, underreported or less obvious aspects of modernism and its relationship with modernity and modernization processes. By translating these phenomena into contemporary artistic imagery, they aim to cast new light on modernism, both its history and its contemporary ways of understanding.

Zofia Borysiewicz, Laure Catugier, Michał Kowalski, Vinicius Libardoni, Daphna Noy, Aurélie Pertusot, Marcin Szczodry, Yael Vishnizki-Levi, and Agata Woźniczka, taking as their point of departure the spaces of cities, architecture, visual and material traces left in the urban fabric, shifted their attention to what exists on the periphery. Their focus extended to ideas that shaped everyday life a century ago, but whose afterimages can still be found today. Through these ideas, the artists engaged in a critical reflection on the legacy of modernism, attempting at the same time to gain insight into present days.

The exhibited works encompass a variety of techniques and media, including movement and body-engaging performative actions, photography, drawing, sculpture, installation and film. The invited artists not only represent different countries (Brazil, Israel, France, Germany, Poland, United States), but also refer to different geographical contexts, introducing multiple narratives that encourage us to consider modernism and modernity as a mosaic of experiences, his-/herstories, and phenomena.

BHROX bauhaus reuse,
Ernst-Reuter-Platz, 10587 Berlin
/for transportation see “Practical
information”/

Opening hours: Tuesday–Sunday,
12:00–20:00



RECOMMENDED SIDE EVENTS

**Hans Poelzig's Project for Ukraine.
The International Competition
1930 for the State Ukrainian
Theatre in Kharkiv**

Exhibition by Prof. Svitlana Smolenska

Architekturmuseum TU Berlin

/meeting at 12:30 at BHROX bauhaus
reuse, Ernst-Reuter-Platz/



**The Hufeisensiedlung in
Neukölln-Britz – Tour through the
UNESCO World Heritage Berlin
Modernism Housing Estates,
including a visit of the rentable
1920s museum Tauts Heim**

Architectural tour by Ben Buschfeld
/in English language/

meeting at 14:00 at BHROX bauhaus
reuse

/tour starts 14:45 at subway U7 station
"Blaschkoallee", exit "Fritz-Reuter-Allee"/



**Bruno Flierl – Planen und Streiten
für die Berliner Mitte (Planning
and Arguing for the Center of
Berlin)**

**Colloquium by the Hermann-
Henselmann Foundation**

/in German language/

Rosa-Luxemburg-Stiftung / Saal 11, Str.
der Pariser Kommune 8 A, 10243 Berlin

/for transport see "Practical
information"/



EXERCISING MODERNITY

Exercising Modernity is an interdisciplinary intellectual exchange on modernisms and modernity, with the focus on art and architecture, exploring how ideas of modernity were reflected in various social and political spheres. The program is aimed at discussing the Polish and Eastern European modernist heritage in a new, interdisciplinary way, in the context of global modernization processes that took place in other parts of the world. The project pays special attention to culture, and more specifically to architecture, considered as a unique field of various intersecting perspectives, ambitions, concerns and hopes relevant in the formation of the 20th-century world.

Exercising Modernity also aims at critical reflection on historical and contemporary methods of understanding Central and Eastern Europe, and the ideas of East and West seen through the lenses of various political, geographical and cultural conceptualizations of the borders between them in the 20th and the 21st centuries.

The main elements of the Exercising Modernity project are the interdisciplinary Academy and the Cultural Scholarship Program, which is organized annually and addressed to the graduates of the Academy. In addition, Exercising Modernity is also a program of public events, including lectures, discussions, conferences and exhibitions organized in cooperation with local and international partners.

ETOM

The European Triennial of Modernism (ETOM) develops a co-creation platform on trans-European Modernism and organizes a decentralized triennial festival. ETOM builds on the “Triennale der Moderne” (TDM) festival in Berlin, Dessau and Weimar, which returned for its fourth edition in 2022.

The initiative was created “bottom-up” during the pandemic in 2021, and has already brought together 38 partners from 14 countries and of a heterogeneous and cross-sectoral background, including 9 official NEB partners. It was launched by the Berlin TDM curators together with partners from across Central Europe, originating from an emerging network based on partners from the 2019 trans-national “re:bauhaus” festival, as well as from DOCOMOMO, ICOMOS and the NEB community.

Following the motto “Diverse Modernism | Modern Diversity,” the ETOM initiative addresses both the heritage of and the future perspectives on Modernism in terms of built heritage and the history of modern ideas, with a particular focus on the sustainability and resilience of such modern values as societal emancipation, social equality and democratic participation.

ETOM incorporates a circular ecosystem, based on a recurring three-year period, which includes continuous cross-sectoral capacity building and transdisciplinary co-creation culminating with the triennial ETOM festival, which serves not only for public presentation, but also as a target and starting point for the process. In a triangle collaboration between ETOM and the international, widely connected organizations DOCOMOMO and ICOMOS, a strategic initiative “Triangle for Modernism” was launched. From the very beginning, the ETOM initiative drew special attention to Central and Eastern Europe, its significance and major role in ensuring European unity and cultural resilience, as well as in overcoming a persisting, but outdated East-West divide. The war of aggression against Ukraine clearly shows the importance of Central Europe for European coherence, which should rely, among others, on cultural collaboration and shared modern values.

PILECKI INSTITUTE

The Pilecki Institute is simultaneously a research institute, a digital archive, a history museum and an education center. Our work seeks to help defend the values of democracy and freedom against historical oblivion, as well as unveil a new, more inclusive perspective on the history of Europe by shedding light on the Polish experience of the 20th century. Our aspiration is to create a place for interdisciplinary and international reflection on the key issues of the 20th century: the history of the two main totalitarian regimes – the Soviet Union and Nazi Germany – the fragility of freedom and the intricate, multifaceted history of modernity. The Pilecki Institute also aims to promote interest in the region of Central and Eastern Europe as a whole.

FOUNDATION FOR POLISH-GERMAN COOPERATION

The Foundation for Polish-German Cooperation supports friendly relations between the Poles and the Germans. For the last 30 years, the Foundation for Polish-German Cooperation has co-financed 16,000 bilateral projects, thereby contributing to the foundations of Polish-German dialogue.

At the core of the Foundation for Polish-German Cooperation activity is the conviction that the Poles and the Germans as equal partners can jointly strive for a modern, open and socially just coexistence in the European Union. In this sense, both Poland and Germany create the community of shaping values. This community requires bilateral relations to take new dimension and quality and to include the European context.

The main goal of the Foundation is the support of valuable Polish-German cooperation. The Foundation in particular supports partnerships between Polish and German institutions, educational projects that propagate knowledge of Poland and Germany and of the Polish and German languages, scientific cooperation, and artistic and literary projects.

The Foundation is also an initiator and creator of projects, including study visits, scholarship programs, publications and debates. Both thanks to grants and the projects initiated by them, the Foundation for Polish-German Cooperation wishes to have an inspiring effect on Polish-German relations. The projects in which the Foundation participates are focusing around the topics such as: improvement of the quality of Polish-German relations, narrowing existing deficits, ensuring symmetrical nature of Polish-German relations, and opening the Poles and the Germans to the European challenges in the context of their common experiences.

TRIANGLE OF MODERNISM

The “Triangle for Modernism” is a cooperation between ETOM, DOCOMOMO International and ICOMOS, to support and promote projects and events on the topic of Modernism. After the exhibition series “Modernism in Ukraine” realized in 2022, the conference is the second joint presentation within the triangle cooperation founded in the framework of the initiative for a “European Triennial of Modernism” (ETOM).

**CONFERENCE
SESSIONS
& KEYNOTES
16.11-17.11.2023**

Address:
Pilecki-Institut Berlin
Pariser Platz 4a,
10117 Berlin

**WELCOME DRINK
16.11.2023,
20:30-22:30**

Address:
Pilecki-Institut Berlin
Pariser Platz 4a,
10117 Berlin

**NETWORKING
BRUNCH &
EXHIBITION
SOFT GROUND.
18.11.2023,
10:30-12:30**

Address:
BHROX bauhaus reuse
Ernst-Reuter-Platz, 10587 Berlin

BHROX bauhaus reuse is located on the central square (traffic roundabout) of Ernst-Reuter-Platz. Access is possible only through the U Bahn station Ernst-Reuter-Platz, exit via a pedestrian tunnel direction "Mittelinsel."

BUS 109, BUS 245, BUS M45, BUS N2,
BUS X9: **Ernst-Reuter-Platz**

U2: **U-Bhf. Ernst-Reuter-Platz**
S3, S5, S7, S9, S75: **S-Bhf. Tiergarten**
/ Walking distance 1000 m /

**COLLOQUIUM
BRUND FLIERL
- PLANEN UND
STREITEN FÜR DIE
BERLINER MITTE**

Address:
Rosa-Luxemburg-Stiftung / Saal 11,
Str. der Pariser Kommune 8 A,
10243 Berlin

From U Ernst-Reuter-Platz (Berlin) to S Ostbahnhof (Berlin):

1 station with U2 (direction: Pankow) to S+U Zoologischer Garten Bhf change at S+U Zoologischer Garten Bhf (Berlin) in S7 (direction Ahrensfelde), S9 (direction Flughafen BER - Terminal 1-2) or S5 (direction Strausberg Nord) and stop at S Ostbahnhof (Berlin)

/ Walking distance 1000 m /

**HUFEISENSIEDLUNG
IN NEUKÖLLN-BRITZ –
TOUR THROUGH THE
UNESCO
WORLD HERITAGE
BERLIN MODERNISM
HOUSING ESTATES**

**EXHIBITION TOUR
BY PROF. SVITLANA
SMOLENSKA**

**Meeting at 14:00 at:
BHROX bauhaus reuse
Ernst-Reuter-Platz,
10587 Berlin**

tour starts 14:45 at subway
U7 station “Blaschkoallee”,
exit “Fritz-Reuter-Allee”

**Meeting at 12:30 at:
BHROX bauhaus reuse
Ernst-Reuter-Platz,
10587 Berlin**

Architekturmuseum TU Berlin

CONVERGENCES AND DIVERGENCES.

MODERNISM BEYOND EAST AND WEST.

Organizer Pilecki Institute in Berlin

Partners zukunftsgerausche / BHROX
bauhaus reuse, buschfeld.com
graphic and interface design,
Foundation for Polish-German
Cooperation, Embassy of the
Republic of Lithuania in Germany

Conference Program Committee

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Modernity), Małgorzata Jędrzejczyk
(Exercising Modernity / Pilecki
Institute Berlin), Ben Buschfeld
(European Triennial of Modernism /
buschfeld.com), Robert K. Huber
(European Triennial of Modernism /
BHROX)

Guest Management Witold Okun

Organizing Committee /Pilecki Institute Berlin/

Witold Okun, Karolina Głowińska,
Kamila Szuba, Adam Czerwień,
Maximilian Ch. Steinhoff

EXERCISING /EASTERN/ MODERNITY CONFERENCE 16-18.11.2023

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The Directors Board of the Pilecki-Institut Berlin

Hanna Radziejowska,
Mateusz Fałkowski

YOUTUBE CHANNEL OF EXERCISING MODERNITY

Recordings of the conference
sessions will be released on
YouTube



ORGANIZER



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FUNDACJA WSPÓŁPRACY
POLSKO-NIEMIECKIEJ
STIFTUNG
FÜR DEUTSCH-POLNISCHE
ZUSAMMENARBEIT

BHROX
bauhaus reuse



BOTSCHAFT DER REPUBLIK LITAUEN
IN DER BUNDESREPUBLIK DEUTSCHLAND

The conference is organized by the Pilecki-Institut Berlin in cooperation with ETOM initiative, zkg/BHROX and buschfeld.com and is supported by the Foundation for Polish-German Cooperation and Lithuanian Embassy in Berlin.

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The conference is co-financed by the Foundation for Polish-German Cooperation.

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The conference is featured by the “Triangle for Modernism” which is a cooperation between ETOM, DOCOMOMO International and ICOMOS.

ETOM
EUROPEAN
TRIENNIAL OF
MODERNISM

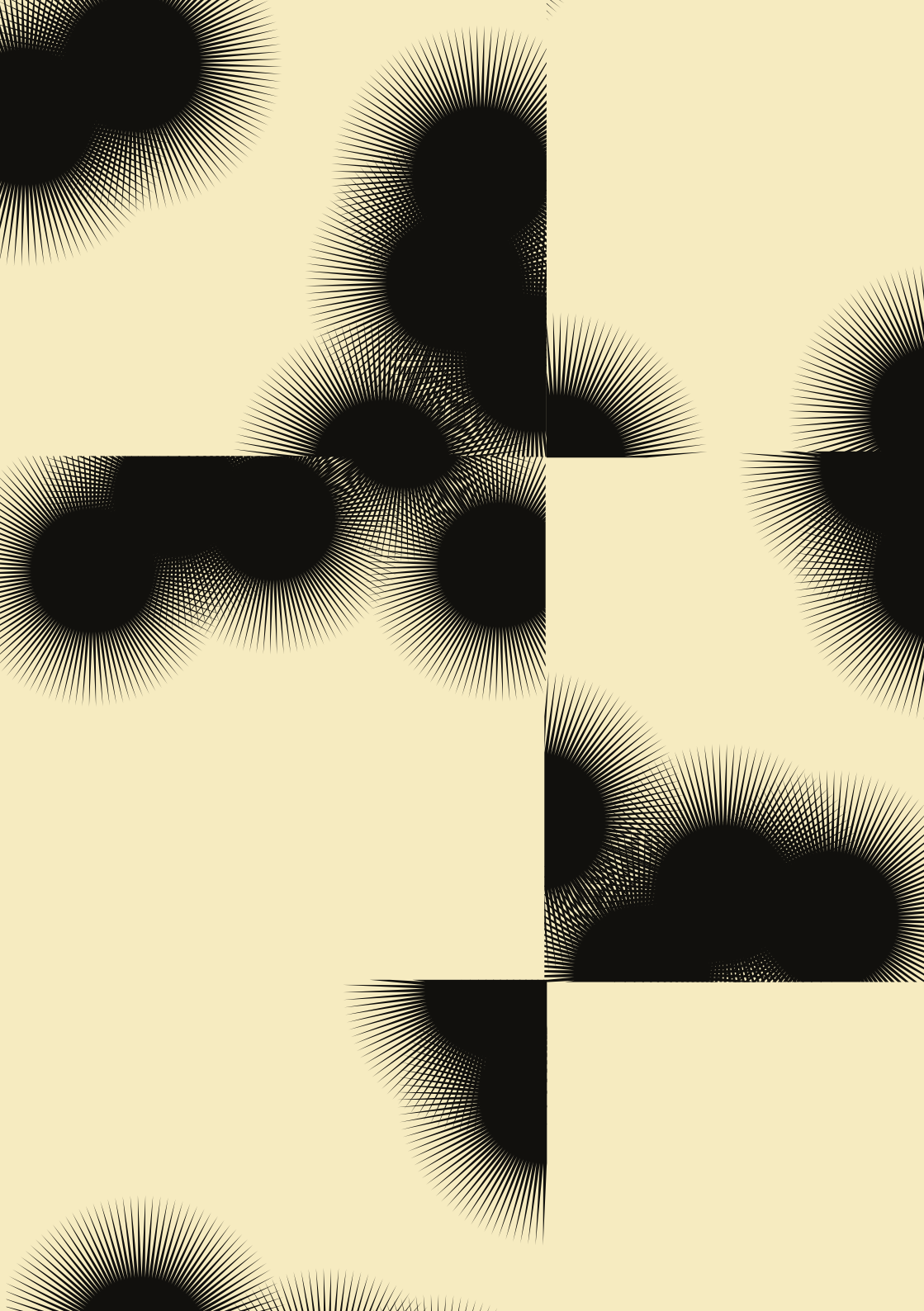


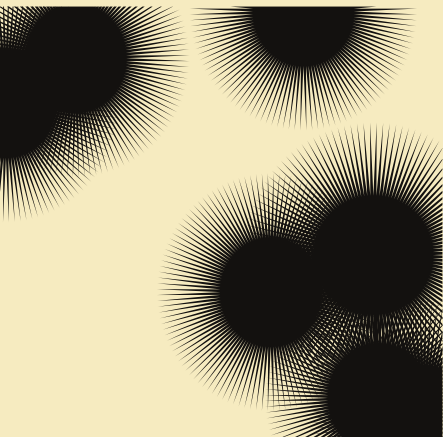
ICOMOS
international council on monuments and sites

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Participation in the conference is officially recognized by the Architektenkammer Berlin (and assessed with a total of 16 teaching units, 1 UE = 45 minutes – 8 teaching units on Nov 16 and 8 on Nov 17)

NOTES





ORGANIZER



PARTNERS



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MODERNISM



BOTSCHAFT DER REPUBLIK LITAUEN
IN DER BUNDESREPUBLIK DEUTSCHLAND