

2018 
EUROPEAN YEAR
OF CULTURAL
HERITAGE
#EuropeForCulture



Modernism for the Future

Modernism for the Future: The Architectural Legacy of the Twentieth Century as a Laboratory of Heritage



Once identified with progress and future, the architecture of the twentieth century is experiencing a contradictory period of cultural transformation. Stylistic and technical innovations that once signalled social progress have lost their primary function and have gradually become historical

relics. Buildings and places that were never intended to be monuments acquired a new dimension of meaning and have emerged as cultural heritage. This process provokes huge social, cultural and economic challenges.

Despite these contradictions, considerable effort has

been made to help achieve an understanding of the architectural legacy of the twentieth century as cultural heritage with great potential for the future.

Kaunas – European Capital of Culture 2022 invites conference participants to continue this process by sharing their diverse experiences with interpretation strategies regarding modern architecture and their visions for the future of this architectural legacy.

We invite discussion of the legacy of modernism as a collection of unique cultural references with a rich diversity of building types, technological solutions and aesthetic strategies – which is far from being

just a collection of white masterpieces by the great masters of modernism. We also strongly believe that Kaunas, a unique urban landscape of modern times, is one of the best places to discuss the architectural legacy of twentieth century as a potential laboratory of heritage where creative interpretations and contemporary narratives are as important as authentic relics of the past.

We sincerely hope that all participants of the conference will find inspiration for their everyday practices and, in a broader perspective, a better understanding of modernism as a diverse phenomenon of the past which can be successfully transferred to the future.

Former office of "Pažanga" company. Architect Feliksas Vizbaras, 1934. Laisvės av. 53

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PROGRAMA MME

September 12

September 12

9.00 **Conference registration. All day**

9.30-10.20 **Opening:**
Welcome to the Conference
“Modernism for the Future”

10.20-11.00 **Keynote speech**
Mart Kalm
(Tallinn Academy of Arts)
Between Nationalism and Modernism: A Comparative
Study of Interwar Architecture in the Baltic States

Morning session. National modernisms
Moderator: Giedrė Jankevičiūtė

11.00-11.30 **Session keynote:**
Matthew Rampley
(University of Birmingham)
Architecture of Faith: Modernism, Religion and State
Identity between the Wars

11.30-11.50 **Karina Horsta**
(Latvian Academy of Art)
The Palace of Health: The Influence of the Manorial
Architecture on Modernist Sanatoriums in Latvia

11.50-12.10 **Vendula Hnídková**
(Czech Academy of Sciences)
Czech Modern Architecture and the Long Shadow of
Karel Teige

12.10-12.30 **Serena De Dominicis**
(Centro Studi Mafai Raphael)
Rationalism and Fascism: The Italian Experience

12.30-13.00 **Panel discussion**
Moderator Giedrė Jankevičiūtė

13.00-14.30 **Lunch**

Afternoon session
Multiple Modernities/Modernisms
Moderator: Marija Drėmaitė

14.30-15.00 **Session keynote:**
Ines Weizman
(Bauhaus-Universität Weimar)
The Three Lives of Modern Architecture

15.00-15.20 **Michał Wiśniewski**
(International Cultural Centre in Krakow)
Modernist Krakow

15.20-15.40 **Bilge İmamoğlu**
(TED University, Ankara)
Ankara: Between the Modern and the Contemporary

15.40-16.00 **Mark Crinson**
(Birkbeck University of London)
Babel as Modernism

16.30-17.00 **Panel discussion**
Moderator: Marija Drėmaitė

Keynote Speech

Mart Kalm

Estonian Academy of Arts

Architectural historian and critic Dr. Mart Kalm is the Rector of the Estonian Academy of Arts in Tallinn. He has authored books about architects such as *Alar Kotli* (1994) and *Olev Siinmaa* (2012), as well as *Estonian Functionalism: A Guidebook* (1998) and *Estonian 20th Century Architecture* (2001) among others. Professor Kalm was the editor and one of the main authors of *History of Estonian Art: Vol. 5, 1900–1940* (2010). Kalm co-chaired the Estonian delegation of the UNESCO World Heritage Committee from 2010 to 2013. In 2010 he was elected a member of the Estonian Academy of Sciences.



Between Nationalism and Modernism: A Comparative Study of Interwar Architecture in the Baltic States

The Baltic states – Estonia, Latvia and Lithuania – gained their independence from Russia as a result of World War I. Although they had quite different starting positions, they all had the enormous task of building a modern society including its physical infrastructure. It was expected that architecture would simultaneously express modernity and the national spirit. Interwar architecture has been a popular topic in all Baltic countries but this is the first attempt at a comparative study.

Officers club Ramovė. Architect Stasys Kudokas and others, 1937. A. Mickevičius str. 19

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National Modernisms



Session 1

National Modernisms

The search for national identity and its various expressions affected the art and culture of countries founded after World War I. Nationalist discourse was instrumental in identifying the particularities of modernist architecture in different regions or states, and provides a lens through which to analyse neo-traditionalist deviations and to question their symbolic and architectural meanings. This session welcomes discussions on the influence nationalism had on interwar modernism, and on the links between modernism and neo-traditionalism in the architecture of specific countries, focusing on the architectural heritage of Central, Eastern and Northern Europe, which has received less attention in the architectural discourse of the first half of the twentieth century.

Moderation:

Giedrė Jankevičiūtė

Lithuanian Institute for
Culture Research



Giedrė Jankevičiūtė is the leading research fellow in the Art History and Visual Culture Department at the Lithuanian Institute for Culture Research, and a professor of art history at the Vilnius Academy of Arts. Her main teaching and research interests are the art history and historiography of Central Europe, mainly Lithuania, of the late nineteenth and twentieth centuries. Prof. Jankevičiūtė is currently working on a monograph about Lithuanian art and visual culture during WWII. Her recent publications include the catalogue *Okupacijos realijos. Pirmojo ir Antrojo pasaulinių karų Lietuvos plakatai / The Reality of Occupation: the Poster in Lithuania during WWI and WWII (with Laima Laučkaitė, 2014)* and the edited volumes *The Art of Identity and Memory: Toward a Cultural History of the Two World Wars in Lithuania (with Rasa Žukienė; 2016)* and *Dailės istorikas ir kritikas Mikalojus Vorobjovas, 1903–1954 (2017)*. Working with a team of colleagues, she also took part in two projects about Lithuanian modern and contemporary design and Kaunas' interwar architecture, curating exhibitions and writing chapters for their catalogues.

Matthew Rampley

University of Birmingham



Matthew Rampley is chair of art history in the Department of Art History, Curating and Visual Studies at the University of Birmingham. His main teaching and research interests are in contemporary art, art criticism and theory, as well as the art and architecture of Central Europe in the nineteenth and twentieth centuries. Prof. Rampley is currently working on two particular projects: (1) museums and cultural politics in the later Habsburg Empire; (2) the relationship between art theory and the biological sciences. His recent publications include *The Seductions of Darwin: Art, Evolution and Neuroscience* (2017), *The Vienna School of Art History* (2013) and the edited volumes *Heritage, Ideology and Identity in Central and Eastern Europe* (2012) and *Art History and Visual Studies in Europe: Transnational Discourses and National Frameworks* (2012).

Architecture of Faith: Modernism, Religion and State Identity Between the Wars

This presentation addresses a gap in the historiography of the architectural avant-garde: the architecture of churches and places of faith. It examines the status of places of faith between the wars, with particular reference to Czechoslovakia. On the one hand, the newly created Republic was keen to throw off its links to the old Habsburg Empire, including Catholicism as a state religion. This supported the cultivation of a myth of the nation that was important in the process of identity formation. On the other, the Church commissioned a number of important modernist buildings, and Czechoslovakia also sponsored the creation of a new national church: the Czechoslovak Hussite Church. The talk considers the following questions: What role did the church and religious belief play in state politics between the wars? Was there a common pattern in the states that emerged after Austria-Hungary? What place should be given to the church in a modernist architectural historiography, which is largely reluctant to engage with matters of faith?

Karina Horsta

Latvian Academy of Arts



Karina Horsta is an art historian. She works as a research assistant in the Institute of Art History at the Latvian Academy of Art. She obtained BA (2014) and MA (2016) degrees in art history from the Latvian Academy of Art. Since 2016 Horsta has been a PhD student at the Latvian Academy of Art (the subject of her doctoral dissertation is architect Ernests Štālbergs, 1883–1958). She has received the Boris Vipper Honorary Scholarship for research activities (2014, 2016), the Nikolajs Bulmanis Memorial Scholarship (2015) and the Annual Award of the journal *Latvijas Arhitektūra* as “Best reviewer of history” (2014). Horsta’s main field of scholarly interest is twentieth-century architecture in Latvia. Recently she published the monograph *Sanatorium Architecture in Latvia: 1918–1940* (2018).

The Palace of Health: The Influence of Manorial Architecture on Modernist Sanatoriums in Latvia

After WWI a boom of sanatorium construction started across Europe. They were built primarily to treat tuberculosis. Due to widespread damage on Latvian territory, only nine new sanatorium buildings emerged during the interwar period. As a result of the Agrarian Reform, most of Latvia’s sanatoriums were located in former manor houses, creating a far-reaching influence on sanatorium architecture. New sanatoriums are, in most cases, distinguished by features not typical of modern architecture. The manor house as a public building archetype was important in architecture of schools and local council chambers but it had not yet been established with regard to sanatorium buildings, especially the modernist ones; this is the principal theme of this presentation. The architecture of sanatoriums in Latvia reveals a local modernist approach which differs from the common design approach used for sanatorium buildings of the time in other countries.

Vendula Hnídková

Czech Academy of Sciences



Since 2005 Vendula Hnídková has worked as a researcher in the Institute of Art History at the Czech Academy of Sciences, and as an assistant professor at the Academy of Arts, Architecture and Design in Prague. She received a Marie Skłodowska-Curie Individual Fellowship for research at the University of Birmingham. Her research focuses on the history and historiography of modern architecture in the twentieth century and its social, political and economic context, especially in Central Europe. Publications by Hnídková include *Moscow 1937: Architecture and Propaganda from the Western Perspective* (2018) and *National Style: Arts and Politics* (2013). She is currently working on the project *Idea, Ideal, Idyll: Garden Cities in Central Europe 1890s–1930s*.

Czech Modern Architecture and the Long Shadow of Karel Teige

In the interwar period, Czechoslovakian architecture was shaped in a significant way by the leading critic and theorist Karel Teige. In his radical approach towards the modern movement, Teige intended to eliminate all nationalistic and decorative features from Czech architecture. But in his visions, architecture formed only a starting point for lifestyle reform. Still, the lasting impact of Teige's ideas casts a long shadow upon Czech historiography and affects the contemporary interpretation of the past. Following Teige's opinions leads to a celebration of avant-garde tendencies and a critical blindness towards parallel tendencies in architecture and visual culture that seem to be more nationalistic than they are glorious.

Serena De Dominicis

Centro Studi Mafai Raphael



Serena De Dominicis is an art historian and independent art critic. In 2016 she received a PhD in art history jointly from Toulouse Jean Jaurès University and the University of Rome Tor Vergata. Her thesis examines the relationship between contemporary art and degrowth theory. In seminars and conferences, she presented her research on women's issues during the interwar period, specifically during the 1930s, and on growth and degrowth concepts in the art of the twenty-first century. De Dominicis was an editor of the magazine *Arte e Critica* (2002–2010). Currently she is collaborating with Centro Studi Mafai Raphaël in Rome. She has published several articles on Antonietta Raphaël Mafai, contributed to her catalogues, and is the author of a monograph on her art.

Rationalism and Fascism: The Italian Experience

This presentation aims to bring the Italian experience to the debate on the influence of nationalism on interwar modernism. Introduced in Italy around 1926, ten years after Northern Europe, Italian Rationalism coincided with the two decades of Fascist rule. Italian Rationalism definitely ranges between European modernism and the classical tradition. Significant examples of civic architecture, including the university campus of La Sapienza and the EUR district in Rome, help us understand the Italian version of modernist architecture. Alongside these, some bourgeois residential buildings raise another point: the dialogue between public and private realms. This presentation also introduces another crucial issue that has been rekindled in the last few years: the historical memory and the public perception of the heritage of the fascist architecture. From this point of view the exhibition *Post Zang Tumb Tuuum. Art Life Politics: Italy 1918–1943*, currently at Prada Foundation in Milan, gives a good basis for more elaborated discussion on the interlinks between politics and culture.

Multiple Modernities



Session 2

Multiple Modernities

The universality of the modernist canon has been the focus of intense debate in recent years, giving rise to a wider, deeper and more critical understanding of the variety of modernist architecture around the world. Moving beyond the out-dated concept of (developed) centre versus (undeveloped) periphery, modernism in territories formerly considered peripheral needs to be re-conceptualised. This raises questions of uniqueness, authenticity – especially in relation to canonical objects and movements – and the values ascribed to ideological legacies. This session deals with theories and examples that question the modernist canon and its value in the context of contemporary academia and society more broadly.

Moderation:

Marija Drėmaitė

Vilnius University



Marija Drėmaitė is an associate professor in the Department of Theory of History and Cultural History at Vilnius University. She holds a PhD in History of Architecture (2006). Her research is focused on twentieth-century architecture, modernism, and industrial heritage. Her publications include *Baltic Modernism: Architecture and Housing in Soviet Lithuania* (Dom publishers, 2017) and the edited *Architecture of Optimism: The Kaunas Phenomenon, 1918–1940* (Lapas, 2018) which accompanies an eponymous exhibition.

Ines Weizman

Bauhaus Universität Weimar



Professor Ines Weizman is the director of the Bauhaus-Institute for History and Theory of Architecture and Planning at the Bauhaus-Universität Weimar and founding-director of the Centre for Documentary Architecture (CDA). Among her numerous publications and exhibitions are the installation “Repeat Yourself”: Loos, Law and the Culture of the Copy presented at the 2012 Venice Architecture Biennale, her edited book *Architecture and the Paradox of Dissidence* (Routledge, 2014) and *Before and After: Documenting the Architecture of Disaster, written with Eyal Weizman* (Strelka Press, 2014). In 2019 she will publish the edited book *Dust & Data: Traces of the Bauhaus across 100 Years*.

The Three Lives of Modern Architecture

As new archives, databases and digital research platforms become available, historians and theorists of architecture must face the challenge of tracing trajectories of objects and ideas in motion. New media technology allows us to connect some of the threads and traces of modernisms in movement and helps us understand something of the complex experience of modernity through exile. The research presented in this lecture depicts buildings as documentary resources and acknowledges the entanglement of the architectural object with a complex geo-political and cultural history.

Michał Wiśniewski

International Cultural Centre
in Krakow



Dr. Michał Wiśniewski is a Krakow-based architectural historian interested in the connections between modern architecture and politics in Central Europe during the twentieth century. He works at the International Culture Centre and the Krakow University of Economics. Dr. Wiśniewski is the author of many scientific and popular papers dedicated to architectural history, a curator of architecture exhibitions, and a member of the board of the Institute of Architecture Foundation.

Modernist Krakow

During the interwar period Krakow experienced rapid development marked by considerable new private and public investment. Yet, before World War I, due to the policies of local authorities, a small, poor city was turned into one of the most important intellectual centres of non-independent Poland. It was also a leading architectural centre, proposing new aesthetic and urban-planning ideas. During the 1920s and 1930s the local milieu of architects was named the Krakow School and became a phenomenon of interwar Poland's architecture. Krakow's expansion was linked to the major transformation of the city into an administrative and transportation hub which saw its future as the capital of the Western-Southern Borderlands. In terms of architecture, this change produced many interesting attempts to implement modernist aesthetics linked to local tradition and history.

Mark Crinson

Birkbeck University of London



Mark Crinson is Professor of Architectural History at Birkbeck (University of London) where he also directs the Architecture Space and Society Centre. His recent books include *Alison and Peter Smithson* (Historic England, 2018) and *Rebuilding Babel: Modern Architecture and Internationalism* (I B Tauris, 2017). He is currently working on a book-length study of Manchester as the “shock city” of the industrial revolution, as well as a study (with Richard J. Williams) titled *The Architecture of Art History – A Historiography* (Bloomsbury, 2018).

Babel as Modernism

This presentation discusses the various relations between internationalism and nationalism within the interwar modern movement. It organises this into two parts – how modernism related to internationalism, and how it related to nationalism. In the first part, it attempts to reassess some of the values of an ethical architectural internationalism in this period, using two comparisons that were often adopted by modernists: the Tower of Babel (with its two meanings of the babble of dispersed languages, and the unified communal building effort) and Esperanto (epitomising a means of transcending national strife, and a rootless idealism). In the second part, the presentation traces the continuing presence of national identity and the idea of the nation-state within this same internationalist modernism. This has its roots, I will suggest, in late-nineteenth-century international expositions and their “Rue des Nations” of equivalent national entities, particularly as this idea was transformed into functionalist bodies of pan-national knowledge. The final part of the presentation suggests that modernist internationalism was even more short-lived than is usually thought. At MoMA it lasted barely five years before an internationalist regionalism took its place, overtly combining cursory signs of identity with the paraphernalia of modernist affiliation. I will argue that it is when we can find such tensions that we can best appraise architectural modernism’s productive place between national identity and internationalism.

Bilge İmamoğlu

TED University Ankara

Bilge İmamoğlu received a BArch in 2000 and an MA in Architectural History in 2003, both from METU in Ankara. He was a research assistant in the Department of Architecture at METU until 2007 when he moved his doctoral research to TU Delft in the Netherlands where he obtained a PhD from the Institute of History of Art, Architecture and Urbanism in 2010. He has been an assistant professor in the Department of Architecture at TEDU in Ankara since 2012.



Ankara: Between the Modern and the Contemporary

Ankara is one of the new capital cities of the twentieth-century, planned and built to replace the old and to create a model for the social, economic and political transformation that is part of the transition from an imperial past to Republican Turkey. Yet today, it is not merely a monument dedicated to the Republican concept of a modernist future, but a city with all kinds of real life issues, one of which is the conservation of modern heritage, or the lack thereof. This presentation will examine the modern heritage of Ankara and the complexities that are inherent in its dynamic urban culture, multiple identities, and daily political conflict.

Former office of "Pienocentras" company. Architect Vytautas Landsbergis-Žemkalnis, 1932. Laisvės av. 55

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PORTRAGA MIMME

September 13

September 13

9.10 **Conference registration. All day**

10.00-10.40 **Keynote Speech**
Edward Denison

(The Bartlett School of Architecture (UCL))
Nationalism and Modernism: A Comparative Study of
Interwar Architecture in the Baltic States

Morning session:
Historic Urban Landscapes of
Modernism on the UNESCO World
Heritage List
Moderator: Vaidas Petrulis

10.40-11.10 **Session keynote:**
Mike Turner

(UNESCO Heritage adviser)
The Modern Movement and More: New Layering for the
Historic Urban Landscape

11.10-11.30 **Sharon Golan Yaron**

(The White City Center, Tel Aviv)
The White City Liebling('s) Haus:
A Contemporary Heritage Center for Tel Aviv

11.30-11.50 **Fernando Espinosa de los Monteros Rosillo**

(Espinosa de los Monteros & Arquitectos Asociados)
Approaches for the Conservation of Twentieth Century
Architectural Heritage (the Madrid Document):
A Good Example to Follow (ICOMOS ISC20C)

11.50-12.10 **Tarik Oualalou**

(Architecture office OUALALOU + CHOI)
Learning from Casablanca: Urban Transformation
Through Preservation and Experimentation

12.10-12.30 **Panel discussion**

Moderator: Vaidas Petrulis

12.30-14.00 **Lunch**

Afternoon session
Artistic interpretations of Modernism
Moderator: Viltė Migonytė-Petrulienė

14.00-14.30 **Session keynote:**
Partha Mitter

(University of Sussex)
Why Do We Need to Decentre Modernism? Art History
and Avant-Garde Art from the Periphery

14.30-14.50 **Virginija Vitkienė**

(Kaunas European Capital of Culture 2022)
Fantasmagoric Modernism: The 10th Kaunas Biennial in
the Kaunas Central Post Office

14.50-15.10 **Camilla Borghese**

(Centro Studi Mafai Raphael)
Dialoghi Urbani

15.10-15.30 **Aideen Barry**

(Studio Aideen Barry)
An Artistic Approach to Revisiting
Architecture and Discussing Amnesia Through
Performance and Lens-Based Practice

15.30-16.00 **Panel discussion**

Moderator: Viltė Migonytė-Petrulienė

Keynote Speech

Edward Denison

The Bartlett School of
Architecture (UCL)



Dr. Edward Denison is a lecturer at The Bartlett School of Architecture (UCL), where he is also Director of the MA Architecture and Historic Urban Environments. His research focuses on modernism, especially outside Western Europe. Over the past two decades, he has worked on a variety of research and heritage projects in different global contexts, including Asia, Africa and Europe. In 2016, he won the RIBA President's Medal for Research for his work on the UNESCO World Heritage Nomination of Asmara, the modernist capital of Eritrea. In 2017, he again won the President's Medal for Research for his work on Ultra-Modernism in Manchuria. His publications include *Architecture and the Landscape of Modernity in China before 1949* (2017); *Ultra-Modernism – Architecture and Modernity in Manchuria* (2017); *Luke Him Sau, Architect: China's Missing Modern* (2014); *The Life of the British Home – An Architectural History* (2012); *McMorran & Whitby* (2009); *Modernism in China: Architectural Visions and Revolutions* (2008); *Building Shanghai: The Story of China's Gateway* (2006); and *Asmara – Africa's Secret Modernist City* (2003).

Modernism, HUL, and the Age of the Anthropocene

The twentieth century was modernism's century; a comparatively fleeting moment in which the human race's transition to an urbanised species created an entirely new geological epoch: the Anthropocene. The existential challenge for our species in the twenty-first century will be to transform the modern city into a site of truly sustainable human habitation. In this context, modernism for the future requires us to engage with the past in a way that serves the needs of the future, globally and permanently. The Historic Urban Landscapes (HUL) approach, together with the UN's Sustainable Development Goals and UN Habitat's New Urban Agenda, aims to provide the framework for meeting this challenge and to change our relationship with the future cities.

Research Laboratory for the Lithuanian Ministry of National Defense.
Architect Vytautas Landsbergis-Zemkalnis, 1935. Radvilėnų rd. 19

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Historic Urban Landscapes of Modernism on the UNESCO World Heritage List



Session 3

Historic Urban Landscapes of Modernism on the UNESCO World Heritage List

After years of comparative neglect, modernism is starting to feature more prominently on the UNESCO World Heritage List. This session will examine how twentieth-century heritage is represented, what gaps have already been filled, and what still remains underrepresented. Speakers will discuss whether the recognition of modern, twentieth-century urban landscapes on the World Heritage List encourages a re-evaluation of acknowledged concepts such as outstanding universal value, authenticity or integrity. Contributions to this session should serve as a stimulus for those preparing nomination dossiers for future inscriptions to the World Heritage List.

Moderation:

Vaidas
Petruolis

Kaunas European Capital of Culture 2022 /
Kaunas University of Technology



Vaidas Petruolis is a senior researcher in the Institute of Architecture and Construction at the Kaunas University of Technology. He is coauthor of *Architectural Heritage of the Interwar Period in Lithuania: The Combination of Tangibility and Intangibility* (2015) and *Architecture in Soviet Lithuania* (2012). Since 2009 Petruolis has developed a digital internet archive of architectural heritage (www.autc.lt). He is a member of ISC20C (the International Scientific Committee for the Twentieth Century Heritage of ICOMOS) and a member of the governing board of JPI Cultural Heritage: A Challenge for Europe. Petruolis is curator of the platform “Modernism for the Future” for the program of Kaunas – European Capital of Culture 2022. He heads the team preparing the UNESCO WHL dossier “Kaunas 1919–1939: The Capital Inspired by the Modern Movement.”

Michael Turner

UNESCO Heritage adviser



Professor Michael Turner is a practicing architect and the UNESCO Chair in Urban Design and Conservation Studies at the Bezalel Academy of Arts and Design, Jerusalem with research encompassing urban sustainability, heritage, social inclusion and urban spaces. Engaged in activities at UNESCO for over two decades, he is currently special envoy to the World Heritage Centre Director focusing on the Culture for Sustainable Development initiative and urban heritage, and has supported the UNESCO Recommendation on the Historic Urban Landscape since its inception. He was a contributor to the UNESCO Global report to UNHabitat III and is an advocate of the UNISDR Resilient Cities Programme.

The Modern Movement and More: New Layering for the Historic Urban Landscape

The UNESCO Recommendation on the Historic Urban Landscape considers urban areas to be understood as the result of a historic layering of cultural and natural values and attributes, including social and cultural practices and values, economic processes, and the intangible dimensions of heritage as related to diversity and identity. A new taxonomy is needed to address the urban context, especially in redefining the value of modern heritage. This presentation will consider new definitions of “urban heritage” and how this term can be applied to authentic modernist works.

Sharon Golan Yaron

The White City Center, Tel Aviv



Sharon Golan Yaron is the program director of the White City Center, a contemporary urban center devoted to the UNESCO-listed Bauhaus Ensemble in Tel Aviv-Jaffa. She studied architecture at the Illinois Institute of Technology (IIT) in Chicago as well as the Technical University (TU) in Berlin and completed a second MA in historical preservation at the Technical University in Haifa (Technion). From 2009 to 2015, she was a leading architect of the Tel Aviv-Yafa Conservation Department, specialising in the refurbishment of international-style buildings, conducting historical research on registered buildings, supervising heritage conservation on site, and implementing the urban rehabilitation plan of listed buildings. As part of her work for the city of Tel Aviv-Jaffa, Ms. Golan Yaron cofounded the establishment of the White City Center at the Max Liebling House.

The White City Liebling('s) Haus: A Contemporary Heritage Center for Tel Aviv

In recent years, Tel Aviv has established itself as a city with a modern heritage and has been recognized by UNESCO as a World Heritage Site. However, along with the success of this designation and the extraordinary urban momentum that it brought, there is an increasing need to expand the urban discourse, which has focused, so far, only on the concrete, physical and architectural aspects of the city. The establishment of Tel Aviv as a modern heritage site and the establishment of the White City Center at the Max Liebling House, a center for modern urban heritage, aims to create contemporary and creative cultural and educational approaches. This presentation will reveal the thinking behind the establishment of the White City Center.

Fernando Espinosa de los Monteros Rosillo

Espinosa de los Monteros
& Arquitectos Asociados



Architect Fernando Espinosa de los Monteros Rosillo established his own practice in 1983 and has worked on projects in Spain, the EU, America and the Middle East. His work includes all aspects of residential, office, commercial and public service projects, from architectural concept to interior, landscape and urban design. He has participated in important interventions concerning Spanish heritage, lectured at universities, and authored numerous articles regarding architectural heritage and housing development in Europe. His award-winning projects include the rehabilitation of “Viana Palace” in Madrid as a new headquarters of the Ministry of Foreign Affairs, the restoration of Argentina College in the University City of Madrid, the Alcobendas Police Station, and the Scientific Institute at the University of Huelva. For nine years he has been vice-president of ISC20C (the International Scientific Committee for the Twentieth Century Heritage of ICOMOS) and President of AEPPAS20 (the Spanish Association for the Preservation of the Twentieth Century Architectural Heritage).

Approaches for the Conservation of Twentieth Century Architectural Heritage (the Madrid Document): A Good Example to Follow

The Madrid Document, adopted in Madrid in June 2011 and presented at the Paris ICOMOS AG in 2011, has been translated into more than 14 languages and has quickly achieved international prestige and recognition. Its recommendations regarding important twentieth-century architecture heritage are implemented in many cities all over the world. The Madrid Document advocates great sensitivity and concern for the identification, protection, conservation, adaptation and reuse of such heritage, and it serves as a good example for sustainable, efficient and profitable management. This presentation explains the Madrid Document’s meaning and usefulness, as well as reasons for implementing its recommendations – while at the same time provoking discussion about how the Madrid Document serves as an example of process, criteria and sensibility.

Tarik Oualalou

Architecture office
OUALALOU + CHOI



Tarik Oualalou is a design principal and founding partner in the architecture office OUALALOU + CHOI. He has been an architectural critic at the Rhode Island School of Design, the MIT School of Architecture, the Ecole d'Architecture Paris-Malaquais, and the Ecole Nationale d'Architecture in Morocco. Oualalou was a finalist for The Plan Award (2017) and the BSI Swiss Architectural Award (2016), and a recipient of the Rice Alliance Spotlight Prize (2015) and the Young Arab Architects Award (2012). Selected works include the Volubilis Archaeological Museum (Volubilis, Morocco), the Moroccan Pavilion at the World Exposition EXPO MILAN 2015, the Pavilion of Morocco at the 2014 Venice Architecture Biennale, the Cultural Center of Morocco in Paris, the Dr. Leïla Mezian Foundation Museum in Casablanca, the Dar el Bacha Museum in Marrakech, and restoration of four caravanserais in the Medina of Fès, Morocco. Selected exhibitions include Le Maroc Contemporain, Arab World Institute (France, 2014–2015); Fundamental(ism)s (Italy, 2014), Arab Contemporary (Denmark, 2014), and Escales Paris (France, 2010).

Learning from Casablanca: Urban Transformation Through Preservation and Experimentation

Since its creation, the architectural and urban design studio of OUALALOU + CHOI has played a key role in gaining international recognition for Casablanca's rich architectural heritage. This presentation will show that such efforts have recently culminated in the delivery to city officials of a comprehensive report in which over 9,000 important architectural works are inventoried, a major step in Casablanca's pursuit of UNESCO WHL status that contributes to larger ongoing urban preservation and transformation initiatives.

Central Post Office, Architect Feliksas Vizbaras, 1931. Laisvės av. 102.

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Artistic Inter- pretations of Modernism



Session 4

Artistic Interpretations of Modernism

This session focuses on practices of experimental heritage protection, with an emphasis on creativity, innovative interventions, and non-traditional solutions. Reinterpretation of historic and cultural values, storytelling, acting, curatorship and a wide range of other cultural practices, represent modernist heritage as a multicultural and dynamic experience. Interpreters of modernism will present examples combining: interactions of inter-war European modernism, collective memory, innovative place-making, as well as heritage assets yet to be afforded adequate recognition and protection.

Moderation:

Viltė Migonytė-Petrulienė

Kaunas European Capital of Culture 2022 /
Vytautas Magnus University



Architectural historian Dr. Viltė Migonytė-Petrulienė is the regional partnership curator for Kaunas – European Capital of Culture 2022. In 2016 she defended her dissertation *Lithuanian Resort Architecture Between WWI and WWII (1918–1940) as a Phenomenon of Modernizing Society* and has published scientific and popular articles as well as conference presentations about the history and heritage of modern Lithuanian resort architecture. She teaches in the Cultural Industries program at Vytautas Magnus University (VMU), worked previously as a curator at the Kaunas Photography Gallery and at VMU's Gallery 101, and was the head of the VMU Arts Centre. Dr. Migonytė-Petrulienė is currently involved as a curator and co-curator in different local and European projects related to riverside and cultural tourism such as the STAR Cities Interreg Europe project.

Partha Mitter

University of Sussex



Professor Partha Mitter, Hon. D. Lit. (London University) is a professor emeritus at Sussex University, a member of Wolfson College, Oxford, and an honorary fellow of the Victoria and Albert Museum, London. He has received fellowships from Clare Hall, Cambridge, the Institute for Advanced Study, Princeton, the Getty Research Institute, Los Angeles, the Clark Art Institute, Williamstown, Massachusetts, and the National Gallery of Art, Washington DC. His publications include *Much Maligned Monsters: History of European Reactions to Indian Art* (1977), *Art and Nationalism in Colonial India 1850–1922* (1994) and *The Triumph of Modernism: India's Artists and the Avant-Garde 1922–1947* (2007).

Why Do We Need to Decentre Modernism? Art History and Avant-Garde Art from the Periphery

Modernism seems to have become an inclusive global concept in our time, causing anxiety among art historians about the end of art history as a grand Hegelian narrative. At international biennales and triennales, selected artists from the periphery, namely, from central and eastern Europe, Asia, Africa, the Americas and Australasia, are offered as evidence that the contemporary art of the West, and the Rest of the World, now share certain common values. Rather than being universal, these values are in fact the product of the modernism of the western metropolitan centres and its special claims to universality. The presentation will propose ways of reimagining global art from a truly global perspective that challenges the dominance of the western avant-garde canon.

Virginija Vitkienė

Kaunas European Capital of Culture 2022



Dr. Virginija Vitkienė is an art critic, artistic director, curator of international projects, lecturer (curatorship, contemporary art, history and theory) and editor of art publications. She has a doctoral degree in humanities (art studies) as well as degrees in art history and criticism from Vytautas Magnus University in Kaunas. Dr. Vitkiene was the director of the Kaunas Biennial (2008–2017) and its artistic director (2010–2017). Since 2004 she has been a curator of international exhibitions and projects in cooperation with the Kaunas Biennial, the M. K. Čiurlionis National Museum of Art, “Meno parkas” gallery, the Lithuanian Artists’ Association and Vytautas Magnus University. In 2017 she was the artistic director and since 2018 has become the director of Kaunas European Capital of Culture 2022.

Fantasmagoric Modernism: The 10th Kaunas Biennial in the Kaunas Central Post Office

In 2015 Nicolas Bourriaud, curator of the main exhibition of the Kaunas Biennial, *Threads: A Fantasmagoria About Distance*, invited viewers not into a museum but into one of the most characteristic as well as empty buildings of Kaunas modernism – the Kaunas Central Post Office (architect: Feliksas Vizbaras, 1932). The building – where letters and telegrams were sent and received; where, later, international calls were initiated, and free radio waves were blocked during Soviet times – enriched the narrative of this international contemporary art exhibition, and some of its interior details became works of art in the context of the exhibition.

Camilla Borghese

Centro Studi Mafai Raphael



Camilla Borghese is a photographer of architecture who lives in Rome where she was born in 1977. In 2005 she obtained a master's degree in conservation of artistic heritage from Ca' Foscari University in Venice, Italy. Her interest in photography started in early 2000 and turned into a professional activity working in Andrea Jemolo's studio. In 2007 she started a freelance career. Her arts-based research is closely linked to her passion for architectural photography. She exhibits her artwork in national and international public spaces, galleries and art fairs.

Dialoghi Urbani (Urban Dialogues)

A map of Rome and, within it, a new module that constantly repeats itself. A composition of 16 facades. The photographic art print is entitled *Dialoghi Urbani* (Urban Dialogues). During World War II skilled and refined architects proved themselves by reflecting their ideas of form and space on the small scale of the new dwellings for the Roman bourgeoisie, through the language of modern architecture. A new housing typology arises: the palazzina. Following the path laid down by the Becher spouses, the present work confronts different facades, re-examining them several decades after their construction, and offering a careful portrait of real facts and experienced life.

Aideen Barry

Studio Aideen Barry

Aideen Barry is a visual artist based in Ireland. She has shown projects in museums and galleries such as Mothers Tankstation, The Irish Museum of Modern Art, Louise T. Bloudin Gallery in London, Moderne Mussett in Sweden, The Loop Biennale in Spain, The Wexner Centre in Ohio, The Royal Hibernian Academy, the Musée des Beaux Arts in Lyon, The Crawford Municipal Gallery, The Butler Gallery, The Banff Centre in Canada, the Headlands Centre for the Arts in San Francisco, Liste Art Fair in Basel Switzerland, BAC Geneva, Arco Art Fair in Spain and the Catherine Clark Gallery. Barry has received numerous awards including the Culture Ireland Award (2018), The Vermont Studio Centre Fellowship Award 2017, Project New Work Awards from the Arts Council of Ireland (2008, 2009, 2010, 2018), Arts Council of Ireland Bursary Awards (2011, 2013, 2015, 2017), the Modern Ireland in 100 Art Works Award, the Silent Light Film Award, Travel and Training Awards from the Arts Council of Ireland, and in 2010 was shortlisted for the prestigious AIB Prize. In 2014 she was commissioned by the European Union Culture Fund to create a number of temporary public art projects in the UK, Ireland and Catalonia, Spain as a part of the www.CHANGINGTRACKS.eu projects, and by the Arts & Heritage Trust UK in 2015. Barry is a lecturer in fine arts at the Limerick School of Art & Design, Limerick Institute of Technology.



An Artistic Approach to Revisiting Architecture and Discussing Amnesia Through Performance and Lens-Based Practice

Visual Artist Aideen Barry will discuss her temporary performance, video installations and international public art commissions. The works are very much informed by the context of the site, its history, and considered architectural elements. The artist considers socio-political, feminist theory and Amnesia as a catalyst for creating work. Her significant interest in historical architectural remnants and future projections is a locus for many of her works. The in-between Heterotopias (after Foucault) as well as literary references to Slippage, Time, Space and Matter form the backdrop for works that are potent with *das unheimlich* (The Uncanny, after Freud), Humour, Horror and Whimsy. The artist will also discuss her engagement with communities in a practice that is socially invested and critically conscious.

Scientific committee

Denison, Edward

– scientific consultant
(The Bartlett School of Architecture UCL, London)

Drėmaitė, Marija

– curator of the session Multiple modernities
(Vilnius University, Faculty of History)

Jankevičiūtė, Giedrė

– curator of the session National modernisms
(Lithuanian Institute for Culture Research)

Kepežinskienė, Renata

– scientific consultant
(Lithuanian National Commission for UNESCO)

Migonytė-Petrulienė, Viltė

– curator of the session Artistic interpretations of modernism
(Vytautas Magnus University)

Petrulis, Vaidas

– curator of the session Historic landscapes of modernism on
UNESCO WHL (Kaunas University of Technology)

Slapeta, Vladimir

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