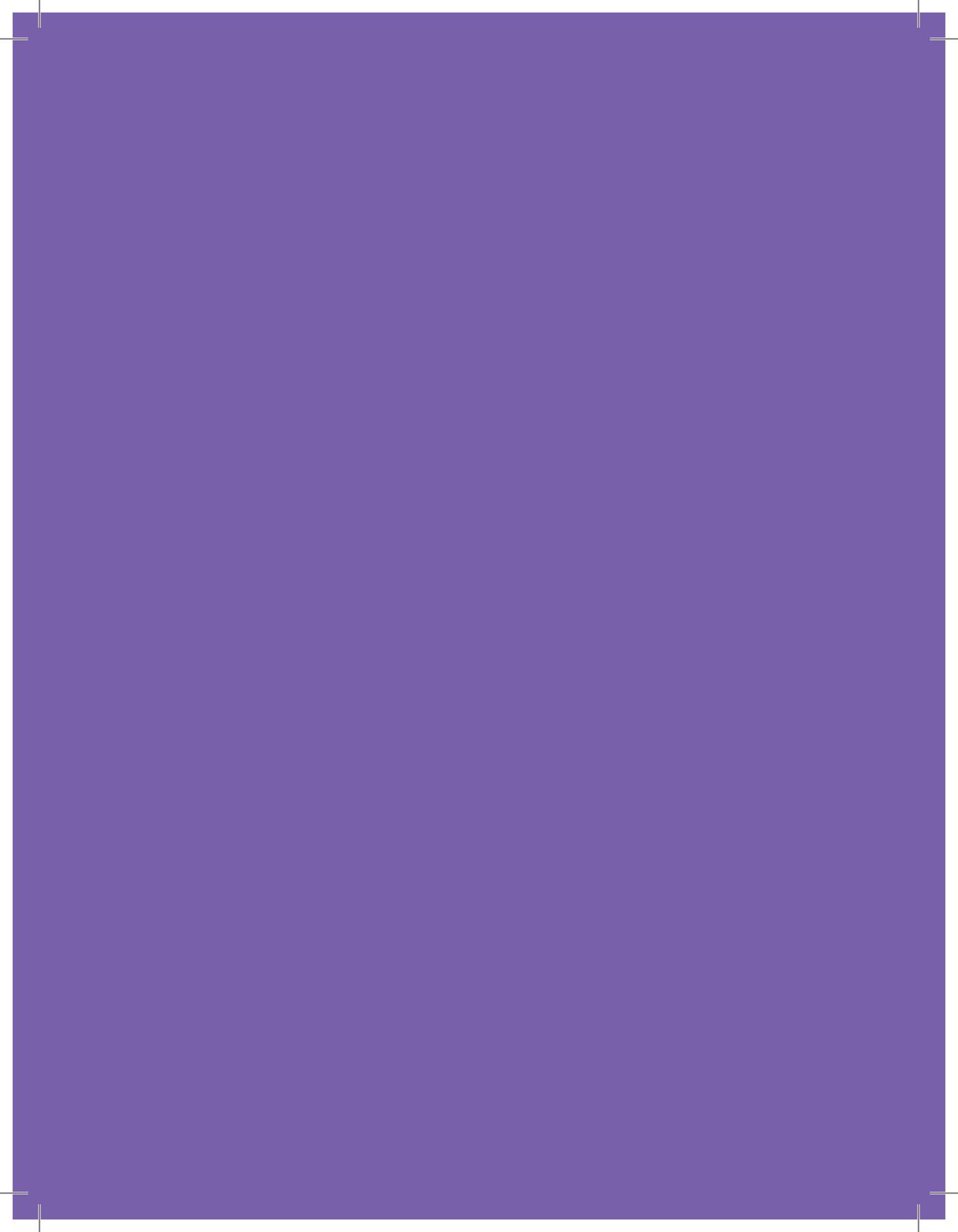
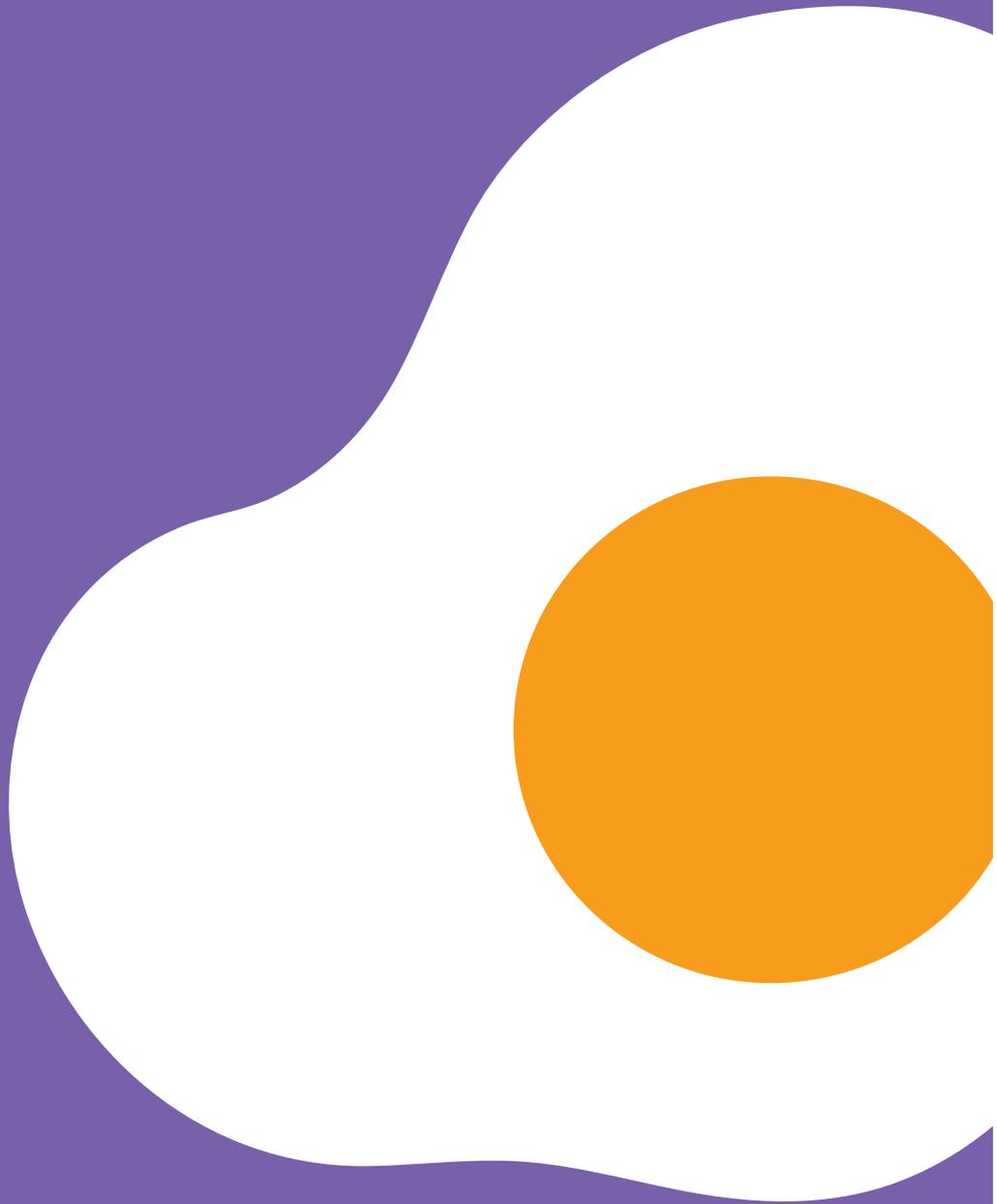


360 /
365

**Modernism
for the Future**

International exhibition catalogue





Project partners:

Kaunas – European Capital of Culture 2022, Lithuania

Cultural Strategy Institute, Lviv, Ukraine

Interdisciplinary arts centre Vaizard, z.ú. / INDUSTRA, Brno, Czech Republic

Intercommunale Leiedal, Kortrijk, Belgium



CULTURAL
STRATEGY
INSTITUTE



INDUSTRA

Partners:

The White City Center – Liebling House

Lithuanian Culture Institute

Embassy of the Republic of Lithuania to the State of Israel

Kaunas Garrison Officers' Club

9th Fort of the Kaunas Fortress

Kaunas Picture Gallery (M. K. Čiurlionis National Art Museum)

Subjective Editions

Architecture and Urbanism Research Centre of Kaunas University of Technology

The Office of the Chief Archivist of Lithuania

UAB Kautra

The Association of Trade Unions of the Lviv region

Urban Media Archive (Lviv)

The Institute for Contemporary Art (Lviv)

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Be-Part, Platform for contemporary visual art in South-West-Flanders

City of Waregem

Sint-Pauluscollege, Wevelgem

Municipality of Wevelgem

BAM - Brno Architectural Manual

No More ATLAS Bar



Kaunas 2022
European Capital of Culture

Exhibition runs
January 22 - April 10, 2022;
Kaunas Central Post Office
(Laisvės av. 102).

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About the Project. Modernism as an Inspiration for Contemporary Art

It is not an easy task to describe briefly the extremely rich and extraordinary journey that our five partner cities - Kaunas, Lviv, Brno, Kortrijk and Tel Aviv¹ - have undertaken over recent years. After all, this is no ordinary project, the process for which has been accompanied by the climate of the pandemic, though with a huge amount of mo-

tivation and curiosity. Likewise, the main result – the exhibition of artworks filled with hundreds of personal stories about the impressive growth of society during the 20th century, and the architecture that reflects it – is a great celebration of the European Capital of Culture in Kaunas.

Let's start with the inspiration.

Throughout the 20th century, Europe underwent radical changes in the realms of society, politics and culture. As a result of these changes, cityscapes were forever altered in fundamental ways. Some of the most remarkable changes that occurred during the first half of the century concern modernisation and social welfare. These changes, especially after WWI, provided people with many positive advances that had not existed in previous centuries. This new vision of Europe related to a more promising future – one based on hopes of self-sufficiency, democracy, prosperity, social equality, physical and social mobility, academic and technological progress, and the comforts promised by urbanisation. In addition, its nascent architecture was based on a utopian vision of human life and society, and a belief in progress. Then, suddenly, things changed. Following the Second World War, nations moved into a new phase, and each has dealt differently

with this legacy, which is an important element in planning our future and the well-being of our communities.

Some of the characteristics of the 1920s and 30s remain relevant to contemporary European society, providing an opportunity to readdress from our current perspective the dissonance of our recent collective memories, difficult-to-tell stories and histories. The Modernist period produced some of the most remarkable examples of both public and private architecture in our partner cities. Despite this, the value of our heritage from this period is not always recognised by authorities or the wider public. In many cases, this value requires special conservation efforts to protect the private buildings that represent this heritage. We wanted to draw attention to this by using artistic interpretation as a tool for awakening the idea of modernism for the future.

¹ The partnership between Kaunas 2022, the Cultural Strategy Institute in Lviv, the interdisciplinary arts centre Vaizard, z.ú. / INDUSTRA in Brno, and Intercommunale Leiedal in Kortrijk, began with a grant given by Creative Europe. Since the open call for artists was launched, we have received additional expressions of interest in this topic from Liebling House - White City Center in Tel Aviv. Thanks to the Lithuanian Culture Institute and the Embassy of the Republic of Lithuania to the State of Israel, we have had an opportunity to expand the project's boundaries and invite two more artists to participate in the creative exploration of the heritage of modernism. Shay Zilberman was selected to implement his interdisciplinary art project in Kaunas, and Rokas Mikšiusnas travelled to Tel Aviv.

**So many
questions...**

**How can we
inspire a stronger
emotional bond
with the built
heritage of the
20th century?**

So we began by raising questions. So many questions... To mention a few:

What are the stories, memories and examples of architectural heritage from the period that reveal the complexity of recent European history? How can we inspire a stronger emotional bond with the built heritage of the 20th century, and a pride in the local modernist tradition within local heritage communities? What is the greatest motivation for sharing personal stories about everyday heritage and preserving it for the owners? As far as contemporary society is concerned, what is the value of, and what are the new scenarios for, employing an artistic approach within the context of historic urban landscapes?

As modernist cities, Kaunas, Lviv, Brno, Kortrijk and Tel Aviv represent this phenomenon from the perspectives of the Middle East, Central and Eastern Europe and beyond. We have to deal with the same issues of importance, despite our different social, cultural and historical backgrounds. This motivated us to orientate the “Modernism for the Future 360/365” project’s main goal towards upholding the heritage of Modernism - by creating new meanings/ contemporary discourse and strengthening its European narrative through the creation of new artistic interpretations of modernist architecture and the modernist phenomenon, finding the keys to help us rethink its value for the future. The number 360 symbolises all possible perspectives on Modernism: cultural, political, economic, and so on. Meanwhile, the number 365 refers to our attention to everyday heritage. It is about more than just visits to churches and museums on special occasions, but concerns everyday architecture: residential buildings, industrial and entertainment facilities.

Given the complexity of the phenomenon, we invited 22 artists to find a universal language with which to express it – the language of art and creativity. They drew inspiration from the varied physical and intangible heritage of the Modernist period. In all, 17 artistic projects were implemented at various sites, each reflecting a narrative about the distinct layer of modernist architecture and its characteristics, including both local and international features. With the help of architectural historians, this process was shaped by in-depth research into history and context. Gaining new insights from audience development expert Agata Etmannowicz, the artists’ residencies were accompanied by discussions and meetings between the artists and the owners of the buildings, since engaging the local community and partners was of substantial importance.

It is often said that the first 100 years is the most precarious period for a building to survive. For this reason, the symbol we have chosen for our project is an egg, signifying the fragile status of 20th-century architecture, the importance of authentic and everyday stories, and preserving symbols of social equality by emphasising the value of buildings that are less representative, but no less meaningful to the history and context of the place. In the end, it appears that we have prepared quite a delicious omelette! Let’s taste it, and look for inspiration to summon the rest of our history’s important rays of visibility. For Modernism, and for the future.

Bon Appétit!

“Modernism for the Future” team

It is such a joy
that all of these
artistic projects
have enriched
our understanding
of the wealth of
our heritage, and
**how many
different ways**
there are
to talk about it.

The status of Kaunas as the temporary capital of Lithuania (1919–1940) provoked a huge boom in construction. The city's area increased seven-fold. More than 6,000 buildings from this period have survived to the present day, but not all of them have been cherished and loved. The first impulse towards changing this situation came in 2015, when Kaunas Modernism as a phenomenon was awarded the European Heritage Label. It is now striving to join the UNESCO World Heritage family.

The second impulse came with the title of European Capital of Culture. This provided Kaunas with a powerful incentive to create a success story through preserving its modernist heritage. To creatively explore this historical layer, the programme "Modernism for the Future", within the framework of various projects, has been bringing the local heritage community since 2017. The authentic testimonies of residents about the creation of a modern city, and the experience of living in that city today, provide an incentive to create new forms of heritage cognition – interpretations of Modernism – and serve as the inspiration for new works of contemporary art. Thus, the impulse to begin sharing individual approaches towards modernism internationally came from local experience and common challenges.

Six artists have taken up residencies in Kaunas, where the greatest attention has been paid to private houses. More than 100 buildings were included and became the subject of in-depth research projects by the artists. Moreover, the artists were inspired not simply by the aesthetics of modernist houses, as we can see from the project by Shay Zilberman, in which he highlights the beauty of the mixture of modernist linearity and national-style elements. Hugo Herrera Tobón invited the local community to explore their personal relationships with the city in the form of a modernist map. Through his many conversations with residents, Hugo noted that Kaunas' modernism is not just an architectonic style of the past: it is a symbol of pride, a way of living, a synonym for cultural production, a feeling of renewed optimism, a spirit of novelty. These imperatives were also expressed in the form of music by musicians and composers Martynas Timinskas, Patris Židelevičius and Arūnas Periokas. However, not all topics relating to the city's 20th-century heritage were culturally or historically "comfortable" for artists during their residencies in Kaunas. It is true that the decision to explore the more sensitive layers of modernism represented both a challenge and an opportunity. Malgorzata Maria Olchowska, Karin Pisarikova, Tadas Stalyga and Rita Kudrotaitė touched on the area of "heritage as conflict", demonstrating that our memories, nostalgia or myths relating to particular buildings can sometimes be dissonant with contemporary reality, as well as the multiple messages that lie behind it, not always visible and assessed. It is such a joy that all of these artistic projects have been a great inspiration to Kaunas and to the city's inhabitants, and have enriched our understanding of the wealth of our heritage, and how many different ways there are to talk about it.

VILTĖ MIGONYTĖ-PETRULIENĖ
Kaunas – European Capital of Culture 2022,
Lithuania

Occurrences that
have taken place
during the project,
help me to believe
that

**we are gradually
achieving the goal
of MoFu...**

The value of the “Modernism for the Future 360/365” project is that its artists’ residencies, as well as their research findings and their presentation, took place both in public places (museums, memorials, department stores) as well as in locations that are either inaccessible to the general public, or to which access is restricted – private apartments, trade union premises, disused churches, schools, etc. In Lviv, MoFu revealed two unusual locations. The first is an almost museum-like apartment in the Gallet’s Building, which has repeatedly been referred to in public discourse as a “time capsule”, due to the original 100-year-old interiors that have been preserved there. The second is the Trade Unions Building created by the architect Ferdynand Kassler. Although this building serves a public function, due to long-standing social attitudes, it is perceived by citizens as an institution to which entry is prohibited. Such features have become our key reference points in selecting locations, because the stories of such objects (like the objects themselves) should be refound within the context of the city, shown and illuminated to the audience.

In turn, the artworks by MoFu artists have revealed unusual stories. The Gallet’s Building is a representation of cultures and peoples in interwar and postwar Lviv, since Jews, Ukrainians, Hungarian communist leaders and Ger-

man officers lived there at different times and under different circumstances. The Trade Unions Building embodies the very idea of modernity, the progressive future that was never achieved by its ideologues – and therefore, a symbol of a lost dream. The process of exchange between the work of art and the place in which it was created should be seen through this prism. Space actualises unexpected meanings, while the artist uncovers the most congruous artistic interpretation through working with the building’s history and what is left of it: through the visual reproduction of the architectural “body”, as in Olha Kuzyura’s project; or through the bodily practices of Nuepiko, which became a reproducing medium in themselves. In fact, both art projects appeal equally for acceptance, as well as material and spiritual restoration.

After collaborating with artists, some residents have told us they have changed their minds about making major repairs to their homes, and were instead willing to restore what could be saved! This example, and many other instances that have taken place during the MoFu project, help me to believe that we are gradually achieving the goal of MoFu – rethinking modernist heritage, for our future.

YARYNA KOROTKEYVCH
Cultural Strategy Institute, Lviv, Ukraine

**We remember
buildings,**
even though we
have never visited
them in person;
we perceive their
transformation
or learn of their
demise.

The space in which we live shapes us, and at the same time shows us what we are and where we are going. Almost every day, we pass through places that are notoriously familiar to us. We remember buildings, even though we have never visited them in person; we perceive their transformation or learn of their demise. They are intrinsically linked to our everyday lives, despite the fact that we do not often give them a higher meaning; they were, are and will be there. Our view of them changes when we learn their stories, discover their still-hidden possibilities, experience living in them, and much more. Suddenly, we stop feeling like mere “passers-by”, and start feeling ourselves become a part of a building’s history.

“Modernism already was” is the name of the residency project undertaken by Josef Řehák and Karolína Strnadová, who use a play on words to respond to the fact that, for many, what is contemporary is also modern. But does this also apply to Modernism? Leaving aside the historical facts, I really wish it were so. “Modernism for the Future 360/365” is one of those projects that offers precisely this possibility. It presents the general public with unique and creative avenues of research through which we can gaze into the future of modernist architecture. I already know that local Brno residents Ivana Kupková and Michal Trávníček have passed on their enthusiasm and

interest to their students, who have been able to translate it into works that reflect modernist architecture, specifically Bohuslav Fuchs’ own Villa. They have managed to arouse in their students the soul of both a researcher and a lay observer. What more could we ask for than to interest future generations in this unique chapter of architecture! Not to mention the new future of a part of the White House, which was accelerated by the international artist-in-residence, Belgian artist Erich Weiss, during his residency in Brno, and which made me decide to get even more involved in this project and to pursue the main concept behind MoFU 360/365. To give this unused space a new potential – by building a contemporary art gallery. This is also one of the things that connects and brings all of the residencies closer together. Art that can connect people across countries and different disciplines, and which shows us a new angle on things that have been hidden from view. A big thank you, therefore, goes to all the residents who have taken part in “Modernism for the Future 360/365” for their commitment and for the energy with which they have embarked on their projects, the results of which we present to you in this publication. I firmly believe that you will find here a stimulating and inspiring way through which to view modernist architecture.

ANNA KÖNIGOVÁ
Interdisciplinary arts centre Vaizard, z.ú.,
Brno, Czech Republic

In each project,
the artists have
shown us how to
dare to critically
**reinterpret our
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left from the past.

More than 100 years ago, in the aftermath of the First World War, the landscape of Flanders looked like a moonscape, littered with craters and munitions. But even before the last battle had been fought, artists and architects began to rethink how the country should be resurrected. A heated debate raged as to the possible future of our new cities and towns. On the one hand, there was a desire to faithfully rebuild what had been; on the other, a plea for a radical renewal based on industrial and technological innovations. This idea would give rise to one of the most vibrant international architectural movements of the 20th century: Modernism.

After the end of the war, the trend that advocated a historicising reconstruction prevailed in Belgium. As a result, our cities were rebuilt with a heterogeneous repetition of eclectic, bourgeois houses and traditional workers' dwellings. Very, very rarely did a bold modernist building appear on the skyline. Modernism was never the dominant style; however, its manifestations carry potent stories. Behind each building lies the work of a passionate architect who was very aware of what was happening elsewhere in the world. Some did so out of necessity, such as Huib Hoste who flew to the Netherlands during the First World War and came into contact with modernists as Theo Van Doesburg. Others include

figures such as André Desmet who erected a peculiar concrete chapel in Kortrijk, inspired by a chapel he had seen in Saint Louis, during his travels in the US. For some, such buildings were a contemporary showpiece of their craft, as was the case with architect Gentiel van Eeckhoutte's house in Waregem, which was influenced by Le Corbusier and his packet boat style. Others were impressed by radical Eastern European designs such as Vjenceslav Richter's Yugoslavia Pavilion at the World Expo in Brussels, which was bought and transported to be rebuilt in Wevelgem.

Unfortunately, today we are once again at a crossroads: our world faces a global ecological crisis that will entirely reshape the way in which we live on this planet. And once again, we have to think about how we should rebuild our ecosystem and manage the space we still have on Earth, as it is rare and extremely valuable. If there is one thing that the artists who participated in this project have shown us, then it how the past adds a psychological layer to a space, and how this influences its users mental space. In each project, the artists have shown us within an international context, how to dare to critically reinterpret our built space and fuel new narratives regarding what is left from the past. They are all, every single one, strategies for the future.

BRAM LATTRÉ
Intercommunale Leiedal, Belgium

Modernism as a Global Phenomenon. Crossing the Borders

In recent years, modernism has become an important topic in the cultural life of Kaunas, particularly since 2015 when the architecture of the city's interwar period was awarded the European Heritage Label. Residents of Kaunas are now determined to have the city's urban layer, developed during the early 20th century, included in the UNESCO World Heritage List. Fans of the local architecture have already explored every nook and cranny of the city, and gone through the copious archival records documenting its development. And yet, despite this flurry of activity, sometimes it still feels as if we haven't decided how to define correctly the history of our own architecture dating back to the early 20th century. During the Interwar Period, Vytautas Landsbergis-Žemkalnis – one of our most famous architects – noticed that the people of Kaunas appreciated “the rhythms of classical architecture within a modern configuration”. This definition draws our attention to the obvious influence of Italian Rationalism. In 2016, The Guardian declared Kaunas to be one of the 10 best European cities for art deco design. And academics, for their part, are still looking for signs of a unique, regional school of modernism.

This raises a perfectly natural question, namely: “What exactly is the character of the Lithuanian modernism that Kaunas residents talked about in the press during the Interwar Period, claiming they were building a modern city?” Were “modernisation”, “modernity” and other such epithets meant to refer to mere novelty, or were they in some way connected with the incipient global Modern Movement? These questions have inspired us to situate the phenomenon of Modernism within its proper intellectual and geographical context.

Remembering Marshall Berman, we should distinguish modernity from modernisation and modernism. According to Berman, modernity is a “mode of vital experience” – in other words, a certain shift in the mentality of a given society. Modernisation, on the other hand, denotes a change resulting from this mentality, or a “process whereby the vortex of modernity is transformed into reality”. Finally, modernism is defined as the material outcome of this process, which encompasses a “gigantic manifold of visions and ideas”. This means that we cannot define urban change as purely architectural. What “modernity” meant at the time was the overall result of societal trans-

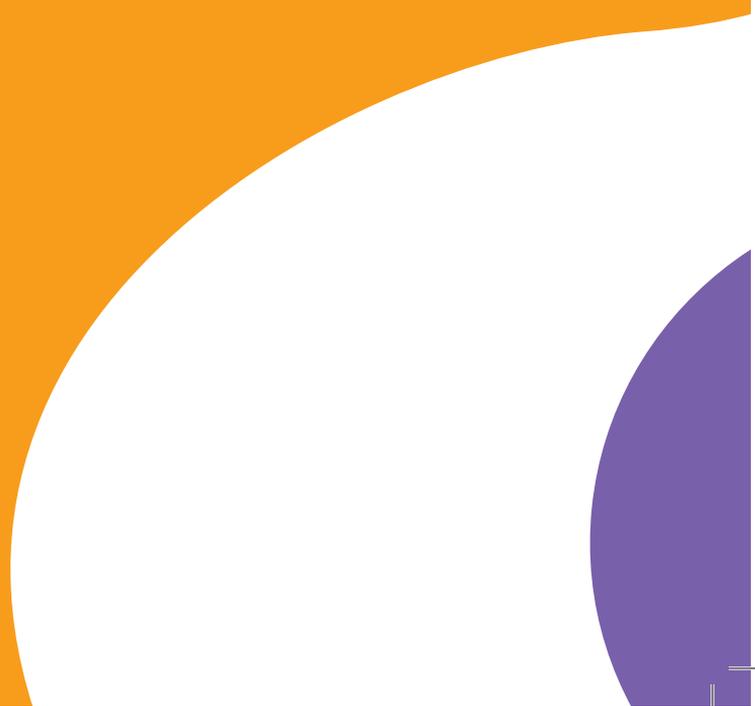
formation, and this transformation had an effect, however inflected, on every continent, every country, and every city. Accordingly, despite the fact that the classification of 20th-century history and architecture is an ever-unfolding process, it's safe to say that the extant self-reflections of contemporaries using the keyword "modernity" are suggestive enough to conclude that urban development in the early 20th-century was a modern phenomenon.

We typically associate modernism with a wide variety of names, places, or schools. The dominant and the most popular modernist narrative tells of a heroic age during which a cohort of "grand masters" radically altered our understanding of contemporary architecture not only in Europe, but around the world. However, a quick look at the individual manifestations of modernism reveals that even the most distinguished of these heroes represent no more than the tip of the iceberg. The full power of modernism unfolds across innumerable visionary works that, inspired by modernity itself, went on to change people's living environments in every neighbourhood and street. Local decisions – made in search of optimal solutions to issues relating to accommodation, connection with nature, the development of social infrastructure, and improvements in building materials and technical means, as well as taking into account architectural traditions and aesthetic preferences – gave modernism a myriad of different faces. MoFu considers this collection of architectural approaches and decisions to be a coherent expression of the ideas engendered by all three concepts: modernity, modernisation, and modernism.

Textbooks on modernist architecture rarely describe the cities encompassed by MoFu as belonging to the dominant heroic modernist narrative. The famous UNESCO-protected White City of Tel Aviv is a singular echo of international ideas, while cities like Lviv, Kaunas, Brno and Kortrijk don't even figure among the foremost capitals of European modernism. Despite this, however, MoFu invites audiences to cast a backward glance at the fringes and peripheries of modernist history. The project aims to plug these cities into a single network that delivers an important message, namely that the global dimension of modernism is anchored not so much in the intercontinental careers of notable modernist personas, but rather in the efforts of local architects. From Arnas Funkas in Kaunas to Ferdynand Kasler in Lviv, Bohuslav Fuchs in the Czech Republic, and Huib Hoste in Flanders – all were involved in developing local interpretations of global modernism. These and many other figures embody the message that modernist history is not one of separate, isolated and unique centres or schools. For this reason, MoFu seeks to communicate modernist heritage not separately in each city, but rather as a totality of value-driven, artistic, social, and technological processes that permeated Europe, from the main capitals to the most remote towns on the periphery.

Dr VAIDAS PETRULIS
Head of the Architecture and Urbanism
Research Centre of the Kaunas University
of Technology.

ART ISTS





(LT)

Martynas Timinskas



I feel blessed to have had the opportunity to explore that other – non-conspicuous – Modernism, tucked away amid the trees lining the slopes of Žaliakalnis, further away from the prettified downtown of Kaunas. It's a type of Modernism where people's losses and afflictions intermingle with creativity and communal spirit. On the one hand, the Brazilka phenomenon is by no means exceptional or unique – there are plenty of overcrowded slums in the world's metropolises; on the other hand, without it, the picture of Kaunas' Modernism would be woefully incomplete."









Martynas Timinskas

Martynas is a musician, composer and sound engineer. He creates instrumental electronic music, and works with sound design and audiovisual art. Martynas is also interested in the production of non-traditional, experimental electronic and acoustic musical instruments; he pays close attention to the use of live instruments in electronic music and stage performances. Martynas combines the genres of ambient, post-rock, downtempo, dub, and drum and bass; his stage performances focus on improvisation techniques, and follow the tradition of dub music, in which there is no distinction between performer and sound engineer.

With more than 15 years' experience in craft/decoration and furniture making/painting involving live performance, Lithuania-based Romanian artist Alexandru Cretu continues to push the push boundaries and find new creative solutions. His real satisfaction comes from responding to new and challenging projects.

In his work, photographer Justinas Stonkus reflects on the relationship between humans and their environment. He also finds great inspiration in humanist ideas. Justinas has created projects in collaboration with various cultural institutions and festivals, such as Kaunas International Film Festival, the M.K. Čiurlionis National Museum of Art and others. Recently, he has been working on personal projects relating to wooden architecture and the human body.

Stories of the North Slope

The purpose of this acoustic and historical investigation was to create an authorial audio-visual artwork that would reflect the identity and architecture, as well as the social relations and sound-field dynamics of the northern slope of Žaliakalnis, colloquially known as Brazilka. The narrative is constructed on the basis of stories related by people from the neighbourhood and the experiences of the artists themselves in developing the artwork in the area. The artwork involves

audio, recorded during fieldwork, that dictates its rhythm and permutations. To illustrate the music, Martynas uses visualisations based on images taken by Justinas of architecture and daily life, as well as clippings from historical materials. Once prop-maker and visual artist Alexander had joined the project, the artwork transformed into an installation in which sound, imagery and ultra-violet-sensitive visual art pieces complemented each other and extended the unfolding narrative





The poor yet colourful Brazilka was built in Žaliakalnis during the interwar period by workers, repatriates, victims of contemporary crises, and ethnic minority communities. The most interesting part of Brazilka is located on the slopes of Nuokalnės and Jonavos streets. Another important part of the neighbourhood's acoustic and social identity is animal sounds. Brazilka has many trees, which makes it popular with wild birds. For their part, the inhabitants, in addition to domestic cats and dogs, used to keep chickens, and sometimes even goats. The artwork unites urban and natural sounds with interpretations of the recollections and traditions of the local inhabitants.







BRAZILKA URBAN STRUCTURE IN KAUNAS

Site of interpretation:

Brazilka is the northern part of Žaliakalnis – one of the Kaunas city's elderships – bordered by Jonavos and Savanorių avenues. The neighbourhood was established in 1930 when local farmers Jonas Sabaliauskas and Alfonsas Česnakavičius, having inherited large plots of land unsuitable for agriculture, decided to parcel them out and then lease the resulting several dozen strips to local residents. Since, at the time, Kaunas was experiencing a housing crisis, people started moving in very rapidly and chaotically. The poor living conditions determined the neighbourhood's class background and architecture, with many buildings being reminiscent of Brazilian favelas. Many of the houses had no running water or sewage system. Inhabitants often tried to cover their dwellings with manure to make them warmer for the winter. Some houses didn't even have windows, forcing people to improvise with assorted rags. Legend has it that a ship once came to Kaunas, supposedly to take people to Latin America, but since it never left, the would-be expats disembarked and settled around the slopes of Žaliakalnis. After the Second World War, Brazilka started to change and became increasingly more appreciated for its greenery and beautiful panoramas. Around 1970, people from other neighbourhoods even began offering to switch houses with those who had settled in Žaliakalnis. Today, Brazilka looks nothing like it used to, except for the labyrinthine street network, oddly shaped plots, and a dwindling number of wooden buildings.





(LT)

Patris Židelevičius

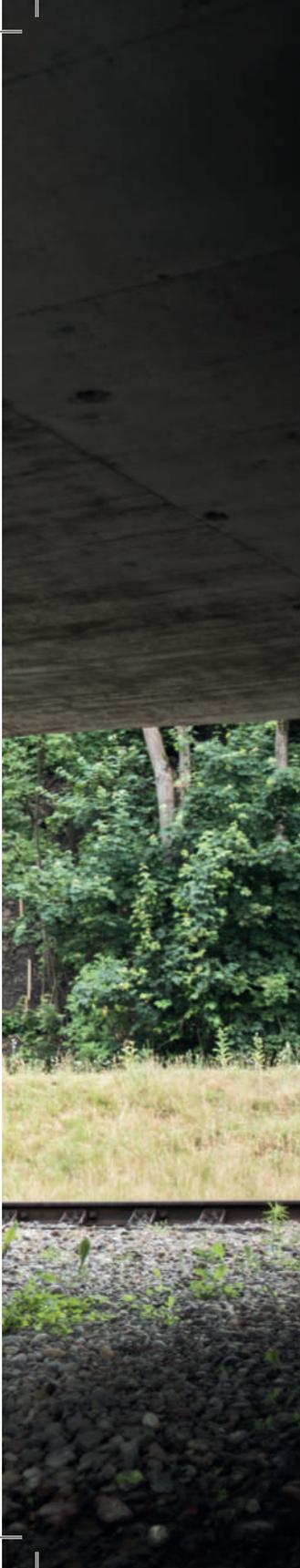


I've loved Modernist architecture ever since childhood, particularly for its rounded corners and sense of "friendliness". As I started working on the project, however, my relationship with our heritage became more concerned with the exterior, closer to that of a mere observer. When I got an opportunity to get inside, on top of, and behind Kaunas' modernist buildings – which showed me, as it were, the "backstage" of modernism – I was able to see the city with new eyes."









Patris Židelevičius

Composer and musician Patris works in the fields of visual, conceptual, sound and performance art. He creates installations, experimental electro-acoustic music, sound art, as well as collecting field-recordings and making real-time compositions, soundtracks and conceptual sound structures for movement.

Patris combines cello melodies with passages using analogue synthesisers, digital sounds and field recordings to create music that embraces the features of ambient music, drone, musique concrète, instrumental improvisation, experimental and other contemporary musical styles.

Step

Since Naujamiestis – a neighbourhood in Kaunas – is located in a river valley, the steps connecting its slopes on each side is one of the mainstays of daily life for the locals. The city's famous steps, built during the interwar period, bear witness to the city's growth and the modernisation of its urban infrastructure – namely, the construction of roads and improvements made to transportation. The city's unique geography had also led to the installation of two funiculars. To date, Kaunas has well over 50 stairways.

This audio composition is dedicated to Kaunas and its slopes, and especially to all that connects them. It is a project concerned with time and place, made up of soundscapes and rhythms with starts, middles, and ends, as well as transit and change. It represents a search for the soundscape of small-scale architectural heritage – steps – and feedback between hearing oneself in one's interlocutor, and vice-versa. Steps can function as an area of transit, a reference point, a vector, a kind of map, or a symbol of duality, contradiction and op-





position. For some people, steps afford a means of passage; for others, a constraint. More generally, due to their symbolic significance, the steps have been turned into an integral part of people's daily aesthetic experience by artists.

Field recordings for the project were made binaurally, which literally means "with both ears". The binaural recording method captures 3D stereo sound, giving listeners the sensation of actually being a part of the recording itself. This way of rendering audio allows people to experience the world from the composer's own perspective,

thereby erasing the boundary between self and other, observer and the observed, performer and audience member. Binaural audio induces a kind of meditative state in which, for the duration of the composition, the listener is both listening and thinking, as well as reflecting on how many audio experiences, as it were, "slip through the cracks" in everyday life, and how to change one's habits and behaviour to enjoy rich and varied soundscapes. In other words, it's a quest for feedback between hearing oneself in another person, and vice versa.





STAIRS OF KAUNAS

Site of interpretation:

All of the stairs built in Kaunas prior to the 1920s were made from wood – the era of stone in this regard began no earlier than 1926. Žaliakalnis and Naujamiestis are currently linked by steps dating back to both the interwar period and the Soviet era. Arguably, the shortest of these are the Dzūkų stairs, which consist of 109 granite steps, while the longest, owing to a greater need for connectivity, are the Kauko, Vytauto and Aleksoto stairs. Virtually all of the drawings for stairs dating from the interwar period contain rest areas and benches, and also specify a comfortable step height. The only inconvenience that was overlooked was the fact that, during heavy rainstorms, the stairs were prone to flooding. The most beautiful stairs were usually built in locations inhabited by architects, and named after the builders themselves, or after the streets to which they led, e.g. the architect Stasys Kudokas and Fryko Street, respectively (for a time, the latter stairs were private). During the interwar period, attention was also paid to decoration (at least in the case of the major stairs), such as the striking fountain built at the foot of the Kauko stairs, and the pool at the top. No less impressive were the Vytauto stairs, which were embellished with decorative fencing and sculptures.

Among the most fascinating civil engineering structures relating to the interwar period stairs are undoubtedly the funiculars. Their intended function was to provide a more convenient link between the upper and lower parts of the city because, as Kaunas continued to expand rapidly, there was some concern that fewer houses were being erected on the upper terraces, whereas in Naujamiestis the situation was the reverse. Another concern was the rising price of land. Once the funiculars were built – Žaliakalnis in 1931 and Aleksotas in 1935 – their popularity among city residents exceeded local government expectations, leading to the reconstruction of the Žaliakalnis funicular a year later to expand its carrying capacity and install a second carriage. In 1937, the Žaliakalnis funicular transported a total of 1.5 million passengers. The funiculars, still in operation today, accentuate one of Kaunas' most expressive urban elements – namely, its slopes and their immediate contact with contemporary urban reality.





KAUNAS

(CO/NL/LT)

Hugo Herrera Tobón



In the “Subjective Atlas of Kaunas - contemporary perspectives of modernism”, around 40 local citizens gathered to reflect upon Kaunas and what it means to inhabit this space from the perspective of their own personal experiences. A collection of subjective maps, visual inventories and image-mappings express a myriad of angles and different positions that makes us reflect on what the modernist heritage of Kaunas means today, and how residents of Kaunas feel about their identity, territory and symbols. As a whole, the compendium showcases a bottom-up, alternative view of Kaunas’ cultural identity, and invites us to reflect upon the physical, emotional and mental spaces of its citizens.”









Hugo Herrera Tobón

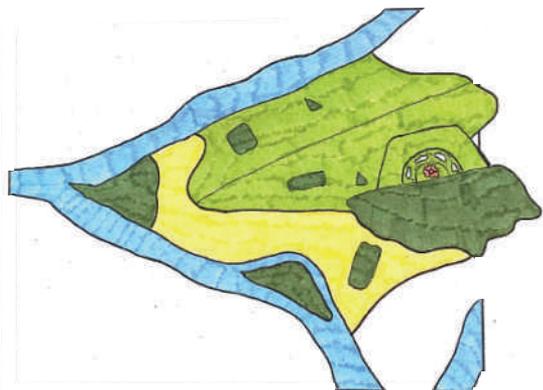
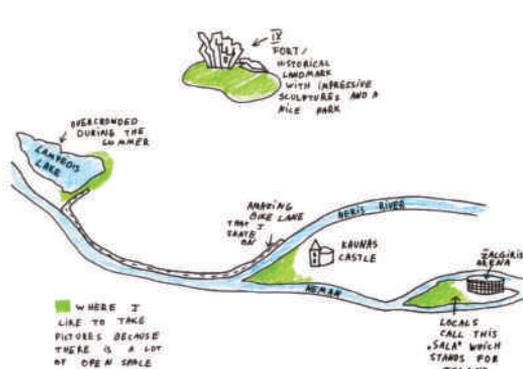
Hugo is an Amsterdam-based designer, curator and communicator. His “nomadic studio” works globally, and specialises in cultural and editorial productions that lie at the intersection of design, communication and the arts. He is concerned with the role and positioning of the designer: the examination of visual communication in the realm of arts, culture and politics, and the use of speculative design-futures and meta-discourses that pose questions and propose alternative views on issues such as consumerism, the environment, intercultural exchange, gender, and social integration. He published the “Subjective Atlas of Colombia” in 2015, and is a curator and editor of Subjective Editions.

Subjective Atlas of Kaunas. Contemporary Perspectives on Modernism

“Subjective Editions” is a publishing initiative that develops and disseminates bottom-up, engaged mapping publications. An expanding series of subjective atlases is being made in collaboration with local communities. These volumes map out a territory or geopolitical entity in a personal way, through the perspectives of the inhabitants themselves. The “Subjective Atlas of Kaunas” is a co-operation-based creative mapping project curated by Hugo, which engages interested locals and raises questions about local identity and the city’s

modernist heritage, while encouraging further debate and reflection upon the cultural identity of Kaunas as a whole.

Through a series of workshops led by the artist, a diverse group of Kaunas residents were invited to map their city, its environment and their daily lives or social concerns from their own perspectives. Personal involvement is the starting point for producing human, unconventional and fair images. The subjective atlas contains the stories, testimonies,





memories, observations and emotions of those Kaunas residents who inhabit modernist buildings, as well as community leaders, students, creatives and others. This material is then researched and edited by the guest artist, who translates it into a conceptual and graphic form, where collections of photographs, maps, illustrations, floor plans and personal routes showcase the textures, details, nature, interiors, materials and viewpoints of Kaunas citizens through their lived experiences. As a whole,

the maps, graphs, inventories, flags and drawings expose the consequences of political change, but discreetly, implicitly, and not as a goal. The publication, together with the exhibition based upon it, reveal above all a complex reality that is often obscured by overly simplistic media images and top-down agendas. This powerful subjective atlas is an alternative cartography that can serve as an inspiring, publicly available tool to critically question that which appears objective.





PUBLIC SPACES AND PRIVATE HOUSES IN THE AREAS OF KAUNAS NEW TOWN AND ŽALIAKALNIS

Site of interpretation:

Between 1919 and 1939 the areas of Kaunas New Town and Žaliakalnis witnessed an increasing number of new public buildings, as well as a wide variety of residential buildings. The transformation of these areas reflects unique changes to the city of Kaunas. During the interwar period, the New Town became the new administrative and social core of Lithuania, and today it exemplifies the key architectural features of modernism. It was formed by the rapid development of a new architectural layer that absorbed the old heritage and transformed the territory into a new type of urban landscape that became common during the first half of the 20th century. The New Town is the area in which the greatest number of the most significant modernist buildings have maintained their authentic architectural features. Žaliakalnis is a town of settlers. It was formed following the garden city-planning principles, respecting the natural framing of the area and its urban heritage as a military stronghold. This reveals the optimistic mentality of an emerging modern country, and the ambitious, intangible aspirations placed on the construction of the new capital – expectations that were interwoven with the traditions present in the region and in the city itself.





(LT)

NUEPIKO:

**Adrian
Carlo Bibiano /
Andrius Stakelelė /
Marius Pinigis**



Projects such as MoFu provide an opportunity for citizens to pay attention to their heritage. For example, they can visit the Trade Unions Building – something they might otherwise never do. Architecture is often seen purely as an external form, while the interior can contain many modernist details, but few people take the time to get acquainted with it.”

– Marius









Nuepiko: **Adrian** **Carlo Bibiano /** **Andrius Stakele /** **Marius Pinigis**

NUEPIKO is a Kaunas-based dance company. It began with the dance performance project “(g)round zero” in 2016, whose members decided to continue their collaboration along a more consolidated artistic path. Stage performances, music, video art, education through movement and dance, creative work with communities, as well as local and international collaborations are among the pieces NUEPIKO has undertaken. The company currently comprises three versatile and experienced dance artists: Adrian Carlo Bibiano, Andrius Stakele and Marius Pinigis.

(Em)Bodied in Modernism

Contemporary dance artists have created an experience of movement in the modernist trade union hall in Lviv, facilitating the dissemination of ideas about modernist architecture and its value, as well as raising awareness of the need to protect, conserve and embody the often-neglected heritage of this period. Dance was used as a means to fill, and become immersed in, the available space, in addition to being a source of inspiration in the “here and now”. Contemporary dance is often abstract and therefore capable of expressing many forms and styles, which explains its primary focus on what the dancer is

able to communicate and what inspires him/her in the moment. This project was intended to explore dance from a different angle.

The artists first interrogated contemporary dance and looked for ways to merge its expressive modalities with the forms of modernist architecture – aesthetically functional, minimalistic, and unembellished. This enabled a synergy between the dance and the building in which it took place. The dancers engaged with the idea that the qualities of certain bodily movements and dance compositions might be able to create and embody





a sense of space, contour, atmosphere, and the building's overall aesthetics. Secondly, an artistic study was conducted, yielding some valuable information about the building – stories, legends, myths, recollections and historical artifacts. The project used the method of field recording/sound-scape composition, which included the recording of outdoor ambiance, street noise and conversations. These recordings were then stitched together, creating a new sonic synthesis. In this way, the dancers were able not only to embody the modernist building with their movements, but also to breathe life into it through a tailor-made soundtrack.



OLEJE
POLMIN



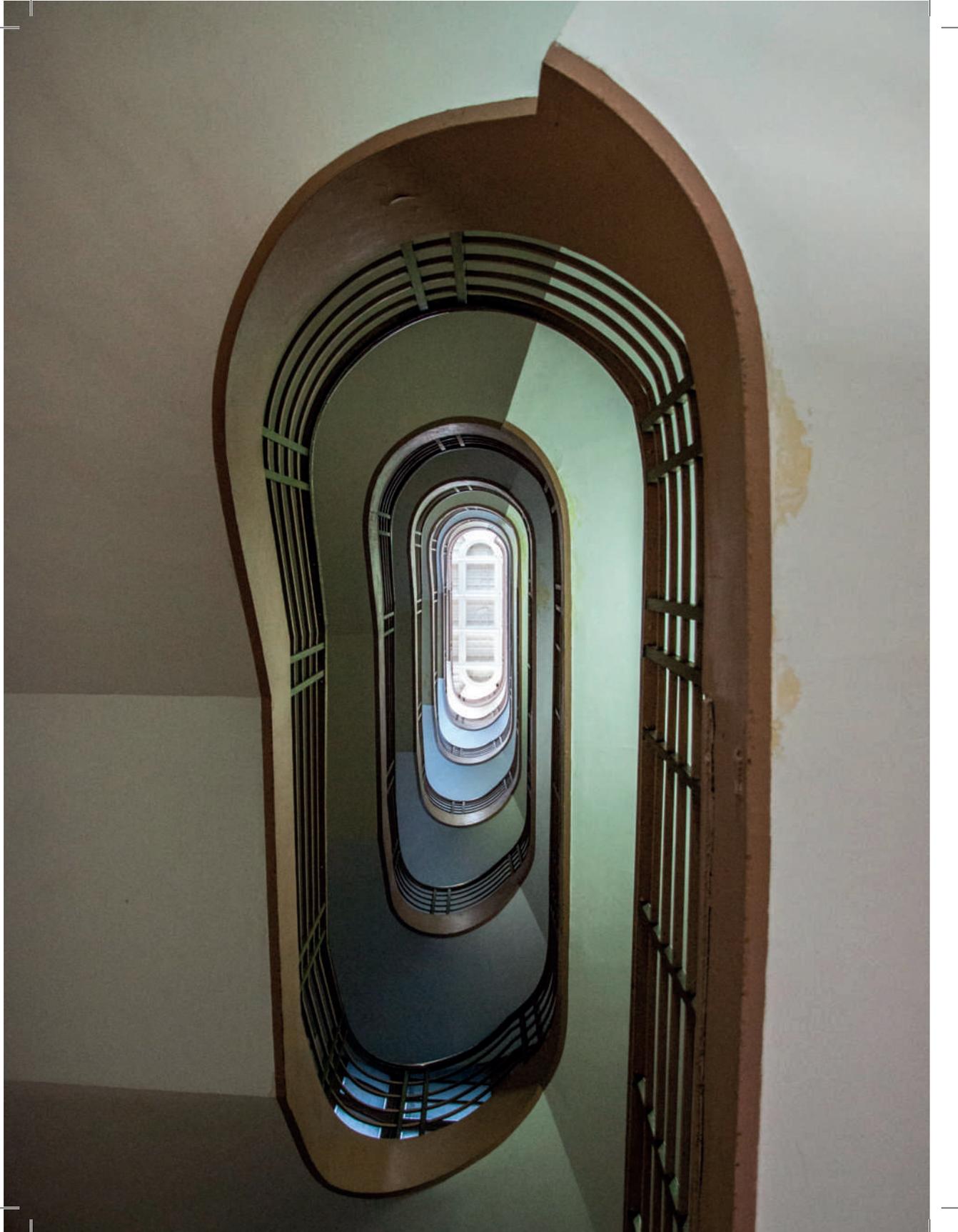


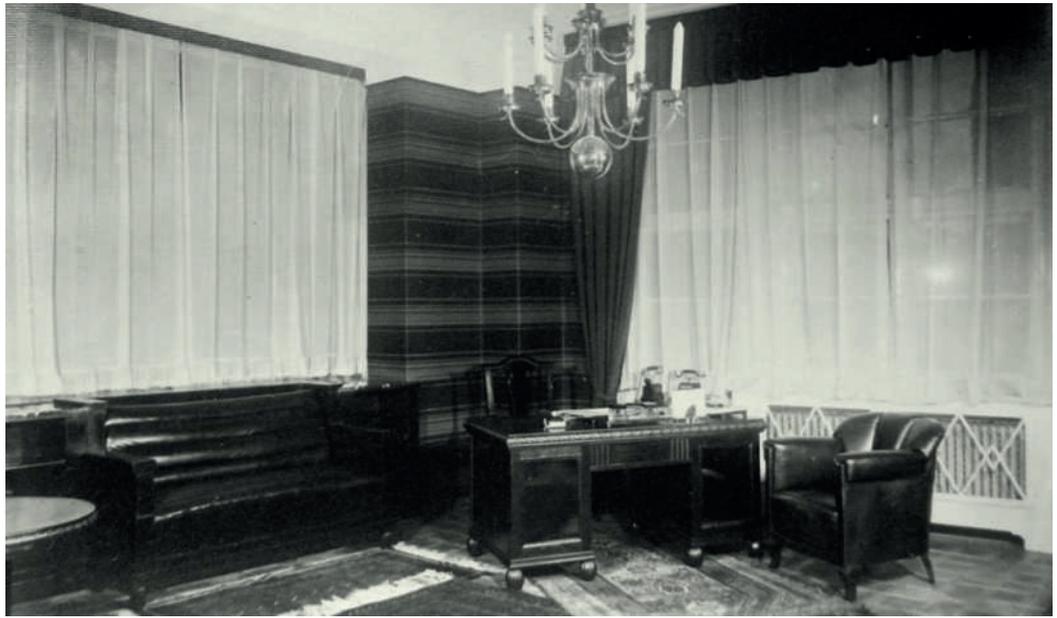
THE TRADE UNIONS BUILDING IN LVIV

Site of interpretation:

This building (arch. Ferdynand Kassler) was built in 1929-1931 for one of the richest Lviv entrepreneurs, Jojne Sprecher, giving rise to the building's alternative name, "Sprecher's skyscraper". It is considered one of the buildings most representative of the style of functionalism. Premises here were rented for offices, fashionable shops and housing. Today, the building is an architectural heritage monument and serves as the headquarters of headquarters of the Association of Trade Unions of the Lviv region.

The building is around 30 metres high, and is made of high-quality that were innovative and extremely expensive materials at that time. All of the original window joinery and plaster on the façade have been preserved, as well the entrance door with its original geometric-patterned grille. The building therefore has remained in good condition up to the present day. The core of the planning scheme is a wide spiral front stairwell in the central part of the building. One peculiarity of this stairwell is the gradual increase in the light source from the first floor to the highest one, on the ceiling of which the original elliptical lantern has been preserved. Experimenting with light and shadow on the stairs was a favorite trick and recognisable trademark of the architect. The building used to be serviced by two elevators made by the Viennese firm of Arthur Vreisler. In 1968, the smaller elevator between the stairs was dismantled. It is known that when the so-called "skyscraper" was built, some citizens did not accept it and considered it an eyesore, because it did not fit the style of existing historic buildings on Akademichna Street. Discussions surrounding this continue to this day.





(LT)

Tadas Stalyga / Rita Kundrotaitė



As we began exploring the site of the former restaurant “Trys Mergelės” (“The Three Maidens”), we were surprised to find a place that is full of activity. It is inhabited by youth, locals and homeless people, and is an area for play, meeting or shelter. By speaking to local communities, experts and people from Kaunas in general, we have tapped into a rich pool of memories – a lot of stories about “Trys Mergelės” have surfaced. The abundance of stories suggests that the place has a significance, both historical and personal, that we will try to capture before the building is transformed into a residential block.”









Tadas Stalyga / Rita Kundrotaitė

Tadas' practice extends across a range of disciplines, and his choice of medium always depends on the situation – the form and process emerge in relation to the idea for the work. In turn, the origin of that idea is inextricably linked to the site – ideational aspects are at play, such as history, culture or politics, as well as sensuous aspects such as aurality, visuality and spatiality. Consequently, Tadas has made work for galleries, theatres, screens, and in natural settings. Most recently, representation of a site on a screen (phone>monitor>cinema) has come to the forefront of his practice. Such an approach permits the combination of a real, physical site with a virtual, filmic space and time. In this double space, simultaneously real and imaginary, facts that derive from the “ordinary” are mixed together with the extraordinary laws of film – scale, gravity, perspective, and so on.

Rita's practice revolves around the design and architecture of the interior space. The relationship between humans and their immediate environment, and how this is impacted by behavioural modelling, social and cultural factors, forms the core of her decision-making process. With each intervention into a space, she asks how certain decisions impact our perception of temporality, how our rhythm and experience of being can be affected through manipulation at the sensory level. To date, Rita has focused on the development of private and public interiors – from a cosy family home to an art gallery, or a dynamic co-working space.

Three Maidens. Former Restaurant “Trys mergelės”

The Three Maidens restaurant is one of the most prominent examples of Soviet modernism not only in Kaunas, but also in Lithuania more broadly, which earned it some recognition across the former USSR. As time went on, the restaurant's legendary status faded, the building itself later becoming a café and then a nightclub. When the latter eventually went bankrupt, a series of fires occurred inside the building. Today, only a few scattered elements remain of the original structure – a kind of skeleton awaiting the imminent change.

The building's fate reflects wider developments related to the country's architectural and ideological past. In Lithuania, like in other countries of the former Soviet bloc, the architecture of this period often reminds people of a difficult stretch in the nation's past. That being said, the building's history doesn't belong exclusively to the former occupying force – it's also an accurate reflection of the period's architectural thinking, while its uniqueness arguably makes it worth preserving for future generations. Creators Rita and Tadas





have set up an archaeological installation, polemically contesting the building's possible futures. The installation features a variety of fragments collected in the ruins: the former building's exterior and interior elements, together with recorded footage of community and expert testimonials, footage of the building's current state, and case studies of the legendary restaurant's past, present and future. Visitors to the installation – entitled "Tear Down or Preserve?" – will find themselves at the epicentre of raging discussions regarding the structure's ultimate destiny. On the one hand, the building's territory is currently unsafe; on the other hand, failure to take its unique spirit into account would lead to an irreversible act of heritage-wrecking. Rita and Tadas hope their installation will draw some attention not only to the fate of the legendary Three Maidens, but also to broader issues relating to the modernist heritage of Kaunas.







THREE MAIDENS IN KAUNAS

Site of interpretation:

This café and restaurant was built in one of Kaunas' first mass-constructed residential micro-districts near K. Baršausko street. It was part of the public catering infrastructure built in a scenic area on the slopes of the Nemunas river valley. The architects (Alfredas Jakučiūnas, Viktorija Jakučiūnienė, 1967) took advantage of this perfectly: the volume of the building abutted onto the relief, while the three halls and summer terrace opened onto views of the valley. The harmonious interaction with its surroundings gave this otherwise functional structure a sense of individuality, and earned the young architects recognition across the Soviet Union. The building was presented at an exhibition for young architects in the USSR. The most important compositional aspects of the exterior are characteristic of modernism: the interplay between the rectangular volumes and the vertical planes, and the harmony between light areas and shadows. The interior was designed with warmer emotions in mind. Local materials (wood, dolomite) were used, along with metal and ceramic works. In this way, the structure combined functionality with the clearly expressed regional nature of the building. Today, the building has changed radically.





(LT)

Arūnas Periokas / Karolis Lasys



The challenge of this project was to extract sound and voice from Kaunas architecture, which in itself is frozen and mute. I came up with the idea of talking about the architecture of the interwar period in Kaunas as an urban unit, and the structures I chose are all part of the daily lives of local people, one way or another.” – Arūnas









Arūnas Periokas / Karolis Lasys

Arūnas is a music and sound artist, collaborating in contemporary dance projects with choreographer Vilma Pitrinaitė, as well as participating in series of “Garso architektūra” events, presenting improvisational music in small towns across the regions of Lithuania, playing solo projects at most Lithuanian electronic music festivals, and making music for films, animations and experimental DIY theatre performances. For Arūnas, music is an important way of being in a community, having an intimate time with people, sharing experiences. It is how he perceives the environment, reflecting on daily life and expressing himself through sound.

Karolis is an architect, musician and sound artist, glitchy visual maker and social commentator. He places his artistic endeavours somewhere within the field of interdisciplinary arts – his sources and methods of creation vary or are interspersed, but his end goal is always to transmit a social message. Karolis approaches his art as a form of critique.

Sonic Letters

Letters are a very intimate mode of communication. The post office – the place where incoming and outgoing letters intersect – is not unlike a half-way house where our thoughts and experiences have some respite, if only for a moment, before resuming the journey towards their addressees. But what part do our senses play while we're waiting? How important is hearing? Does waiting have a sound? Sonic Letters invites audiences to listen, hear and experience how this condition envelops architecture and the city that hosts it, being itself full of subjective sonic experiences.

The post office building, which dictated the project's idea, had lost its primary function and is currently awaiting new decisions and owners to once again become a part of the city that is open to its inhabitants. With this in mind, the project aims

to let the sounds of Kaunas and its modernist buildings come inside the post office, to listen to people working, machinery droning, and volumes that acoustically represent the city. The layered, dynamic, and unpredictable composition includes the sounds emitted by the interiors of the Aleksotas funicular, the Kaunas State Philharmonic, and the "Kauno vandenys" drinking water reservoir.

The installation that accompanies the project is dedicated to Kaunas' Modernism, here treated as an experience that started in early 20th century, and is still ongoing. Through abstract computer-generated visuals and filmed material mapping the everyday experience of an inhabitant, an image of the city is formed in our minds, exploring the nostalgia of modernism and how it has shaped the lives of those living in the city.







KAUNAS CENTRAL POST OFFICE

Site of interpretation:

Kaunas Central Post Office may be considered one of the key representative buildings of the interwar period in Kaunas. It is also the most significant building of functional interest. The beginning of the post office's construction is associated with 1930, which was designated the Year of Vytautas the Great, one of the ancient Grand Dukes of Lithuania. Designed at a time when the global economic crisis had not yet gained momentum, the building is not only distinguished by its combination of the elements of modernism and the "national style", but also its rather luxurious interior. Even though today the curved striped windows make us consider the building one of the predecessors of Lithuanian functionalism, architect Feliksas Vizbaras primarily saw his building as an example of national style.

Despite its decorative aspect, the building became the benchmark for modern construction in society at the time. A multi-storey building equipped with modern elevators, a spacious operations hall, convenient working conditions and an electric-powered clock mounted in the main façade, by 1935 it had become one of the key architectural highlights of the temporary capital.

ALEKSOTAS FUNICULAR. The track of the second funicular (the first one was constructed in Žaliakalnis, 1931), which connected the centre of Kaunas with Aleksotas Hill, was prepared for construction in 1934. The project was designed in collaboration with Swiss and German partners. The engineer Jurgis Čiurlys advised the builders. The funicular comprised of a 132,9-metre-long track a modern lower pavilion with a platform and control room, and a more traditionally designed upper pavilion with an engine, a small workshop, the mechanic's apartment, and materials and fuel stores. The original equipment has been preserved until nowadays. An observation platform with a view of the centre of Kaunas and the Old Town was built next to the upper pavilion.

KAUNAS STATE PHILHARMONIC. The design work on the building began in 1925 by architect Edmundas Frykas. The monumental Neoclassical palace is represented by a semi-circular colossal Corinthian colonnade dominating the intersection of three streets, whose frieze was adorned by the Latin motto "Justitia est fundamentum regnorum" ("Justice is fundamental to reigning") indicating the building's purpose. The open colonnade forms the entrance to the palace. The lobby mimics the motif of the colonnade, creating an unusual semi-cylindrical space illuminated by a round skylight. In Soviet times, the building housed various institutions, until 1961 when the Philharmonic Society moved in.

"KAUNO VANDENYS" DRINKING WATER RESERVOIR. The complex was established in 1928 in a former training square of the Imperial Russian garrisons. The waterworks building, the hydrophore, was constructed in 1930-1933. The engineer Steponas Kairys designed the technical infrastructure, while Stasys Kudokas was responsible for the architecture. The centre of the hydrophore is highlighted by a decorative feature, a high granite-covered wall with an abstract-shaped fountain in a vaulted niche. In 1938, the reservoir was expanded (to 6,600 cubic metres) according to a project by Feliksas Belinskis, and a new valve chamber was installed. The reservoir's reinforced concrete constructions and double walls were designed to sustain the immense pressure of the water. A three-storey house for waterworks employees and several maintenance facilities were built at the same time.





(UA)

Olha Kuzyura



I consider the process of co-creating memory as a way of reconceptualising collective self-relationships today. The project became the embodiment of a dialogue of details dictated by the stylistics of the time, elements of the visual routine of the inhabitants. The material series formed within the understanding of modernism and the inter-ethnic context can be a step towards the transformation of models of historical memory.”









Olha Kuzyura

Lviv-based artist Olha works in the areas of installation, graphics and painting. In her graphic artworks, she combines both easel-based and experimental approaches. A participant in the XII Florentine Biennale, Olha has also taken part in group projects in Lviv, Kyiv, Dnipro, Zagreb, Chicago and elsewhere. Olha works with the phenomenon of collective and individual memory by interacting with their material carriers. She mostly improvises using paper – both as an established medium of documentation, and a confirmation of presence – providing imprints of material artifacts and creating large-scale thematic compositions. For the author, each paper print is a note that complements the path to actualising one's own identity.

Shared Memory. The Act of Remembrance

This installation is a series of embossed paper prints made using the technique of blind printing. Over several weeks of her residency, Olha worked with archival materials, communicating with researchers into modernism, Judaism, art critics and collectors in Lviv. Nineteen residents of Lviv were also involved in the project, most of them living in various modernist houses in the city, and ranging from the very young to people of retirement age (4-90 y.o.). At the meetings, the

author asked residents to share household items and interior details from the 1930s and 40s from their houses, which, in their opinion, could theoretically fit the historical period and style of the apartment in Gallet's Building. The author made prints of these objects and placed these paper copies in Gallet's apartment, where the main artistic process took place. Olha aimed to supplement the space of the flat, to "revive" its history with a so-called "dialogue of details".

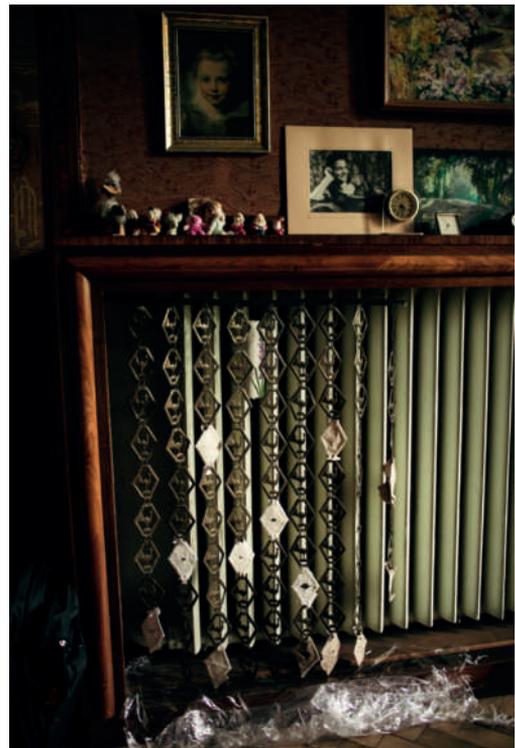




This dialogue with city residents launched an open discussion that provided a very broad indication of how Lviv residents see their history, and how it has affected their self-identification today. The reflections, information and artifacts collected have become the basis for an artistic interpretation of interwar modernism in Lviv.

As a result of her residency, the author placed a large installation in one of the rooms of Gallet's apartment, the Crystal Hall. The exact placement of the artwork was chosen specially – it was positioned on a wall that used to be the entrance

to another part of the apartment, which was separated and replanned during the post-war period and is no longer accessible today. The artist chose a composition of mizrah, which in Jewish culture symbolises a lost home, paying tribute to the tragic history of the former owners of the house – the Gallet family, who were killed during World War II. Among the items whose phantom silhouettes are placed on the wall are decorative grilles, candlesticks, lighting elements, switches, locks, keys and even a button from an SS uniform. Dust and soot, rust marks and even fingerprints on objects serve as natural dyes for the paper.







THE GALLET FAMILY HOUSE AT KNIAZHA STREET

Site of interpretation:

The house, built in 1930 by Polish architect Tadeusz Wróbel, is located at the foot of Lviv's High Castle Hill. Until 1939, it belonged to the Jewish family of Zygmunt and Anna Gallet. The owners of the house lived in an apartment on the second floor, while the rest of the building was rented out. No information is known about the Gallet family beyond the fact that they died tragically during the Second World War.

Since the time of its construction, Jews, Ukrainians, German officers and Hungarian communist leaders lived in the Gallet's apartment at different times and under different circumstances, illustrating the cultural cross-section of interwar and postwar Lviv in terms of the peoples, ideologies and the events that took place. The current residents of the apartment settled there in 1947, and have treated the property responsibly, also filling it with household items from the 30s and 40s to complement its existing aesthetics. It is precisely in this apartment that the main work processes of the residence took place. The Gallet family building is an architectural monument of local significance.

Nowadays the house is an apartment building, with each flat belonging to different owners. The owners of the original apartment have preserved a large number of authentic elements: mouldings, flooring, wallpapers, boilers and batteries, the joinery of the windows, doors and cabinets. Art deco style is strongly in evidence, although especially atypical is the combination of modernist technological ideas, strict lines and angles with kosher household traditions or elaborate Jewish decorative ornaments – images of unicorns, pheasants, griffins – both inside and outside. On the façade, a bas-relief depicting figures of a woman and a unicorn can be found, while a bay window balcony is supported by cherubs.





(UA)

Andrii Linik

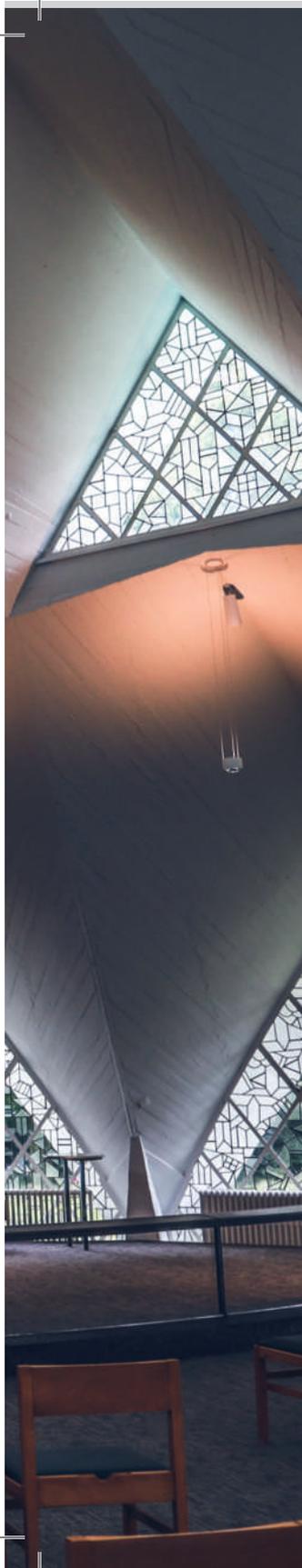


This was a great opportunity to experience a great people, community, and a unique and wonderful building. For me, the modernist church of the Resurrection of Christ in Kortrijk is a kind of meta-bridge that links together different dimensions in time, a different understanding of what a religious building can be, different architectural styles and aesthetics, different people and communities. My work with the community, with the church and places visited by the people, is also a kind of exploration to discover, understand and establish sensual, acoustic, empathic bridges and connections between the visible and invisible dimensions of the city.”









Andrii Linik

Andrii is an artist and curator of projects and experiments at the intersection between art and new technologies. Among these is the “Futurological Congress. Shy Machines” (co-curated with Dmitry Bulatov), “Japan: An Imaginary Guidebook” (Art Arsenal), “[De]RelConstruction: Ukrainian Media Art 19912016” (for Wrocław European Capital of Culture 2016), Cyber Pills for Mental Health, and others. Andrii is one of the co-founders of the Institute for Contemporary Art in Lviv. He was a resident at the WRO Art Center in Wrocław, and has participated in projects such as Sound City Days (Slovakia), Cyberfest (Germany), WRO Media Art Biennale (Poland); Mindware 1.0. Technologies of Dialogue (Poland), Contemporary Art Week in Lviv and more.

Archaeology of the Place

This project is a study of place through sound and city, people's memories and emotions, concrete materiality and symbolic meanings. It involves process-oriented research and understanding, and immersing oneself in the idea of a place.

The work explores the context of and emotional relationships with the Chapel, and its significance to citizens. During his MoFu residency, Andrii Linik researched the building's surroundings in the direction of 16 axes (relative to Chap-

el's centre), which form the basis of the Chapel's architectural planning. Each walk involved local residents of different ages, genders, professions, confessions etc. Communication with different groups of people aimed to create an "interpretation field" within which diverse emotional attitudes, thoughts and subjective understandings could be studied in relation to this architectural object in the context of Kortrijk. For some participants, the Chapel was completely unknown or they had never visited it. Citizens voiced their





relationships with the object; some saw it as a sacred building with which they had a long-term relationship; others considered it a fascinating historical object of modernist architecture. Relationships with these citizens, and their willingness to share memories and stories, revealed and built an empathy network of places that had never previously been connected.

In this installation, sound is a medium, witness and representative of those places. It is a medium to connect places that may or may not hear or acoustically merge with one another. The sound walks aimed to reveal the acoustic scopes of these places, to document them.





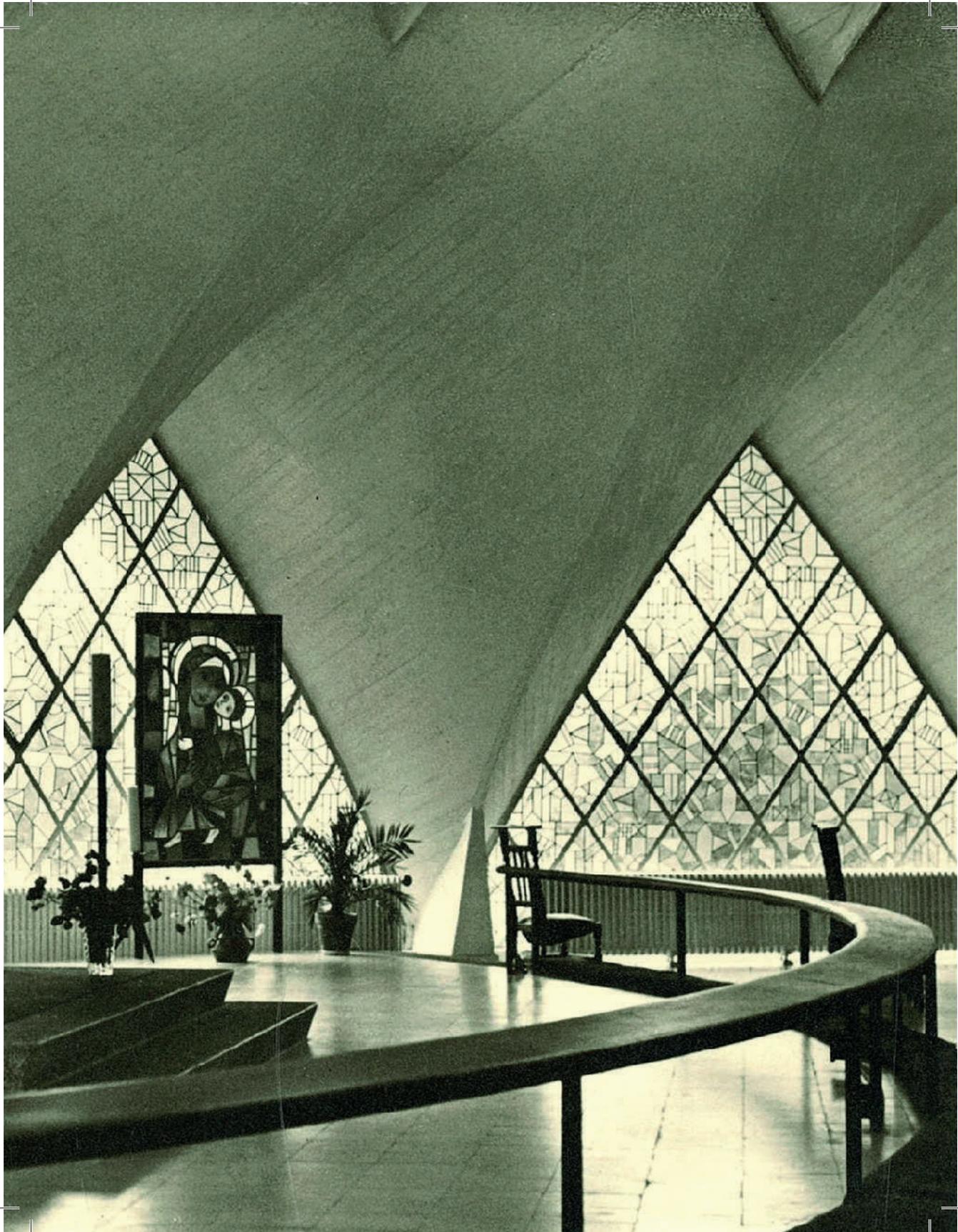
THE CHAPEL OF THE RESURRECTION OF CHRIST IN KORTRIJK

Site of interpretation:

The modernist Resurrection Chapel in Kortrijk was built at the beginning of the 1960s, and is situated in the garden of the Lyceum of Our Lady of Flanders school. The chapel was built with the intention of replacing the school's old chapel, which was destroyed during the Second World War.

The oldest buildings at the school were built in 1913 by architect Jan Robert Van Hoenacker from Kortrijk. The intention was to build a new monastery for the Poor Clares from the city of Mons. Due to the outbreak of the First World War, the monastery was never moved into the newly erected buildings. In 1923, the foundation "Our Lady of Perpetual Help" bought the buildings to start a new school there. Both the school and its original chapel were heavily damaged by bombing during the Second World War. While the school itself was entirely reconstructed afterwards, the old chapel was not. Finally, at the beginning of the 1960s, the new modernist chapel was built, nearly 20 years after the old one was destroyed. Construction was finished in 1963. Soon afterwards, the expanding school needed to build a new wing. Architect Arnold Van Gheluwe was inspired by the chapel, and decided to design the new school wing in a similar modernist architectural style. The chapel was upgraded to become a fully recognised parish church in 2020, replacing two other churches in the area which will cease operating as parish churches.





(CZ)

Ivana Kupková / Michal Trávníček



Thanks to participating in the MoFu project, I got the desire to create again. Both in activities with my students (who have collaborated with us on our book) and in my own writing. I am also very grateful that I had the opportunity to meet some very interesting people, such as Mrs. Dana Marková, the current owner of the villa, and the granddaughter of the man who built it. Thank you to Kaunas and INDUSTRIA for all your support and help." - Ivana



Thanks to the MoFu residency, I was able to step out of my comfort zone and embark on a major international project that I had not experienced before. I was able to expose my students to a building that stands outside the classical teaching canon. In addition, I was able to work with people I like and admire. Thanks for that!" - Michal







Ivana Kupková / Michal Trávníček

Michal believes in honesty and openness in life, art and science. He teaches Art History at the Secondary School of Art and Design in Brno. He is an aspiring writer of fiction and art curator. A number of his poems have been published in literary magazines. As a curator, Michal has curated four exhibitions for the Industra gallery. With this project, Michal is stepping outside his comfort zone, because he is scared by the idea of becoming a YouTuber, but he is willing to make such sacrifices for the world of art – that is how important this project is to him.

Ivana is a teacher at the Secondary School of Art and Design in Brno. She is a lover of art, world literature and the history of philosophy – particularly the philosophy of the 20th century. She regularly organises creative writing courses for her students, which focus on improving their narrative and language skills. She has published several collections of joint texts with her students, and occasionally participates in the creation of a school magazine. From 2010 to 2019, she was a member of an anonymous street art guerrilla group that focuses on aesthetic and political topics, the relationship between text and public space. Ivana mainly writes shorter prose texts. She is also interested in narrative history.

Possibilities of Seeing Modernism

This project asks the question, “In what way can one write about architecture?” Not as science, but just in a way that is authentically human. The project focuses on the villa that Bohuslav Fuchs built for himself in Brno between 1927 and 1928. So many architectural studies have discussed the villa from a formal or functional standpoint that Ivana and Michal feel no need to follow them. Instead, they seek to observe the emotional aura that surrounds the building. What does the building’s present owner think about it? Who are Fuchs’ surviving relatives? What is it like to

live in a house with such an interesting history? And what is that history? How can you react artistically to this building? How do you view this monument when you are a student at art school? And how do you view it as a teacher? Can you write a poem about it? Is there a dark moment in the history of the villa? What else can we find? Who are we, and how does architecture define us? How can we interact with the house during a time of global pandemic? So many questions and no answers. Yet.





At the end of the project, a book was created that collected together many possible perspectives. Interviews with the owner, an architect, a historian, the granddaughter of the architect. Ivana and Michal also include artworks by their students. They wanted this project to be as authentic as possible, and thus their steps towards this publication have been posted on social media.

YouTube and Facebook: [@MOFU Fuchs 2022](#);

Instagram: [@Mofu_Fuchs_2022](#)





BOHUSLAV FUCHS VILLA IN BRNO

Site of interpretation:

Bohuslav Fuchs, already a renowned architect, decided to build his own villa near the Czech Officers' Quarter in Žabovřesky during the second half of the 1920s. The two-storey villa forms an urban complex with the neighboring house on the corner of Hvězdárenská and Tůmová streets. The key feature of its layout are the twin opposing staircases, which split the cubic mass of the structure into two parts of differing heights. The main entrance is linked to the staircase that provides access to the architect's studio and office on the first floor. The spiral staircase at the back connects the residential area on the ground floor with the library in the gallery, the private second floor and the roof terrace. Fuchs emphasised the cutting-edge technical furnishings of the house, such as the Frankfurt-type kitchen designed by Austrian architect Margarete Schütte-Lihotzky. The house featured mainly built-in furniture made according to Fuchs' own designs. The residential hall, with its gallery open between storeys and lit by the glass balcony door and glass block walls, is the most impressive of the villa's interior areas. The idea of the hall draws on Le Corbusier's concept of an open living area, which is ideally oriented and lit through a glass wall, as is specified in his design for the Citrohan House.





(CZ)

Josef Řehák / Karolína Strnadová

“

I really like that, thanks to the residency, we met a group of people who are interested in this topic and are looking for various creative approaches to it not only in Brno, but in general. I am very happy that I could realise again how interesting the buildings are here, and what they can give us. I also thank all of my team who did everything to the very best of their abilities.” - Josef

“

This was basically my first major project of this type. I have to say that it was a very interesting experience. I'm glad that I got closer to many of the buildings that we reflected on. I know a bit more about them, as I worked with a lot of the texts and the people involved, so my perspective on the buildings has also changed when I walk past them now.” - Karolína



JALTA

4 ← PALÁC JALTA

Jak na tebe
budova působí?



MODERNA UŽ BYLA





Josef Řehák / Karolína Strnadová

Josef is a student of the Furniture Making Processes doctoral programme at Mendel University in Brno. Professionally, he applies himself to the planning and implementation of interiors, as well as product design. In recent years, he has engaged in organising the festival Brno Design Days as a part of the festival team, as well as the team organising the Professor Jindřich Halabala Prize. After working at the architectural studio Kogaa, he is currently in the process of establishing his own interior design studio. Among his interests and activities are design, architecture and music.

Karolina is a postgraduate student at the Department of Czech Literature of Masaryk University in Brno who studies Czech literature of the 20th century. Her research focuses on Czech post-war surrealism from an interdisciplinary perspective. She is also studying for a Master's in Culture Management, engaging with Czech cultural life in the 1960s. Her main areas of interest are cultural events, literature and music.

Modernism Already Was

The project “Modernism already was” aims to bring Brno’s modernist houses closer to the general public. One target group of the project were the residents of the selected buildings. Letters were sent to them informing them that a fictitious company was interested in buying their property, highlighting its qualities and its historical value. The motive used to attract the attention of the addressee was thus money, which might arouse their interest in the house they live in, and thus in educating themselves about the associated subject of modernism. Later on, another letter was sent to residents, introducing them to the campaign and asking for their further cooperation, in particular in communicating how they enjoy living in the house. The content was disseminated with the help of social networks.

The second target group of the project was the wider public, who were engaged using “info points” placed in front of a few selected buildings on the streets of Brno. These points aimed to capture the attention of passers-by and include them in the project’s activities, as well as providing a brief introduction to the project and the building. Members of the public were then invited to write their own reflections on the building in a book. The info points were also linked to a Facebook group whose members were regularly introduced to other modernist buildings in Brno. Thanks to the social network, it was possible to reach a larger number of people and thus achieve more widespread education.

At the end of the project, an event was planned for people interested in the topic of Brno’s (modernist) architecture. The event took place in Brno, with its final form being adapted to the perceived demand and the greatest interests of the audience.

Modernism already was. But let us not forget that its legacy is still with us.



Hledám v této lokalitě byt ke koupi či pronájmu. Velikost nehraje roli, primární motivací je zájem o bydlení v architektonicky významné budově. Zájem i o původní vybavení.

Hotovost ihned při podpisu kupní smlouvy, úhrada všech administrativních nákladů. Solidní jednání a dohoda jistá. Odměním i případné doporučení.

Radim Oderma – Tel. 792 355 190



KINO

KAVARNA KAPITOL

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OBLOŽKA KNIH
KAPITOL



PEKUTIČNĚ
PÁČKY



PRIVATE MODERNIST HOUSES IN BRNO

Site of interpretation:

DR. KAREL PUR'S TENEMENT HOUSE. During the mid-1930s, Karel Pur, an associate professor at the Brno Medical Faculty, decided to modernise his house and private practice. His new retreat, designed by Brno architect Josef Poláček (1937), included commercial premises and a medical practice. The house on Údolní Street still stands out from the surrounding buildings not only in terms of its height, but above all in form. The house was damaged by bombing during the Second World War, but fortunately only partially. During the communist regime, each of the flats were divided into two units. Today, the house is once again owned by the family of Karel Pur, and has been successfully renovated.

SMALL APARTMENTS BY JOSEF POLÁČEK. These buildings were created around the idea of collective amenities and mainly in response to the economic crisis, which had prompted an amendment to the law on state support for the construction of houses containing cheap apartments, adopted in 1930. Several small apartment complexes were created in Brno as a result, and Josef Poláček was invited to design this one. However, his original proposal for a terraced development of eight houses, which foreshadowed the urban developments of the 1930s, was rejected. A complex of more than 200 flats was created in 1933, based on a more traditionally conceived block with open corners. Sunbathing on the shared roof, enjoying the view of the common greenery, is something it is still possible to experience in this building today.

A COLONY OF FAMILY HOUSES. This colony of family houses was designed in 1924 by Karel Kotas and Bohuslav Fuchs as part of the solution to the inadequate development of housing in Brno during the early 1920s. The terraced houses shared a common roof and gable walls, which significantly reduced the cost of their construction and subsequent running costs – the common walls provided mutual thermal insulation. Individual houses have already required a number of repairs and alterations. However, despite the replacement of windows and doors or the addition of garages, they still retain their original character even today.

CARPENTER'S VILLA. In 1929, Bohuslav Fuchs installed an exhibit at the Werkbund WUWA exhibition in Wrocław. There, he met Hans Scharoun, an exponent of the German style known as *schiffarchitektur* ('ship architecture'). This meeting influenced him so greatly that in 1937, elements based on the machine aesthetics of boats appeared in one of his most distinctive villas he designed in Pisárky. It is a two-apartment house, whose two floors and flat roof form a semicircle on the side facing the street. In order to make the most of the southern light, Fuchs wrapped the mass of the house so that a continuous bay window was created on the eastern side, and the living spaces are situated diagonally to the body of the building. These are connected by arched segments of terraces overlooking the valley of the Svatka River.

THE TENEMENT HOUSE. Expressive corners, cornices with classic four-part windows and asymmetrically placed balconies. This tenement house, built in 1936, is an example of Otto Eisler's play with symmetry. The design of the house's corners is particularly ingenious – semicircular balconies with tubular railings and a leeward glass wall are inserted into the cut-out of the negative corner, announcing the entrance to the house from the corner, supported by a column along the shoulder of the external staircase. The façade surfaces, horizontally defined by a base of stamped terrazzo and a cornice, are articulated by typical four-part windows produced by the 121 Eisler brothers' joinery. A total of five floors contain flats with one to three rooms.





(CZ)

Karin Písaříková



If paying attention also means taking care of monuments from our past, then the destruction of this attention means destroying both the psychic and the social apparatus. We were so honoured to work at the heritage site of the Ninth Fort in Kaunas, which contains so many layers of traumatic history, that we felt a great responsibility in developing our project. We approached it by focusing on the human condition, which is universal regardless of place or circumstances. Last but not least, we would like to thank everybody concerned for being so welcoming, and the Kaunas 2022 team for giving us space and support for experimental thinking and practice.”







Karin Písaříková

Karin works as an artist, curator and external lecturer. Her works are mostly inspired by life, human relationships and everyday rituals. These are predominantly explored through the medium of installation, but also include performance, video and photography. Karin's material of choice is human hair, for its ambiguity and connection to the body. She focuses on the human condition and making art praxis integral to everyday life. The issue of authenticity, fiction and reality is also central in her work. She studied in the atelier of Body Art at FaVU-VUT in Brno, and completed her PhD at Tama Art University, Tokyo in 2015. Karin is the founder and periodic curator of Gallery Umakart in Brno, and taught at Joshibi University of Art and Design in Tokyo until 2018, before moving back to the Czech Republic, where she lectures at the Faculty of Arts of Masaryk University in Brno.

Come in the Form of Milk

The events that took place at the Ninth Fort in Kaunas are so cruel that no amount of metaphor is capable of describing them. It is humbling for someone of Karin's generation, who has experienced no adversities by comparison, and she therefore feels a strong sense of gratitude for being here and living in peace and freedom. This is thanks to those people who fought till the end without giving up, and those who overcame the unimaginable and built a life in spite of it. Working with the memorial monument to the victims of Nazism at the Ninth Fort and with the fort itself, Karin focuses partly on the symbols already used

in the monument, and also creates her own. The main idea she wanted to convey is of human resilience; the light of hope at the end of the tunnel. Showing the juxtaposition of vulnerable human bodies against the brutalist concrete architecture, seeing children as a gift and the promise of a new future. Of coming out alive.

Karin chose to use human hair in the project, but it is not a unique idea – it has been her favorite material for many years. Karin favours hair for its ambiguity, its connotations – both good and bad – and its direct connection to the human body.





Working with human hair from a particular location gives Karin a visceral connection to the community. In human hair, she sees our connection to our ancestors, and an infinite cycle of growth. The identical costumes worn by the family in Karin's work were selected as an anonymous uniform of people all over the world – the track suit, whose grey color also plays with the colour of the concrete at the Ninth Fort (there are two ver-

sions, one including the memorial – a symbol of resistance – and one without). The children in the group symbolise hope; the situation “here and now”. Children who don't belong to anyone, who appear and vanish, who may be a gift or a misfortune for the planet, but who are certainly a sign of human resilience – of getting up and looking ahead despite all our misfortunes.





NINTH FORT MEMORIAL COMPLEX IN KAUNAS

Site of interpretation:

In 1882, the Russian Empire began building a first-class land fortress in Kaunas. By the beginning of the 20th century, the city was surrounded by a ring of eight forts and nine batteries. Due to developments in techniques of warfare and fears of a global war in Europe, Russia felt the need to renew and strengthen the defensive systems on its Western border. As a result, in 1903 construction began on a new fort near the village of Kumpė. The Ninth Fort is the realisation of the latest plan by professor Konstantinas Velička. Construction of the fort lasted until 1913. In 1914, when the First World War began, the Ninth Fort remained practically undamaged by battle and in 1915 was occupied by the German army. From 1924 onwards, the Ninth Fort was used as the prison for Kaunas city. During the years of the first Soviet occupation (1940–1941), it was used by the NKVD to house political prisoners. Under Nazi occupation, it became a place of mass murder. Between 45,000 and 50,000 Jews, mostly from Kaunas and largely taken from the Kovno Ghetto, were transported to the Ninth Fort and killed. After the Second World War, the Soviets once again used the Ninth Fort as a prison for several years. Subsequently, from 1948 to 1958, farming organisations were managed from the Ninth Fort, before a museum was established there in 1958. A memorial on the site to the victims of Nazism was designed by sculptor Alfonsas Vincentas Ambraziūnas. Erected in 1984, the monument is 105 feet (32 m) high, and is now one of the most famous examples of brutalist architecture in Lithuania.





(CZ)

Zuzana Bartošová / Andrea Uváčiková

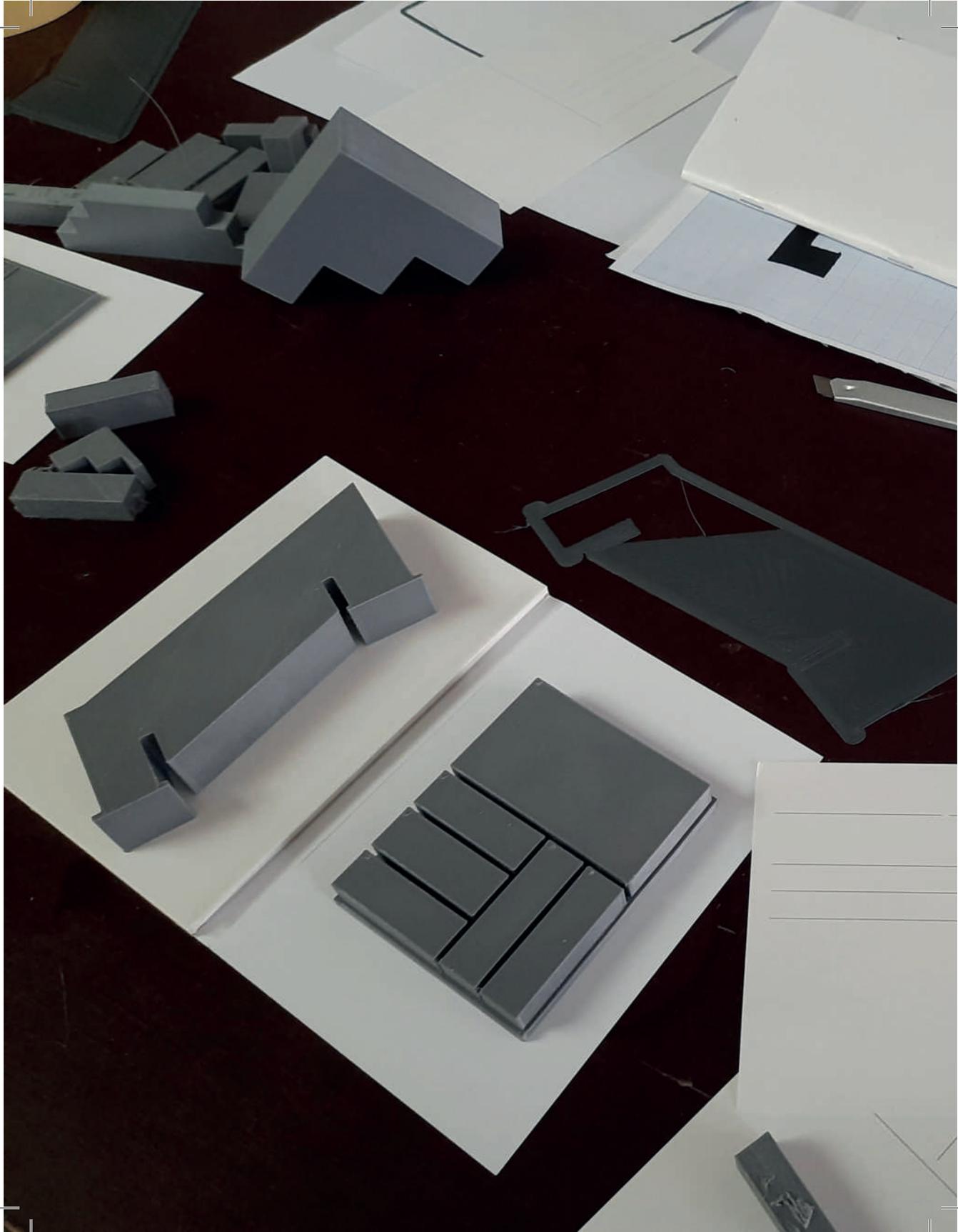


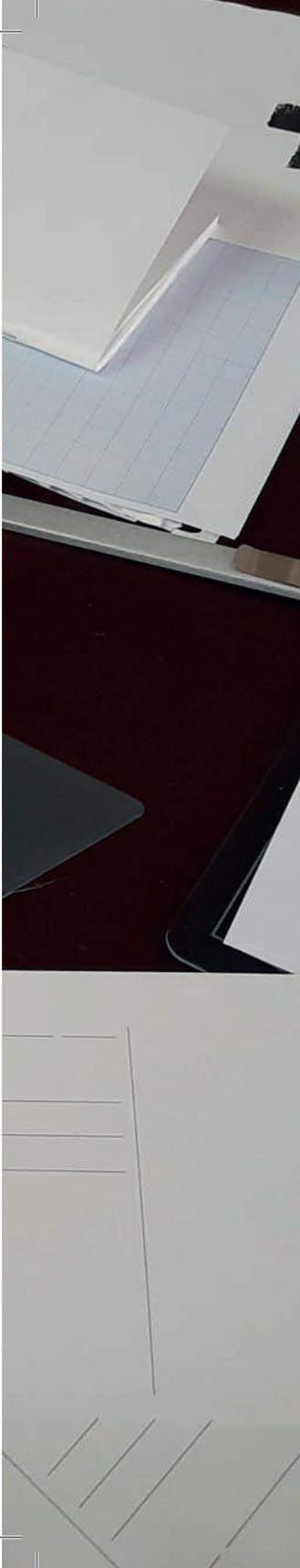
We were focusing on changes, on transformations and manipulations in time and form. We are using new technologies in our work, like the architect who did the same in his time.”



Wervik







Zuzana Bartošová / Andrea Uváčiková

Contemporary visual artist Zuzana mostly deals with sculpture and mixed 3D media. The main topic of her creations is circulation, repetition and cycles. She experiments with new materials and 3D printing and its limitations, creating interactive installations that react to the gallery visitors or the immediate area surrounding the work. Zuzana works as head of the Design and Visual Communication department at the Secondary School of Applied Arts in Jihlava-Helenín, Czech Republic.

Contemporary visual artist Andrea studied graphic design at the Secondary School of Arts in Trenčín, followed by the Graphics Art Studio at the Faculty of Arts of the University of Ostrava. Between 2015 and 2019, she studied for a doctorate at the Department of Art Education at the Faculty of Education, Masaryk University. Since 2020, she has worked as an assistant professor at the Graphics Studio at the Faculty of Arts at the University of Ostrava. Andrea works mainly with new media, but also with classic graphical techniques and their points of intersection with other media, such as moving images, sound art and performance. In her works, she examines the issue of perceptions of reality, which she subjects to constant criticism through remediation.

Arte-Factum

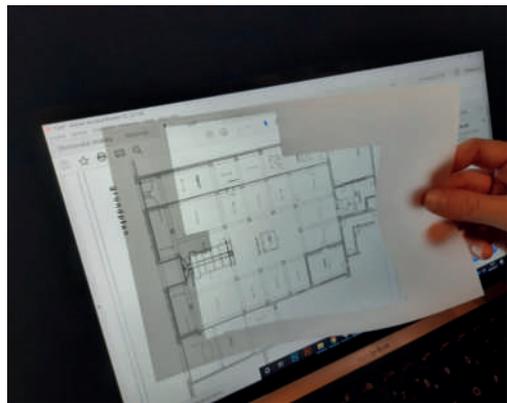
The project Arte-Factum is based on the morphology of the building of a hardware store, which has undergone changes over the years. The artists' goal was to point out the development of the external features of the building, but also its connection to the purposes for which the building was used (its internal context). Through contextualisation, they wanted to relate the build-

ing's modernist features to ideas of modernity in general. Architecturally interesting parts of the exterior and interior of the building were chosen, from which the artists created 3D scale models using the original materials such as concrete, glass, etc. This allowed a series of models to be created which act as museum artifacts, and the architecture of the exhibition is also conceived in





this style. The artifacts are supplemented by QR codes, which take over the function of “labels” for the works, similar to those used in museums. When a QR code is scanned, however, what appears is not a caption, but a link to an animation that works with the visual morphology of that particular artifact. The artists’ work is accompanied by interactive posters, which follow the tectonics of the building. The aim of the project is to draw the viewer’s attention towards interesting architectural elements, and to place scaled elements in the space. During their residency, they created objects made from special polystyrene, which represent enlarged parts of the building.



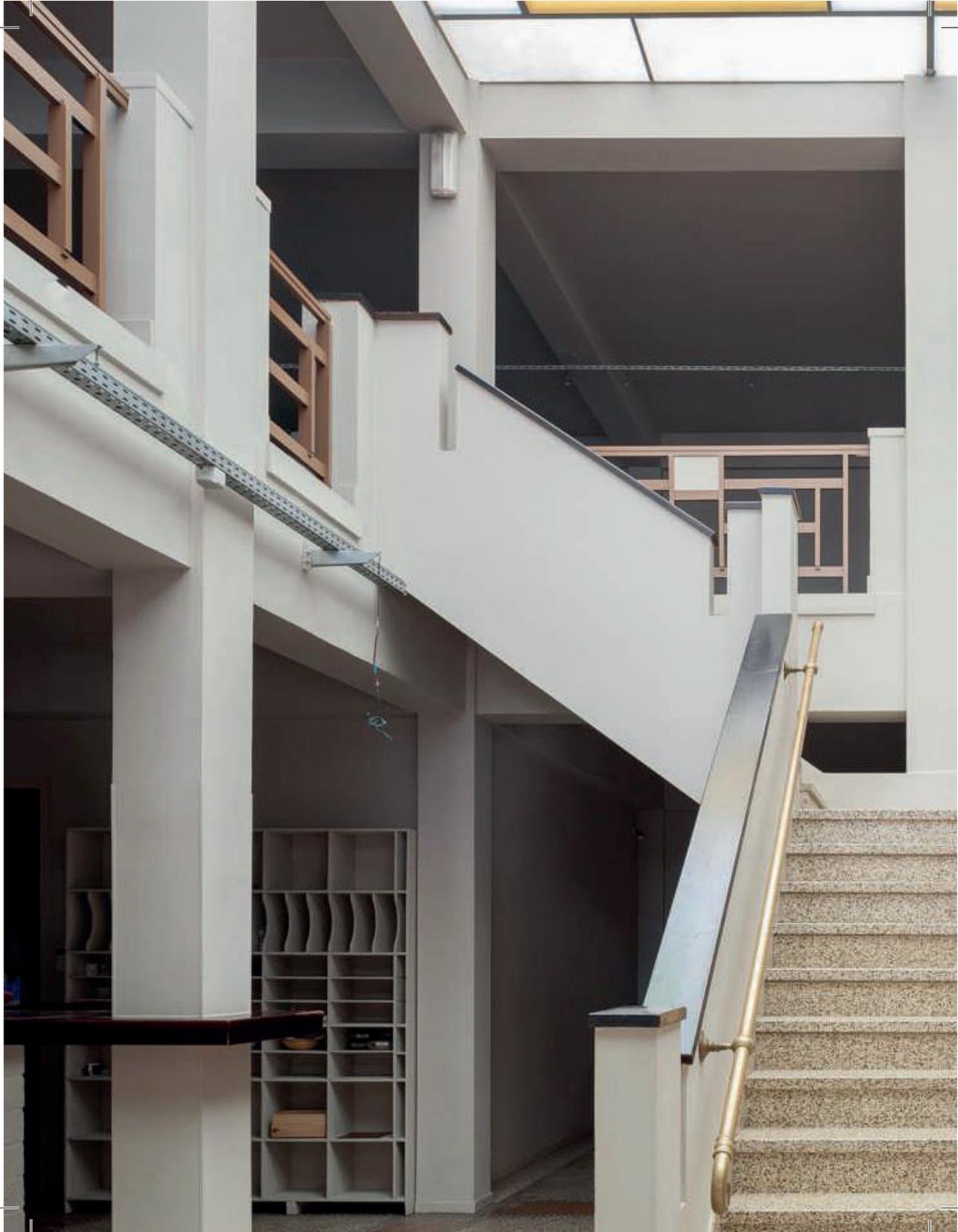




HARDWARE STORE BY HUIB HOSTE IN KORTRIJK

Site of interpretation:

Architect Huib Hoste was born in Bruges in 1881 in a Catholic household. He studied architecture at the University of Ghent with Louis Cloquet as his teacher. Cloquet was celebrated for his Gothic Revival architecture. Hoste worked several years for Cloquet before he started his own architectural firm around 1910. His first buildings were influenced by his teacher and were also built in Gothic Revival style. Hoste fled to The Netherlands during the First World War where he was influenced by modern Dutch architecture by architects such as Hendrik Petrus Berlage. While in the Netherlands he developed progressive and modernist visions on architecture and encountered members of the De Stijl movement. The construction of the hardware store Vancanneyt was revolutionary in Belgium as it was the first time that reinforced concrete was used in the structure of a store. It is also one of the first buildings built in the new modernist architectural style in Belgium. The construction is very sober and symmetrical. The decorations on its exterior are limited to some cubist influenced elements which have now disappeared. The windows of the building have been changed during the years. Originally, the interior and window frames were painted using multiple colours such as red, green, yellow-ocher and white, using pure pigment. This was also influenced by the progressive art movement De Stijl. The colours have been changed over the years by subsequent owners of the building. Decoration on its exterior was limited to a few cubist-influenced elements, which were, later, taken off by by the architect himself. The store had a storage unit in the back and a garage next to the building. It also incorporated a residence for the store's owners.



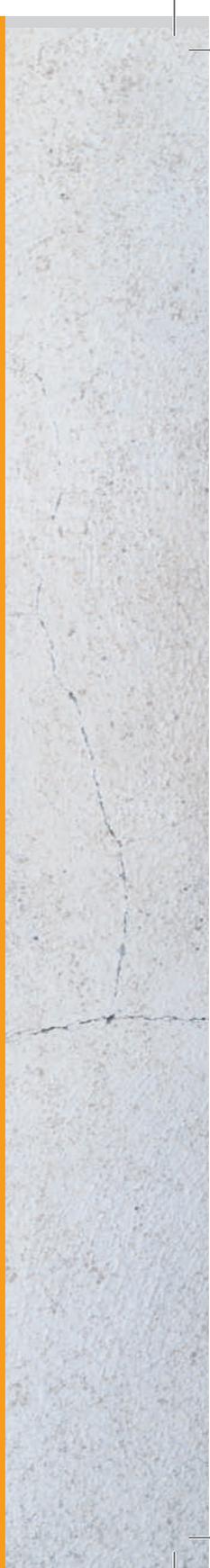


(BE)

Ingel Vaikla



The years of transformation after the fall of socialism have played an important role in the construction of my own identity. The liminal space between East and West, implemented through cultural linearity and the urban landscape, has shaped my interest in modernist architecture as a character, a story teller ever since.”









Ingel Vaikla

Ingel is an Estonian visual artist, filmmaker and researcher based in Brussels. Her artistic practice focuses on the relationship between architecture and its users, and the representation of architecture in photography, video and film. She often creates dialogues between archive materials and her own footage. In her practice, she is constantly searching for visual language that does not simply regard architecture as an aesthetic sculptural form, but also explores the mental, conceptual and ideological qualities it can convey. This is why working with local communities is so crucial to her practice. Ingel believes that buildings not only provide shelter, but are also a mental mediation between the world and us. Her works have been screened internationally at film festivals and art institutions such as IDFA in Amsterdam, CIAP Kunstverein in Hasselt, Kunsthalle Wien in Vienna, Tramway in Glasgow, Manifesta in Marseille and others.

Papagalo, What's the Time?

This short film explores the architecture of the former Yugoslav pavilion from the Brussels World Expo (1958) in its current function as Sint-Paulus-college school building. The film follows a group of young students playing at the site of the building. The kids lead the audience from outside, into the interior space of the modernist pavilion. The movement of the children emphasises the dynamics, openness and transparency of the space – the main features of the the pavilion's much-praised architecture. Materials such as glass, wood and steel are highlighted through the framing of the camera. Socialist banners and photographs of the former Yugoslavia originating from the original World Expo display are placed

in a dialogue with contemporary elements of the school building. The aim of the film is to create a poetic exchange between the building's architecture and its current function, in which the architecture stands for the utopian history of the former Yugoslavia and the children refer to the context of contemporary Flanders. It is precisely this dialogue between the solid walls and the moving bodies that the film explores. This is the balance – sometimes a friction, but always an exchange – between the past and present, which the author seeks in her work. The film is executed in collaboration with students of Sint-Pauluscollege and is shot on 16mm film.









FORMER YUGOSLAV PAVILION FROM THE BRUSSELS WORLD EXPO 1958 IN KORTRIJK

Site of interpretation:

The current Sint-Pauluscollege school building was designed by celebrated Croatian architect Vjenceslav Richter as the national pavilion of Yugoslavia (modern day Croatia, Kosovo, Montenegro, North Macedonia, Serbia and Slovenia) for the 1958 World Fair in Brussels. The pavilion was awarded the gold star at the World Fair, being considered the best pavilion among the foreign country participants. The architect was even awarded a Knight of the Order of the Belgian Crown. After the World Fair ended, the building was sold to Adriaan De Jaegere, who was starting a new school at the time in Wevelgem. The building was reconstructed in Wevelgem and adapted by architect Jan De Jaegere for its new function as a school building. In 2005, the building was listed as a protected monument. It was also considered important as one of the only and best-preserved buildings still in existence from the 1958 World Fair. The 1958 World Fair in Brussels was one of the most important World Fairs, and the first successful World fair after the Second World War. It was also the first time that both the USA and the USSR (modern-day Russia) had participated in a global event since the beginning of the Cold War. The architecture of the World Fair influenced modern Belgian architecture, with a style now known as “Expo-Style”.



JUGOSLAVIJA

SOVIETI



(BE)

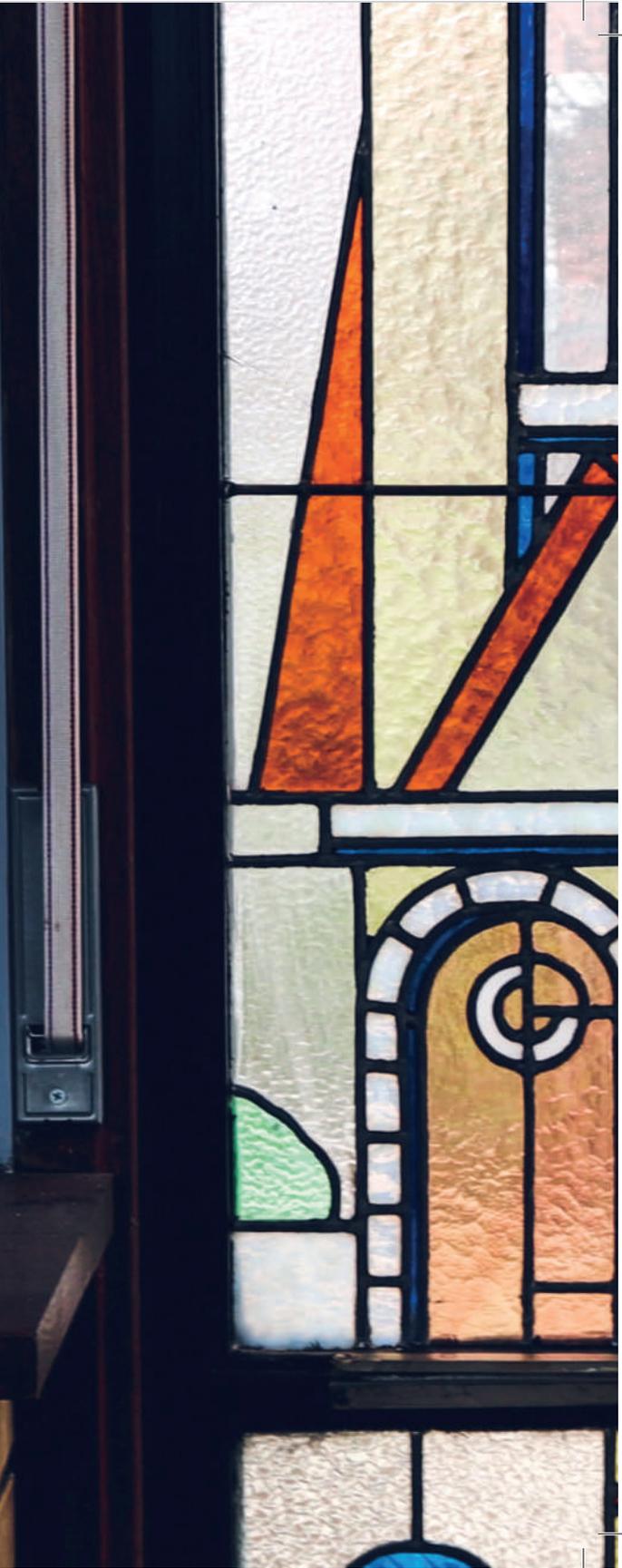
Jonas Vansteenkiste



This experience activated many new triggers in me as an artist, and enriched my visual language. I'm very curious to know what narrative my work will have outside the walls of the Villa Gaverzicht, what layers will be activated by the public."









Jonas Vansteenkiste

Jonas' works are defined by spaces. He uses several types of media, including installations, video, sculpture, photos and drawings. In his work, he refers to and uses – both in a physical and a psychological way – architectural elements. Jonas builds up spaces or creates situations that can best be defined as “mental spaces”. Mental spaces bear a resemblance to “Denkraum”, a notion mostly found in philosophy and architecture. “Denkraum” can be seen as building walls not only in, but also from, the chaos of one's own perceptions, emotions and thoughts, to express these experiences and feeling in a clear way. Jonas defines and creates his works with this in mind. These works depart from a personal experience in which the anecdotal is shifted into the background, where it is further purified into a “basso continuo” that is used for build upon. He approaches the medium of installation as one of reference and experience. Jonas thus places the spectator in an active role: he invites them to step into the work and to situate themselves – both mentally and physically – within it.

Membrane

In this project, Jonas investigates the spaces, architecture and personal history of Villa Gaverzicht, translating them into autonomous sculptures. This was achieved through both scale models and space-filling installations. His focus is mainly on the typical architectural elements of the building, but always in relation to the customised interior and references to the personal elements of the residents or former residents. The sculptures therefore consist of three layers of experience : one – global architecture, form / material use; two – interior form /material use; and three – the personal references and stories of residents. Sculptures / installations thus form a new hybrid form that pays homage to both formal and sub-

stantive facets of the Villa and of modern architecture. The title, “Membrane”, comes from Jonas’ belief that the house / home – and, by extension, buildings and the environment – function as a second skin for humans. The goal of this project is to analyse and show the DNA, the language of this building, its architect and residents, as a formal vocabulary. In this way, architecture is a trigger to activate our memories and feelings or to stimulate our thinking about our being. Jonas developed drawing templates that contain the language of the Villa, enabling us to use this language and thus pay tribute time and again to this architecture, its maker and its inhabitants.









VILLA GAVERZICHT IN WAREGEM

Site of interpretation:

The Villa Gaverzicht was built and designed by architect Gentiel Van Eeckhoutte between 1937 and 1939 as a residence for him and his family. The architect remained in the residence with his wife until his death in 1963. The Villa gained recognition after its bathroom was featured on the cover of the album “Jonge Helden” by the popular Flemish electronic rock band Arbeid Adelt! in 1983. At the time of its construction, Waregem had just started to develop from a rural to a more urbanised area and city. The neighbourhood around the Villa began to develop during the 1920s and contained mostly smaller terraced houses, making the size of the property and its garden very unusual in Waregem. It showcased the wealth of the Van Eeckhoutte family and its social status in Waregem. The villa and its garden were listed as a protected monument by the Flemish government in 2010 due to their artistic, historical and socio-cultural value. This protection includes some pieces of furniture still preserved within the villa.





(BE)

Erich Weiss

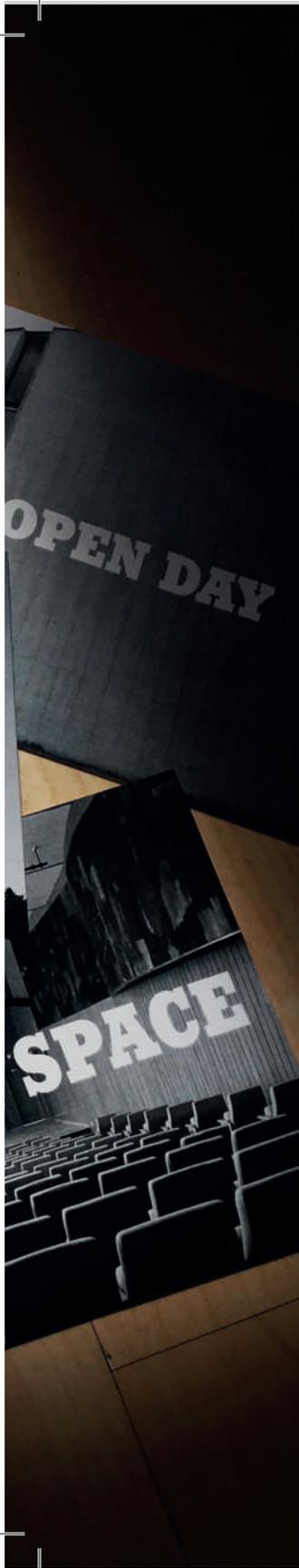


The only space in the White House building that could be used for a possible (artistic) intervention was the closed cinema/theatre, which exists as a kind of annex to the main building. We have enabled the local public to rediscover this closed cinema space and become aware of the value of this forgotten Modernist building. In this way, we have managed to create a new consciousness among the local population and neighbours about a possible future use/purpose for the building. The experience functioned as a kind of “kickstarter” moment.”









Erich Weiss

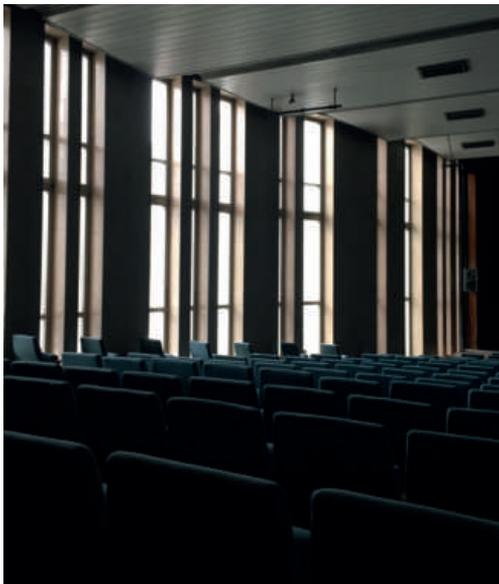
Erich is an art critic, curator, visual artist, teacher/researcher and publisher. Born in 1966 in Waregem, Belgium, he currently lives and works in Barcelona as a curator for the Picasso Museum and the Antoni Tàpies Foundation, and in Rotterdam for the Huis Sonneveld (Het Nieuw Instituut Rotterdam).

A White Space in a White House

Erich's residency permitted him to establish contact with representatives of the institutions and businesses occupying the interior spaces of the White House in Brno. Erich soon discovered that a practical collaboration with the school and hospital on the kind of project he had initially envisaged would be complex. COVID-19 regulations, privacy and complex administration made it very difficult to imagine a real intervention in the building's interior.

The only people Erich could access were the owners who ran the "No more" ATLAS BAR. The person responsible, Ms Hedvika Solkova, immediately showed her interest in his project. In parallel with these first local contacts, Erich also

contacted people who could inform him about the exhibition "White Space in a White Space" by Stano Filko, Milos Laky and Jan Zavorsky, which took place in the House of Arts, Brno in 1974. This emblematic conceptual project had been the initial inspiration for his project in answer to the MoFU open call, and which is reflected on a conceptual level by his installation in Kaunas, the White Corner. This project for the House of Arts was an ephemeral, secret happening, documented only in photographs for the future. This additional information motivated Erich to rethink the original concept. As a result, he decided that the most practical intervention in the local context could be the organisation of an Open Day.





During the Open Day, guests attending were able to rediscover the space that originally served as the entrance to the cinema, turned into a perfect white space. The title, "A white space in a white house", was painted on the walls as a reference to the 1974 performance. Access was also provided to the theatre itself and the adjacent dressing rooms. This event/happening was meant to be a first stepping stone in making the local public aware of the potential of this outstanding and beautiful modernist building. Postcards with images of the "invisible spaces" were printed and distributed for visitors to take away.





KÁ REVOLUCE - POCHODĚN SVĚTOVÉHO POKROKU



WHITE HOUSE IN BRNO

(formerly the
Administrative Building of
the Municipal Committee
of the Communist Party of
Czechoslovakia)

Site of interpretation:

The building, designed in the style of late modernism, stands on the site of the first Brno state theatre on land that was originally intended for the construction of an opera house. Instead, in 1974, the seat of the Communist Party was built here. The architecture of the building formally follows the modernist traditions and principles of Le Corbusier: the structural skeleton, although little used to open the interior, the free, suspended façade, the roof terrace. The load-bearing structure of the columns is revealed on the façade on the first two floors, the greenery planted in the English courtyard illuminating the rooms of the basement plinth supports, giving the final impression of a house on columns. According to the original project plan, there was to be a circular water reservoir in the area in front of the main entrance; in 1983, a sculpture by Klement Gottwald by František Navrátil was placed here instead, in collaboration with the architect Milošlav Kramoliš. The original statue was removed after the end of communism in 1989, and was replaced in 2002 by the statue "Mim" (1986) by Jiří Marek. At the turn of 1990 and 1991, the building was given a new function, becoming the Centre for Children's Professional Medical Services. To the present day, it remains one of the most unique examples of an administrative building with a conference hall in Brno, realised in the spirit of international modernity.





(BE)

Malgorzata Maria Olchowska



The Naked Building project questions the creation of myth by means of architecture, and what remains when the mythical layer is stripped away. Part of my project was also to talk to residents, to find out how they think modernism has shaped national identity... and what they think or feel about my interpretation of the building.”







Malgorzata Maria Olchowska

Malgorzata is an architect and graphic artist, throughout whose work the relationship between graphic art, architecture and narration is a leitmotif. For Gosia, the two disciplines are equivalent: “Both arise from a love of craftsmanship in which the design process plays a central role. With both graphic art and architecture, you build something up and then let it lead its own life.” Her work is an interaction between drawings, models, photographs and animated images. In addition to her own practice, Gosia is an assistant at the University of Ghent, KU Leuven (Faculty of Architecture) and guest lecturer at the Rotterdam Academy of Architecture.

The Myth of the Officers' Club. The Building is Naked

The Myth of the Officers' Club project looks at the Ramovė building in Kaunas after removing all the mythological and historical layers from the building. What remains is a neutral architectural space that might be described by the following features: composition, proportions, materials, and details. The project questions the creation of myth by means of architecture, and what re-

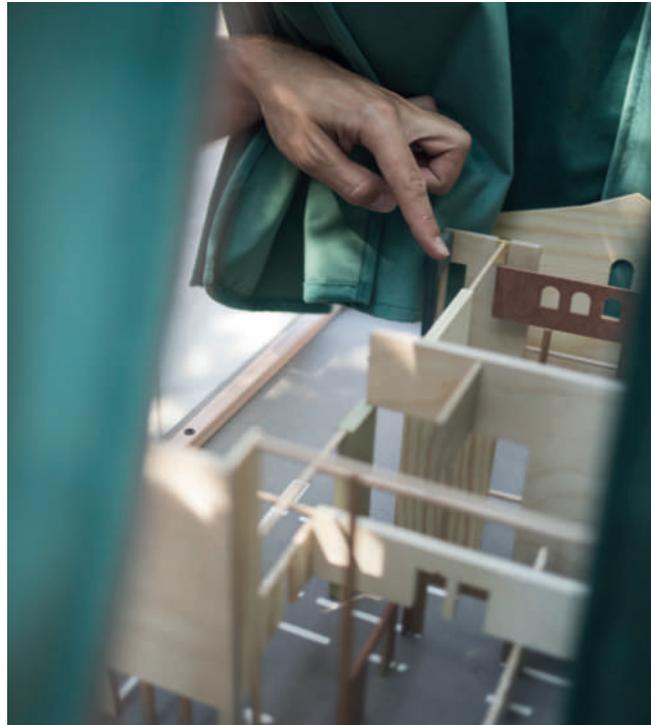
mains when that mythical layer is stripped away. The first step was to define the myths, catalogue them, and create a new set of architectural drawings and models without these myths. This also allowed the architectural values of the Officers' Club to be seen: the beauty of its very tectonic façade, large spaces, etc.

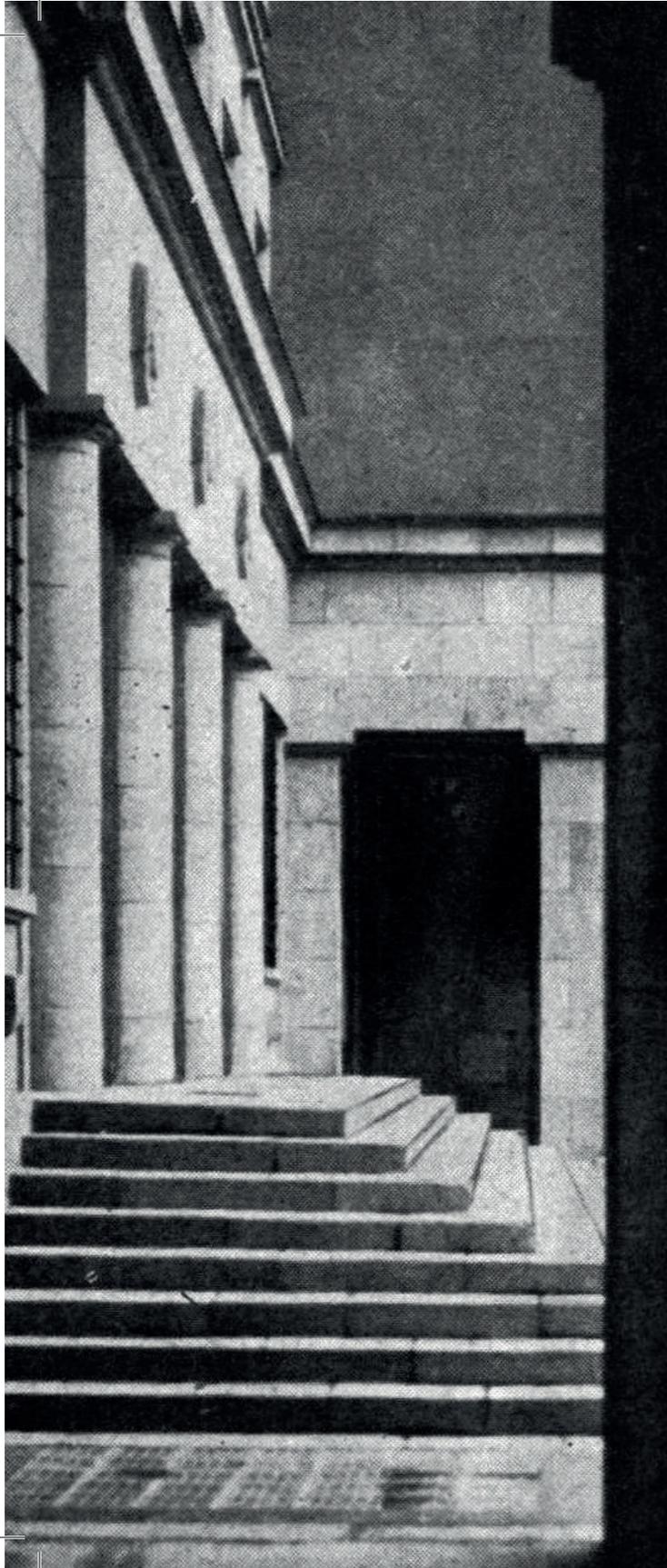




Malgorzata's interpretation of the Ramovė building was a model of the building that is "naked". The participation of local residents was an important part in this project. She used her model of the Officers' Club to enter into a dialogue with them about the building itself, its memory, and its identity. What is the role of this building in the minds of Kaunas residents, and how does it influence their perceptions of architecture? What kind of a relationship do residents have with the Ramovė? Is it an important part of local identity? What will remain of the Ramovė building if all of its historical layers and decorations are removed? Would it still be possible to identify with it? Would citizens still recognise it?

The residents with whom Malgorzata talked became her witnesses. She asked each of them to make one polaroid photograph of the model. These also document the way in which Kaunas inhabitants look at the naked building from different heights, angles and points of view. From around 30 photographs, she has chosen five, which were translated into prints. Together with a series of her prints, this evidence is used to establish a new way of looking at the Officers' Club.







OFFICERS' CLUB RAMOVĖ IN KAUNAS

Site of interpretation:

The Lithuanian Armed Forces Officers' Club "Ramovė" ranks among the grandest and most luxurious structures built during the interwar period in Kaunas. The building was designed by a group of famous local architects (Stasys Kudokas, Vladimiras Dubeneckis, Jonas Kriščiukaitis, Mykolas Songaila, Jonas Kova-Kovalskis, Kazimieras Kriščiukaitis) and built between 1931 and 1937. Located right next to the city's busiest traffic artery – Laisvės alėja – its imposing design embraces both nationalistic symbolism and decorative folk motifs. Particularly impressive are the interior decorations of the Presidential Chamber and of the Vytautas the Great compartment. Not only are these decorated using traditional building materials such as oak, but they also house a unique set of hand-crafted furniture. Although the stylistic eclecticism of the furnishings in the Presidential Chamber received some criticism from contemporary commentators, today these designs stand out as particularly original examples of Lithuanian furniture. Also worth noting are the technological innovations incorporated in the building: the whole structure is equipped with the most advanced ventilation, lighting and communication systems manufactured by such high-profile companies as AEG and Philips.





(ISR)

Shay Zilberman



It was odd to see all those buildings, erected nearly a century ago, so well preserved, looked-after, squeaky-clean and tidy. Furthermore, they're so close to each other that a single walk around the city affords a view of a real treasure trove of modernist wonders – like a modernist architect's dream! I was surprised how effortlessly the modernist architecture of Kaunas blends organic shapes with geometric ones such as triangles, lines and squares. Its capacity to combine two radically different worlds.”







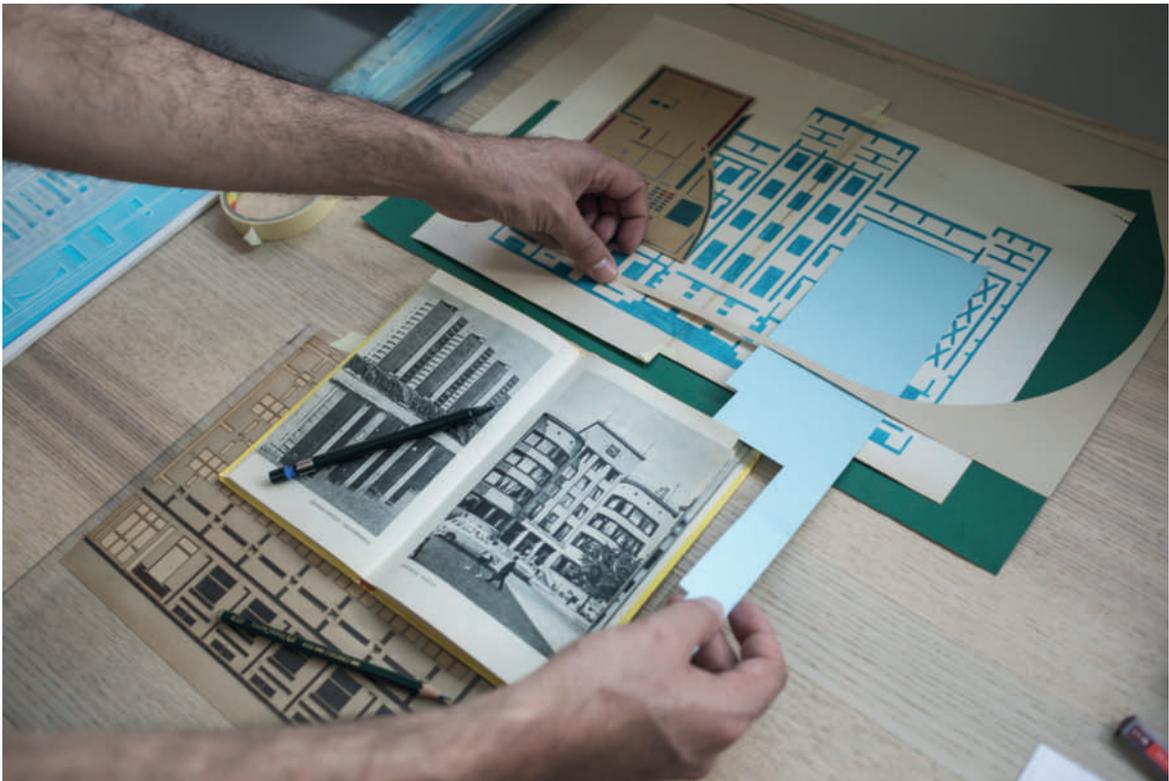
Shay Zilberman

Israel-based artist Shay completed his BFA studies at the Beaux-Arts, Paris (with honors) in 2002, and in 2003 studied fashion design at the Royal Academy of Fine Arts in Antwerp. Since 2020, Shay has been a fellow at Alma, Home for Hebrew Culture in Tel Aviv. He applies collage and etching techniques to ready-made images. Shay's works and projects have been exhibited worldwide. These include the solo exhibitions "Garden's Keeper" (Inga Gallery of Contemporary Art, Tel Aviv, 2020); "Souvenir" (Wilfrid Israel Museum, Kibbutz Hazorea, 2018); "True to Original" (Herzliya Museum of Contemporary Art, 2015); and the group exhibitions "Tel Aviv: From the Sea-foam and Clouds to the Here and Now" (Providence College Galleries, 2019); "In Conversation 2" (Tel Aviv Museum of Art, 2015); and at the Contact Point Festival (Israel Museum, 2015).

Fasadadas

Shay's art project is an attempt to take a creative look at the modernist architecture of Kaunas, to establish a personal relationship with the historical heritage that glorifies the city, and to highlight the characteristic elements of façades – their lines – and try to play with them and reveal what lies behind.

After archival research, the artist selected 40 iconic and lesser-known modernist buildings in Kaunas. Using the archival material, the artist created a visual and graphic lexicon with the accumulated findings, based on the frontal views and contours of the buildings, similar to the original architects' plans, which were pre-





sumably designed and drawn on paper. Later, the drawings underwent digital processing and were cut, resulting in a series of stencils being made from plexiglass in various colours. Shay Zilberman used these stencils to create a series of paper collages in which emerging lines and figures merge into an imaginary grid. This is an alternative, poetic, research-based depiction of modernist Kaunas.







MODERNIST BUILDINGS IN KAUNAS

Site of interpretation:

Throughout the period of the First Republic (1918–1940), the shaping of Lithuania's national identity was oriented towards a modern future, even as it rested on a foundation of two contradictory ideas: the grandeur of a medieval, aristocratic state and the heritage of a rural, ethnically Lithuanian culture. Tradition and the priorities of the new state bureaucracy restrained the more avant-garde social and architectural experiments in Kaunas which, instead of emerging as a centre of radical modernism, eventually embraced an intermediate path between modernism and classical tradition. Proponents of the Lithuanian national approach criticised the International Style as being incapable of expressing the national spirit. As a result, Kaunas saw the gradual proliferation of the art deco style, which was seen as both sufficiently modern and receptive to individual stylisation – with multiple examples of the Lithuanian national approach appearing particularly in interior designs. Only through the efforts of a generation of young, foreign-educated architects did the view take hold in the 1930s that the national style was, in fact, what was being created there and then. This process of urban development, inspired by modernity but steeped in tradition, shaped the distinctive features that make Kaunas a unique example of regional architecture.

Today, the list of buildings completed during the interwar years in Kaunas includes more than 6,000 sites. Some, designed as representational landmarks, are of exceptional architectural value. But the era of the provisional capital also lives on in echoes of the past that have become part of the city's daily life: the still-operating funicular trams in Žaliakalnis and Aleksotas, residential homes, schools, industrial buildings and other sites help to complete a sweeping urban fabric that reflects many different aspects. The unique, local spirit of Kaunas is shaped not only by the façades of its buildings, but also through a host of surviving small environmental details: walking through the city, we come across hundreds of wooden doors custom-designed in the modernist style, as well as interiors adorned with authentic banisters and other details.





(LT)

Rokas Mikšišiūnas



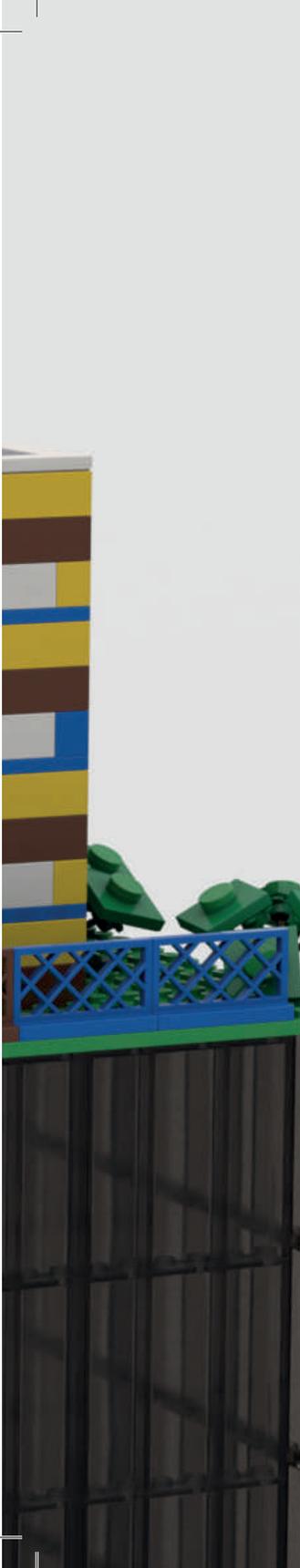
Modernism is a universal language spoken by architects, artists and other admirers. I am really happy that I decided to learn this language with other like-minded individuals. I am also thankful to the experts who have guided me during the artistic process.”



Atviro architektūros
savaitgalis
2019

OPEN HOUSE
VILNIUS





Rokas Mikšiūnas

Lego model designer and conservator of architectural and cultural heritage, Rokas reimagines the architecture of Kaunas and Vilnius using real or virtual Lego bricks. Specifically, he recreates buildings from the interwar era by simplifying complex architectural motifs into micro-scale models made from Lego bricks. He works with the Studio 2.0 Lego model program, where virtual recreations of real-life buildings take shape and form. Creating Lego models is usually a long and demanding process in which creators must take into consideration multiple aspects including a building's colour, dimensions and the adaptation of architectural motifs to Lego scale, the stability of the model in real life, as well as the availability of Lego bricks.

Colourful Lives of the White City

This artwork aims to bring attention to Tel Aviv's modernist heritage, share relevant stories, and show that interwar modernist architecture can be seen as part of Jewish identity. In addition, it aimed to engage the local community in meaningful ways in the process of creating an audio-visual work of art inspired by Liebling Haus – White City Centre. The final work consists of a

Lego model, together with an exploration of the historical context and photos about the construction, neglect and renovation of the Liebling Haus – White City Centre. The artwork emphasises the importance of preserving Tel Aviv's Bauhaus architecture in modern times, using Liebling Haus – White City Center as an example.





During the process of creation, local residents were encouraged to donate unused Lego bricks in order to build the model of Liebling Haus - White City Center. Moreover, residents were invited to co-create Liebling Haus - White City Center, symbolising a mixed-heritage Jewish community establishing common ground to preserve early 20th-century modernist heritage.

Meanwhile residents, historians and the owners of modernist properties were encouraged to share their photos, stories and other media about the history of the Liebling Haus. Selected stories were voiced by Tel Aviv's residents and incorporated into the final artwork along with historic photos of the Max Liebling house.





LIEBLING HAUS – WHITE CITY CENTER

Site of interpretation:

The White City of Tel Aviv was established in the early 20th century as a garden city, which later embraced the architectural Modern Movement. When the Nazi party shut down the Bauhaus school, many German Jewish architects moved to Tel Aviv. Trained by Walter Gropius, these new residents kickstarted the formation of Tel Aviv's White City. Max Liebling house was the first building in the country to use elongated recessed balconies, an adaptation of Le Corbusier's strip windows. Horizontality is emphasised by the narrow intervals between the building's parapet and overhang; not only does this have the design impact of emphasising the horizontal style, it also has the practical effect of screening out the heat of the Mediterranean sun. The timbered pergola, a design element frequently seen in Jerusalem, is unusual in Tel Aviv. In 2014, Max Liebling House was one of the first 10 modernist buildings to receive restoration grants under the Getty Foundation's new "Keeping It Modern" initiative. In 2015, the German government funded the restoration of the House as a museum that would also oversee the restoration and preservation of Tel Aviv's notable Bauhaus buildings.





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OPEN FOR RENOVATION

מרכז למוזיקה וספרות
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The List of Interpreted Sites:

KAUNAS, LITHUANIA

Brazilka Urban Structure in Žaliakalnis

Kaukas Stairs, Kauko av. 5,
Architect Stasys Kudokas, 1936

Ninth Fort Memorial Complex, Žemaičių rd. 73,
Architects: Vytautas Vielius, Gediminas Baravykas, 1976–1984

Žaliakalnis Waterwork Station, Aukštaičių str. 43,
Architects: Stasys Kudokas, Feliksas Bielinskis,
Engineer Steponas Kairys, 1920–1938

The Lithuanian Armed Forces Officers' Club "Ramovė",
A. Mickevičiaus str. 19,
Architects: Stasys Kudokas, Jonas Kova-Kovalskis,
Engineer Kazimieras Kriščiukaišis, 1937

Former Restaurant "Trys Mergelės", M. Riomerio str. 37,
Architects: Alfredas Jakučiūnas, Viktorija Jakučiūnienė, 1967

Former "Tulpė" Cooperative House, A. Mickevičiaus str. 15,
Architect Antanas Macijauskas, 1925

"Daina" Movie Theater, Savanorių str. 74,
Architect Stasys Kudokas, 1936

House of Domicelė and Mykolas Šleževičiai
(currently Children Literature Museum), K. Donelaičio str. 13,
Architect Leonas Ritas, 1932

House of the officer Antanas Gedmantas, Aukštaičių str. 44,
Architect Feliksas Vizbaras, 1928

Elementary School (now Jonas Jablonskis Gymnasium), Aušros str. 3,
Architect Antanas Jokimas, 1932

Kaunas Clinics Complex, Eivenių str. 2,
Architects: Urbain Cassan, Elie Ouchanoff, Feliksas Bielinskis,
1937-1937

House of Jonas Lapėnas, Kęstučio str. 38,
Architect Feliksas Vizbaras, 1932

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

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

Christ's Resurrection Church, Žemaičių str. 31,
Architect Karolis Reisonas, 1940

LVIV, UKRAINE

The Gallet Family Home, Kniazha str. 16,
Architect Tadeusz Wróbel, 1930

The Trade Unions Building, Shevchenko Avenue 7,
Architect Ferdynand Kassler, 1929

BRNO, CZECH REPUBLIC

White House (formerly the Administrative Building of the Municipal Committee of the Communist Party of Czechoslovakia), Žerotínovo náměstí 533/6,
Architects: Miroslav Spurný, František Jakubec, Jiří Kučera, 1974-1976

Bohuslav Fuchs's own Villa, Hvězdárenská 860/2,
Architect Bohuslav Fuchs, 1927 – 1928

Karel Pur's Tenement House, Údolní 528/25,
Architect Josef Polášek, 1937

Small Apartments in Vranovská, Zubatého, Trávníčkova,
Jana Svobody 510,508 | 464,463 | 465,483 | 506,507/22,26 | 4,6 | 3,5 | 15,17,
Architect Josef Polášek, 1930

A Colony of Family Houses, Dolnopolní 469-484/37-67,
Architects: Karel Kotas, Bohuslav Fuchs, 1924

Carpenter's Villa, Hroznová 85/18,
Architect Bohuslav Fuchs, 1937

The Tenement House in Lipová 243/33,
Architect Otto Eisler, 1936

KORTRIJK REGION, BELGIUM

The Resurrection Chapel, Burgemeester Pyckestraat, Kortrijk,
Architect Andre De Smedt, 1963

Hardware Store, Nieuwstraat 39, Wervik,
Architect Huib Hoste, 1920

Former Yugoslav Pavilion Wevelgem, Deken Jonckheerestraat 7, Wevelgem,
Architect Vjenceslav Richter, 1958

Villa Gaverzicht, Churchillaan 16, Waregem,
Architect Gentiel Van Eeckhoutte, 1937-1939

TEL AVIV, ISRAEL

Liebling Haus - White City Center, Idelson str. 29,
Architect Dov Karmi, 1936

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MODERNISM FOR THE FUTURE 360/365 INTERNATIONAL EXHIBITION CATALOGUE

Publisher

Public Institution "Kaunas 2022"

Team

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Exhibition architecture

Jautra Bernotaitė, Andrius Ropolas, Paulius Vaitiekūnas
"Office De Architectura"

Exhibition design

"autorial"

Compiled by

"Modernism for the Future" program,
"Kaunas 2022"

Translator

Olef Volkov

Language Editor

Andrzej Stuart-Thompson

Design

Karolis Rūkas

Printed by

UAB "Spaudos praktika"

Circulation

1500 copies

Kaunas

2021



Co-funded by the
Creative Europe Programme
of the European Union

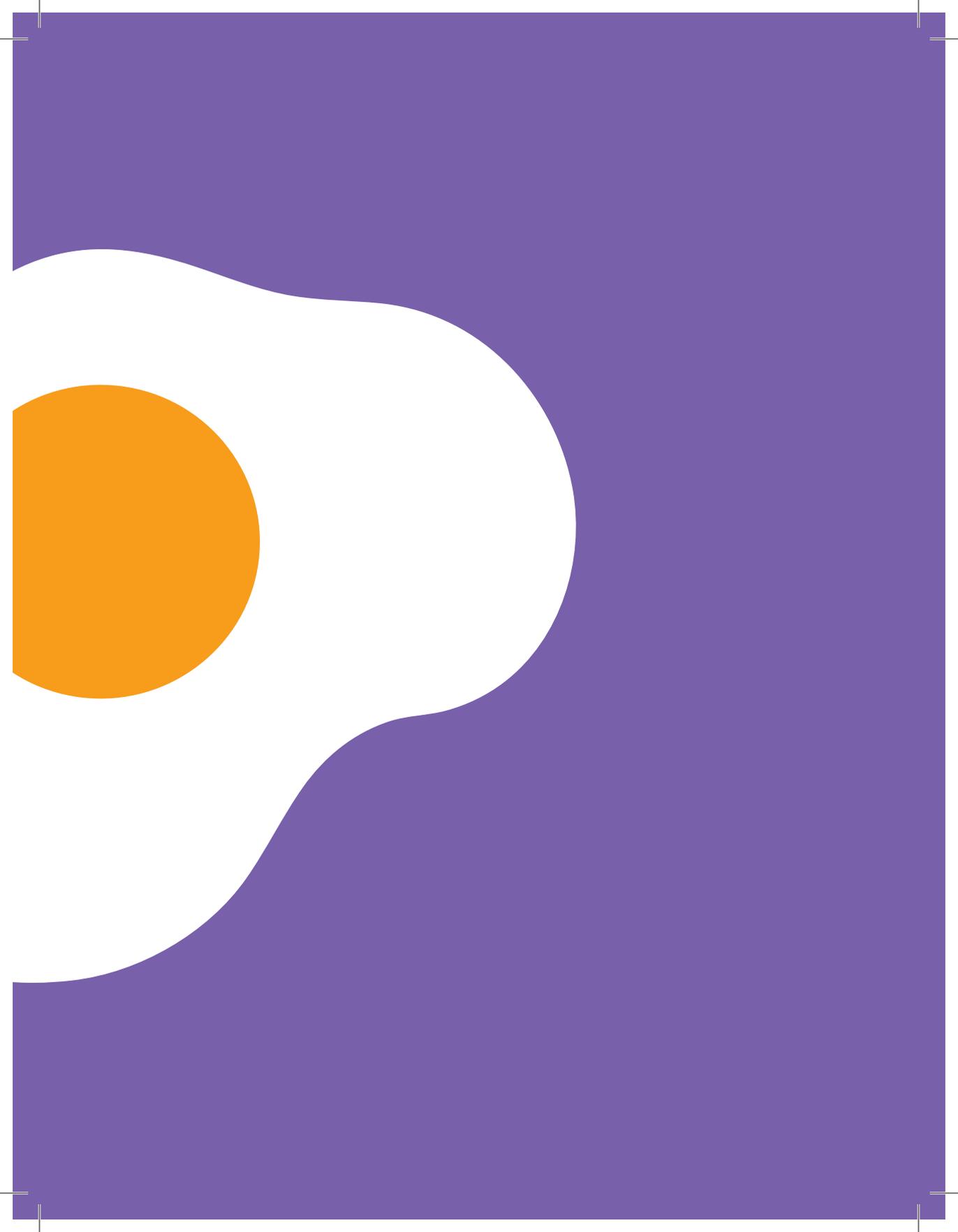


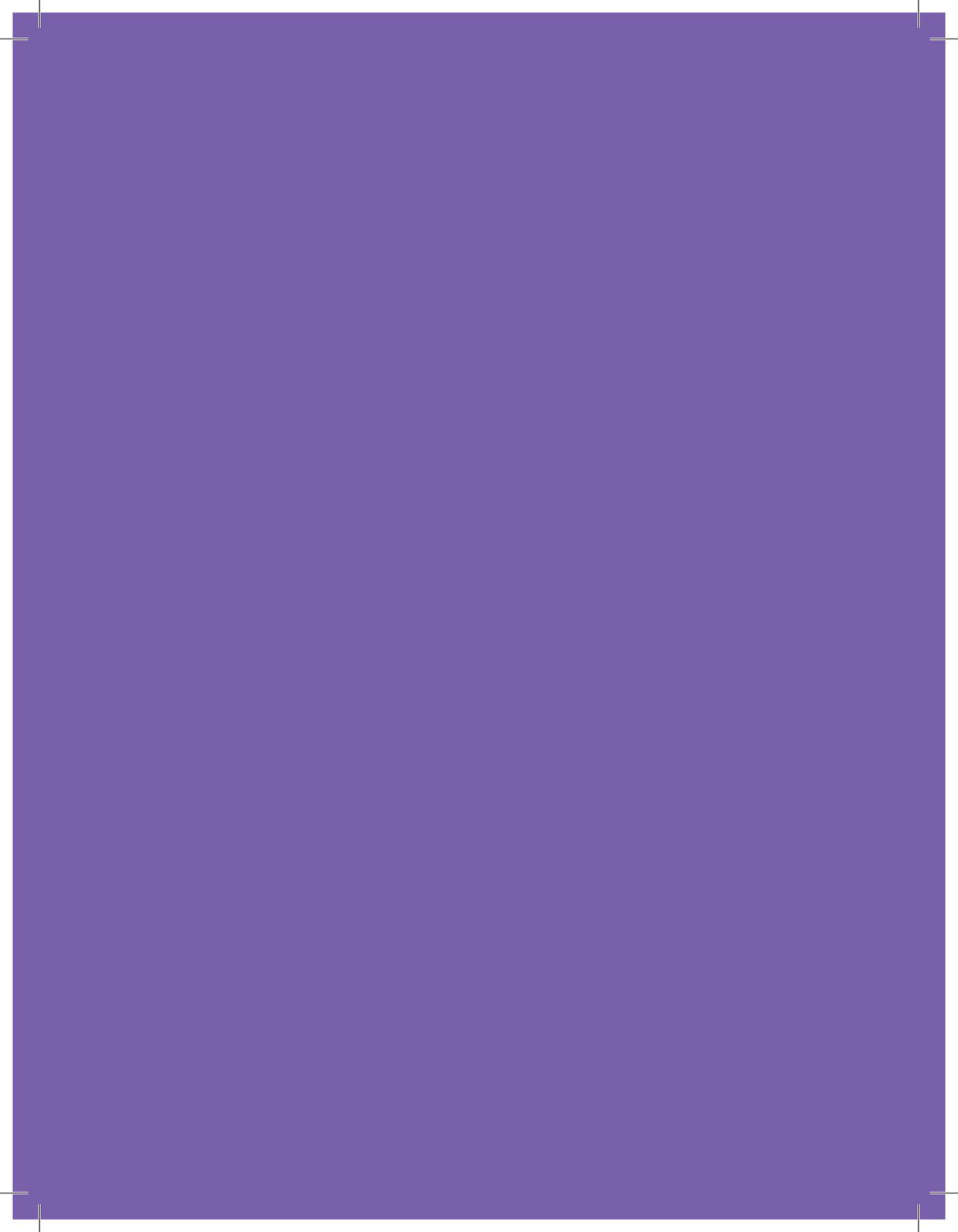
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