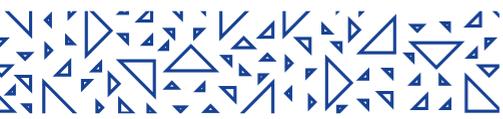


# ARCHITECTURE & POLITICS OF THE XX<sup>TH</sup> CENTURY

From invention  
to heritage

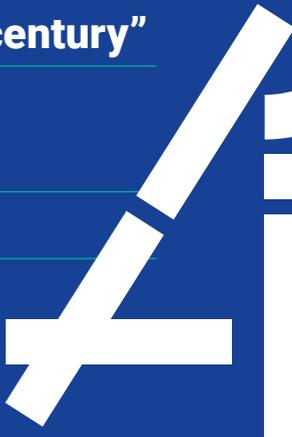
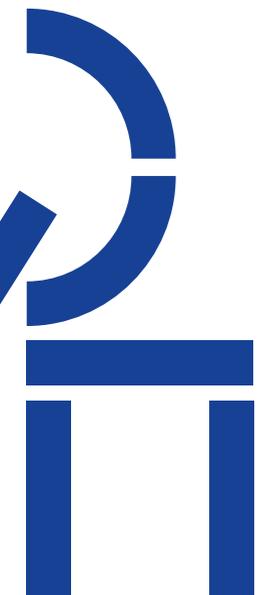
9-10.06. 2022

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# AC- KNOWL- EDGE- MENTS

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This Forum is organized by the French Embassy in Bulgaria and the French Institute of Bulgaria, on the occasion of the French Presidency of the European Union and as a part of the "European Creativity" program established by the French Institute in Paris.

It is placed under the High Patronage of the Bulgarian Ministry of Culture and the Minister, Mr. Atanas Atanasov and organized thanks to the effective support of its departments, in particular Mr. Petar Miladinov, Head of International Relations and Mr. Petar Petrov, Director of the National Institute for Immovable Cultural Heritage.

This Forum also benefits from the support of the Municipality of Sofia, led by Mrs. Yordanka Fandakova, very committed to the preservation of the architectural heritage of the Bulgarian capital. At her side, Mrs. Malina Edreva and Mr. Dontcho Hristev, always ready to join forces around Franco-Bulgarian projects.

Our gratitude goes to the Bulgarian National Assembly and more particularly to Prof. Georgi Mihyalov, Head of the delegation to the Parliamentary Assembly of the Francophonie. They provided us with effective support in choosing suitable venues for this Forum.

We would also like to thank Mr. Kiril Valchev, Director General of the BTA Agency, for hosting the second day of the Forum in the beautiful historic premises of the BTA building.

The success of this project was greatly facilitated by the operational management of Mrs. Zhana Damianova-Assa from the Department of History and Theory of Culture at the University of Sofia and Director of the House of Human and Social Sciences, Sofia who will ensure the editorial follow-up of the "Divinatio" magazine, to be published after the Forum.

Holding this Forum would not have been possible without the support of the Union of Bulgarian Architects, ICOMOS Bulgaria and the University of Architecture, Civil Engineering and Geodesy - true ambassadors of European architecture and hotbeds of young talent in Sofia.

Our gratitude goes to our colleagues and partners from the Romanian Cultural Institute, the Goethe Institute, the Cervantes Institute and the Italian Cultural Institute, always present at our side to support European policies and the invitation of experts from their countries.

We would also like to thank the Network of French Institutes in South-East Europe, which, from Albania to Croatia, from Serbia to Romania, have jointly contributed to the organization of this forum.

This Forum is finally the result of the collective work of all the European speakers who have agreed to participate under the direction of Mr. Jean-Louis Cohen, talented unifier of this group of high-level European scientists. Thank you to all of you!

# USEFUL INFORMA- TION

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## FORUM LOCATIONS

### JUNE 9TH, 9H00 - 18H30

National Palace of Culture (NDK),  
Address: 1 Bulgaria sq., entry A4, hall 8

How to get there:

National Palace of Culture Station

Tramways 6, 7 and 27

Trolleybus: 1, 2, 5, 7, 8, 9

Subway: lines 2 and 3, National Palace of Culture Station

### JUNE 10TH, 9H00 - 18H00

Bulgarian Telegraph Agency (BTA),  
Address: 49 Tsarigradsko chaussée Bd.,  
main entry

How to get there:

Bulgarska telegrafna agentzia (BTA) Station

Bus: 76

Trolleybus: 3, 4, 5, 11

Electric bus: 84 and 184

## OFFICIAL LANGUAGES OF THE FORUM

Bulgarian, English, French  
Simultaneous translation

### Interpreters:

1. Prof. Stoyan Atanasov – French

2. Arch. Stefan Stoyanov – French

3. Stefan Prohorov – English

4. Georgi Pashov – English

## XX<sup>TH</sup> CENTURY ARCHITECTURE - A COMMON EUROPEAN SPACE

The French Presidency of the Council of the EU ends in June. It will have been marked by a war at the borders of the European space, which, like many other conflicts, came to underline once more the importance of the protection and preservation of the architectural heritage, of what this heritage represents for the memory of men and societies, and the consequences of its destruction. France, a pioneer on this subject, was at the origin of the creation, in 2017, of the International Alliance for the Protection of Heritage in Conflict Zones (ALIPH). It is within this same global vision that the forum "Architecture and politics in the 20th century in Europe - from invention to heritage" allows us to bring together 22 speakers from 12 European countries, to reflect together and have a wide debate with the Bulgarian public on this subject.

Indeed, while globalization tends to erase all differences and singularities, architecture and built heritage continue to affirm, to display and to write the specific history of a place, of a people, of a society - for current and future generations to see. And we all know deeply that a people without memory has no future.

The 20th century, marked by successive wars, then by the division of the continent in two political blocks whose rivalry continued up to 1990, left us Europeans with a heritage rich in national narratives, but also with essential issues concerning social cohesion and, more recently, the economy and the environment.

However, within Europe's fractured and problematic past, there is also a common trait: the architecture that spread in the West, in Germany, Italy and Spain during the first half of the century, and then in the entire Eastern Block after the War. An architecture of the State, an official architecture that creates living spaces, but also habitable monuments and pure symbols.

Our goal will be to apprehend this nonconsensual heritage as an asset of creativity that we now have to approach with a positive and inclusive mindset, by establishing a connection between a fractured past and our common future. It is therefore appropriate today to question ourselves by giving this quality heritage a new meaning, by safeguarding and reusing it, rather than destroying it, which would only create a void in our collective memories.

Our forum will bring together in Sofia specialists on the subject of this very particular architecture - art and architecture historians, sociologists, heritage architects, artists - with the aim of restoring the Europeans' consensual unity regarding a disputed part of European architecture and in doing so - to reinforce the feeling of belonging to a common European space. To propose a symbolically strong future for these buildings and places will be, I'm certain of it, a way to reconcile our fragmented memories. I dearly hope this will come to pass.

**Florence Robine**  
Ambassador of France to Bulgaria

## ARCHITECTURE AND POLITICS IN THE XX<sup>TH</sup> CENTURY - FROM INVENTION TO HERITAGE

No other art transcribes the politics of nations as directly as architecture, be it at an urban scale or at the scale of a single building. And few historical eras other than the 20th century have seen such considerable upheaval occur within architecture and politics at the same time.

Without any pretense to establish an impossible overall cartography, this conference intends to confront some of the most significant experiences to have taken place in Europe between the end of WW1 and the end of the Cold war, by highlighting the complex links between discourses and political strategies, as well as the transformations of imagined and built vocabularies, of which monumental buildings, conventionally linked to totalitarianisms, are but one expression among others.

We will identify the continuity lines and breaking points discernable between the 1920s and the 1980s. We'll also consider the ways in which many of the most remarkable architectural creations have become heritage objects, sometimes after intense polemics, since these processes allow to gauge the citizens' adherence to the architects' works and to the values that these works seem to embody.

**Jean-Louis Cohen,**  
Forum Scientific Advisor



# NATIONAL PALACE OF CULTURE (1981, ARCH. A BAROV), HALL 8

## 09H00

### Opening

H.E. Florence Robine, Ambassador of  
France to Bulgaria,  
Mr. Atanas Atanasov, Minister of Culture,  
Mrs. Jordanka Fandakova, Mayor of Sofia.

## 09H20

The "New European Bauhaus", the  
power of a project, a century later:  
(**videoconference**)

Mrs. Lauriane Bertrand, member of the  
Cabinet of Commissioner Mariya Gabriel,  
in charge of Culture and of the  
"New European Bauhaus"

## 09H30

### Introductory conference

Prof. Jean-Louis Cohen – The government  
of space: the political dimension of archi-  
tecture.

# 10H15 SES- SION 1

## NATIONALISM AND MODERNISM, 1918-1939

The period between the two World wars was scarred by the physical, social and mental trauma from the First World War. The feeling of safety and balance from previous years was now bogged down in the mud of suffering and extremes. Rejecting anything old in the name of a radical renewal was a major intellectual impulse during the 1920s. The universality of the avant-garde vocabulary then entered in a fruitful dialogue with local and national values, interpreted from very different perspectives.

What is the relationship between that time's radical architectural visions and reformist and totalitarian political strategies? How did the modern discourse coexist with eclecticism and patriotic monumentalism? How have the tensions between utopian social views, technocratic visions and the expectations of the rulers in power molded the urban landscapes of a Europe already worried about what was to come?

### Good blocks – Bad blocks

Prof. Dr. Angelika Schnell, Academy of Fine Arts, Vienna

In the 1970s a paradoxical twist took place in Vienna. On one hand the socialist super-blocks of the Red Vienna – erected between 1919 and 1934 and criticized by the modernists of that time for their monumental architectural language – became rediscovered by various architects and historians such as Oswald Mathias Ungers or Manfredo Tafuri. On the other hand, new mega buildings, which were seen as purely rationalized structures for a modern mass society – for example the Alterlaa housing operation for around 10,000 residents, the centralized General Hospital, the headquarters of the Austrian state broadcast company or the real mega-structure of the university of Economics – became criticized for their immensity and apparent anonymity. The lecture compares these two different types of mega-blocks by discussing their ideological backgrounds.

HERITAGE  
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## NATIONALISM AND MODERNISM, 1918-1939

### 1919-1940: Behind the façades of architectural modernism in Romania

Arch. Dr. Radu Tudor Ponta, "Ion Mincu"  
University of Architecture and Urbanism,  
Bucharest

Modernization through architecture takes a new turn after the First World War, in the new political context of "Great Romania". While a straightforward approach could organize the most visible aspects of this transformation in a convenient bipolar system which opposes modernism to the national style, other, more advanced approaches show more subtle professional postures and richer cultural interactions.

### Architecture and politics in Italy during the years of Fascism

Prof. Marida Talamona, University Roma Tre,  
Rome

The presentation retraces the central role of architecture during the 1930s, when Mussolini considered it as an excellent tool for achieving a political consensus and, after the proclamation of the Empire in 1936, also used it as an efficient device for influencing the education of the masses, through the erection of public buildings.

# 10H15 SES- SION 1

### Ukrainian national communist heritage under the Russian threat

Arch. Ievgenia Gubkina, co-founder of NGO  
Urban Forms Centre, Kharkiv

The first capital of Soviet Ukraine, Kharkiv is world famous for its interwar architecture. Experiencing its golden days in the 1920s and 1930s during the period of the Ukrainian New Economic Policy and national communism, the city became a platform for various urban projects of the most radical leftist urbanism, including extensive communal housing, a network of workers' settlements and a linear city, as well as a new government center comprising the Derzhprom building.

## 12H30 – 13H30

Debate moderated by Mr. Andrei Țârnea

# 15H00 SES- SION 2

## SOCIALIST REALISM AND SOVIET HEGEMONY, 1945-1955

On the morrow of WW2, Fascism and Nazism were wiped out, while Stalin's USSR was extending its area of influence and was exporting the monumental themes of the so-called "socialist" realism. What is the specific vocabulary of an architecture implemented during a rather short, albeit intense period of time, and how has this vocabulary integrated – or rejected – the modern forms from before the war? How have the precepts enacted in the Soviet Union been influenced by local architectural cultures, which remained partially permeable to Western influence? And how can such a modernism in historicist guise be considered in comparison with what Western Europe was implementing at that same time?

### Tirana, or how Mussolini's urbanism met Soviet esthetics. The form conveys the ideology.

Prof. Dr. Denada Veizaj, Polytechnic university  
of Tirana

A general panorama of the architecture crafted during the communist regime in Albania; focusing mainly on the dichotomy established between political power, ideology and architecture.

Based on a historical comparative analysis and using the architectural typology of public buildings as a decoding tool, the lecture will bring out the most intriguing features that characterize the different phases of development in terms of urbanism and architecture.

This analytic perspective allows us to propose the delimitation, within the communist period, of three very distinct main phases of development. While the first two phases generally develop in parallel with the whole Eastern bloc reality, the last phase, from 1975 to 1991, sees the emergence of an architecture which is strongly related to the Albanian national context.

### Is Socialist Realism (De)colonial? The Palace of Culture and Science in War- saw, 1952-2022

Dr. Michal Murawski,  
University College London

This talk examines the shifting social, political and aesthetic fortunes of the Palace of Culture and Science and Parade Square in Warsaw over the 70-year period of its design, construction and existence. It catalogues the interdependent colonial, national, vernacular and socialist internationalist dimensions of the Palace's architecture, design and its relationship to Warsaw's body politic; and it examines the extent to which the Palace's shifting fortunes in the late socialist and post-socialist period constituted a process of de-Sovietisation, de-russification, de-colonisation and civic "municipalisation".

## SOCIALIST REALISM AND SOVIET HEGEMONY, 1945-1955

### On Socialist Realism in Romania. Achievements and failures.

Arch. Dr. Irina Tulbure, "Ion Mincu" University of Architecture and Urbanism, Bucharest

Casa Scânteii (House of the Spark), subject of a vast propaganda, was intended to represent the exemplary prototype for the Romanian socialist realist architecture and it is still considered as such. Still, during the early 1950s, most of the architectural production was not considered a real achievement of socialist realism, due to its connections to the prewar architecture. This transitory architecture is today in need of a reconciliation/reconsideration.

### Le Havre is not Stalingrad-sur-Mer. Auguste Perret's monumental project.

Arch. Dr. Ana bela de Araujo, National School of Architecture, Marseille

Attached to a technical modernity embodied by reinforced concrete, the work of Auguste Perret remains nonetheless faithful to constructive rationalism and the great French classical tradition. Impervious to fashions, to all aesthetics and symbolism, Perret persists, inflexible, in his constant search for a universal architecture, where beams and columns combine to form a rhythmic concrete structure, with a classical and monumental order. It is the permanence of this long process of elaboration that has earned his work to be described as backward-looking, and his last two urban planning operations, Le Havre (1945) and the Saclay Nuclear Study Center (1948), to be mockingly called "Stalingrad-sur-Mer" and "the Little industrial Versailles", respectively.

# 15H00 SES- SION 2

Without any doubt, these simplistic comparisons that aim at the monumentality of his work, focus merely on the classical order, but completely ignore the contemporaneity and even the timelessness of Perret's architecture.

### The Non-Synchronicity of Politics and Urbanism: The Largo Ensemble of Sofia

Dr. Elitza Stanoeva, Center for Advanced Studies, Sofia

This presentation will discuss the construction of the "Largo" ensemble in Sofia from the viewpoint of the unsynchronized tempos of evolution of party politics and the technical work of urban planning and design. In this perspective, it will tackle both the "Largo's" planning and construction from the late 1940s through the mid-1950s and its reassessment by architects and the party leadership in the post-Stalinist period.

**17H30 – 18H30**

Debate moderated by  
Prof. Jean-Louis Cohen

BULGARIAN NEWS  
AGENCY (BTA)  
(1960, ARCH.  
E. ZIDAROV)

# 09H00 SESSION 3

## THE REDISCOVERED MODERNITY, 1956-1991

With the détente of the 1960s and the muted continuation of the Cold War through the 1970s and 1980s, European architecture continued to be guided by state policies, while in the East previous aesthetic subordination to the precepts of the State-party progressively dissipated. Aspirations towards more social well-being and a relative emancipation coincided with ambitious economic, cultural and urban projects. During this phase, convergences between the two Europes were numerous, from the common emphasis on the industrialization of the habitation building process, to the search for expressive forms, irrigated by the work of Le Corbusier, Alvar Aalto or Oscar Niemeyer.

### Architecture in Global Socialism (videoconference)

Prof. Dr. Lukasz Stanek,  
Manchester University

This presentation revisits several instances of collaboration between Eastern Europeans and architects, planners, and construction companies in West Africa and the Middle East from the 1950s to the 1980s. The effects of these exchanges differentiated, and sometimes continue to differentiate, the conditions of urbanization around the world beyond Cold War-era motivations and ideologies.

### Socialist Modern. Architecture in the GDR 1950 – 1990

Dr. Thomas Flierl, art and architecture  
historian, Berlin

All Eastern European countries have a characteristic course of architectural development. After the building policy of "national traditions", social modernism, following the avant-garde of the 1920s and 1930s was rediscovered, and contemporary international modernism was received. New cities were built on a large scale, city centers were rebuilt and redesigned, and a new way of life was to find its spatial-objective anchorage, also through art in urban space. With the inability of state socialism to achieve democratic and economic renewal, the power of socialist modernism in architecture and urban planning was also exhausted. Even postmodernism and historicism could no longer compensate for the mass housing construction on the outskirts of the city. The present lecture briefly retraces this development in the GDR.

### In search of modernity on the coast

Prof. Todor Kretev, architect, Sofia

Bulgarian architects' experimentation, which drew on links between European Modernism, local traditions and tourism, took place at a border location – the Black Sea coast, and at a transitional time – the 1960s. Today, this valuable heritage, deprived of protection, is in danger.

### A case study: the central area of "New Belgrade"

Jelica Jovanovic, architect and doctoral  
candidate, Belgrade

In January 2021, the Central Zone of "New" Belgrade was declared a cultural landmark and received a protection status by the Government of Serbia. Many years in the making, the announcement went viral and received a lot of positive attention, which was quite at the opposite of the first attempt for protection, made in 1992. Although more dilapidated today, the structures gained new respect, new glory and new audiences, which is quite unusual for architectural modernism in Serbia. A comprehensive research was needed in order to argument in favor of the preservation of the site's features as the Yugoslav housing laboratory. This presentation will retrace this research.

### Oscar Niemeyer and the monuments of culture in France

Prof. Dr. Richard Klein, National School of Architecture of Lille

With the creation of the Ministry of Cultural Affairs in 1959, the "Maisons de la culture" became the flagship program of the cultural decentralization policy, carried out in France under the auspices of Minister André Malraux. The first "Maison de la culture" was inaugurated in Le Havre in 1961 (architects Lagneau, Weill, Dimitrijevic and Audigier), and one of the

last to be built was also completed in Le Havre, in 1982 (architect: Oscar Niemeyer). Among the architects to have designed "Maisons de la culture", Oscar Niemeyer holds a special place. The headquarters of the French Communist Party (completed in 1980), of which he is the designer, received the status of Historic Monument in 2007. The "Maison de la culture" in Le Havre has been, since 2005, at the heart of a rebuilt city, inscribed on the World Heritage List. For twenty years, the different architectural approaches used for the "Maisons de la culture" were marked by hesitations between monumental rigidity and programmatic flexibility, in the lineage of the "Maisons du peuple" from the late 1930s. The fluid forms of Oscar Niemeyer's architectures are now recognized in France as monuments materializing the ties between architecture, culture and politics.

## 11H45 – 12H45

Debate moderated by  
Mr. Georges Angelov

# 14H00 SESSION 4

Two decades after the end of the 20th century, the recomposition of the European political landscape goes together with the emergence of a distinct heritage awareness depending on the country. Buildings and some urban ensembles made by modern masters have appeared on the UNESCO World Heritage List. Meanwhile, the sites and large complexes created by totalitarian regimes have become bearers of memory - so strong is their link to the construction of the so-called "real" socialism. They are an embodiment of its program, and that arouses, depending on the case, a retrospective horror or an indefinable nostalgia.

While they are being reused – some affectations haven't changed – or repurposed, the question about the meaning of their form is still omnipresent. Such as they are, these buildings constitute real historical documents, just as well as the edifices built for the technocratic programs of Western Europe. Together, they all form the plural heritage of our continent.

### Contested heritage: contextualizing difficult pasts.

Arch. Dr. Aneta Vasileva and Arch. Dr. Emilia Kaleva, University of Architecture, Civil Engineering and Geodesy (UACEG), Sofia

Architecture exists in a social and political context, and almost always needs to be judged within that context. Buildings do not just happen: they are the products of a peculiar combination of artistic vision, money, political circumstances, cultural stance and engineering skill. There are intriguing inter-

sections of architecture with other, humanitarian, cultural fields beyond the purely technical aspect of our profession which are neglected. And exactly there can be found those clusters of contestation which extend the boundaries of our field.

This presentation is yet another attempt to outline the complicated context surrounding the heritage of the 20th century. It will introduce the topic of contestation and will address a couple of major issues. Firstly, what qualifies as contested heritage today? And secondly - how can we define contested heritage within the post-socialist context of the former Eastern Bloc?

### The commodification of history: architecture and heritage in Hungary since the 2010s.

Orsolya Ana Sudar, PhD candidate at the Central European University, Budapest

Right-wing populism has been on the rise globally, and along with it, so has nationalist historical revisionism. In Hungary, the attempt has been in the making to write a historical national narrative that is acceptable and reifying for the government since 2010. Historical forgeries (often materialized in urban space) not only take place in the shape of narrative, but also through the "commodification" of history as a spectacle and as an object. This presentation will be centered on the problems of cultural heritage in light of historical revisionism and the tendency of neo-liberal right-wing populism to turn history into a commodity.

### Collective Authorship. From the Palace of Ceaușescu to the House of the People

Călin Dan, Director of the National Museum for Contemporary Art, Bucharest

The author introduces "collective authorship", a concept and a tool for the analysis of the architectural propaganda operation developed by the communist dictatorship in 1980s Romania.

### Nowa Huta, the Socialist-realist twin of Cracow – a continuing history

Dr. Dorota Jedruch, Institute for Art History at the Jagiellonian University, Krakow

Nowa Huta – a "socialist-realist" town, tied to an enormous steel foundry, is a Polish symbol of the Soviet-inspired totalitarian system, but paradoxically became one of the centers of anti-communist opposition during the 1980s, and in recent years - one of Krakow's favorite residential districts. A tourist attraction comparable to the Old town of Krakow, classified as a "Cultural Park", it is a possible candidate for inclusion on the UNESCO World Heritage List.

What are the inner workings of this phenomenon of Nowa Huta - a district viewed as an important part of Krakow's historical heritage, that nonetheless seems to escape gentrification or the "Venice Syndrome" by remaining an ordinary and peaceful residential area?

How was the identity of local inhabitants formed, what kind of narrative decided of the character of this place: architectural, cultural, socio-political or touristic? What are the pos-

sible scenarios for the future of a post-industrial city which has to integrate with the logic of urban transformations at the beginning of the 21st century? Could we discover here the paradox of a successful dystopia?

### The Stalinallee and the Hansaviertel – conceptual oppositions and heritage complementarity in Berlin

Prof. Dr. Gabi Dolff-Bonekämper, Berlin

After a short period of thoughts and concepts about a radical modernist reconfiguration of the entire city in the Spree Valley, the tide was changing in East Berlin and architects and urban planners were forced to follow a motto attributed to Stalin: "national in form, socialist in content". The great "Stalinallee" project, a majestic highway lined with ornate social housing palaces for the people, was designed and built in a single year. Roughly at the same time, in West Berlin, the international architecture exhibition "Interbau" transformed the Hansaviertel district into an urban landscape, crafted by famous architects from the Western world. After the fall of the Wall, this historical opposition was brought together in a common narrative.

## 16H45-17H45

Debate moderated by Mr. Richard Klein

## 17H45-18H00

Conclusions



# PRESENTATION OF THE PIONEERS

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## JEAN-LOUIS COHEN SCIENTIFIC ADVISOR, SPEAKER AND MODERATOR

Architect and historian. He has been Sheldon H. Solow Professor in the History of Architecture at the Institute of Fine Arts at New York University since 1994 and was a visiting professor at the Collège de France from 2014 to 2021.

His research activity is focused on 20th century architecture and urban planning. He studied the architectural cultures of Russia and Germany, the colonial situations of Morocco and Algeria, architecture during the Second World War, and devoted himself to the interpretation of the work of Le Corbusier and the history of town planning in Paris. A central question in his work is that of cultural transfers in architecture and the urban landscape, addressed through relations between Italy, Germany and France, and recurrently through interactions between Russia and the West.

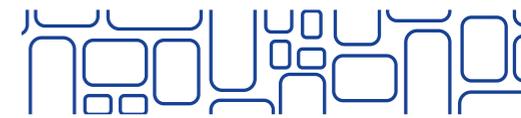
Among his numerous published works are: Frank Gehry ; Catalogue Raisonné of the Drawings ; Vol. 1, 1954-1978 (2020) ; Construire un nouveau Nouveau Monde, l'américanisme dans l'architecture russe (2020) ; Le Corbusier : an Atlas of Modern Landscapes (2013) ; Interférences / Interferenzen : architecture, Allemagne, France 1800-2000 (2013, with Hartmut Frank) ; L'architecture au futur depuis 1889 (2012) ; Architecture en uniforme (2011) ; Casablanca, mythes et figures d'une aventure urbaine (1998, with Monique Eleb).

He has designed many exhibitions, among which are: Le Corbusier, an Atlas of Modern Landscapes at the MoMA museum in New York (2013) ; Scènes de la vie future, Architecture en uniforme and Construire un Nouveau Monde, at the Canadian Center for Architecture in Montréal (1995, 2011 and 2019); Interférences, at the Museum for Modern and Contemporary Art in Strasbourg (2013) and Une architecture de l'engagement : l'AUA (1960-1985), at the Cité de l'Architecture et du Patrimoine in Paris (2016). In 2014, he curated the French pavilion at the Venice Architecture Biennale.





# PRESENTATION OF THE SPEAKERS



## SESSION 1 ANGELIKA SCHNELL

Professor for architectural theory, architectural history and design at the Academy of Fine Arts Vienna.

Angelika Schnell studied theatre science and architecture at the University Munich, Technical University Berlin und Technical University Delft. From 1993 until 2001 editor of the magazine for architectural theory ARCH+ in Berlin, since 1999 teaching positions at the TU Berlin, the Academy of Fine Arts in Stuttgart, the University of Groningen and the University of Innsbruck. Co-editor of the book series *Bauwelt Fundamente*.

Selected publications: "How Can Space Be Ideological? Communal Housing Projects in Vienna", in: Katharina Borsi / Jonathan Hale (eds.), *Housing and the City*, AHRA Conference 2020, Taylor & Francis, London 2022; Aldo Rossis *Konstruktion des Wirklichen – Eine Architekturtheorie mit Widersprüchen*, Birkhäuser, Basel/Berlin 2019; "Der Mondrian-Effekt. Wie die Moderne pathologisch wurde", in: *Quaderni dell'Accademia di architettura, L'architettura e i saperi*, Mendrisio, Frühjahr 2018; "Who Designs the Design?" in: Nasrin Seraji / Sony Devabhaktuni / Xiaoxuan Lu (eds.), *From Crisis to Crisis. Debates on why architecture criticism matters today*, Tiger Printing, Hong Kong 2018;

Current research projects: *Communities of Tacit Knowledge. Architecture and Its Ways of Knowing TACK* (EU Horizon 2020; together with 10 European academic institutions; since 2020)

## RADU TUDOR PONTA

Architect and associate professor at the "Ion Mincu" University of Architecture and Urban Planning, Bucharest. His interests are centered on 20th century architecture, pursuing topics related to the interwar design and architectural discourse, postwar modernism, and urban planning. He has been involved in several research projects either as a member of the Department of History and Theory of Architecture & Heritage Preservation, or as a partner in Republic of Architects, a studio which he co-founded in 2007. Since 2013 he is a member in the editorial team of the journal SITA – studies in History and Theory of Architecture. He teaches modern and contemporary history and theory.

## MARIDA TALAMONA

Doctor in History of Architecture, Marida Talamona is Professor of History of Contemporary Architecture at Roma Tre University and member of the Doctoral School of IUAV University of Venice. Her studies focus on 20th century architecture in Europe, in particular on the work of Le Corbusier and on Italian interwar architecture. She has published essays in several collective works and international magazines. Among her books: *Casa Malaparte*, translated into several languages, and *L'Italia di Le Corbusier*, catalog of the exhibition held at the MAXXI museum in Rome, of which she was the curator. Her latest research focuses on Italian industrial architecture of the 1950s.

## IEVGENIIA GUBKINA

Architect, specialist in the history of architecture and curator. She is co-founder of the NGO Urban Forms Center and the avant-garde feminist movement "Modernistiki". Gubkina's work focuses on the architecture and planning of Ukrainian cities in the 20th century, on cultural heritage and on an interdisciplinary approach to cultural heritage. In 2015, her first book was published by DOM publishers, a guide to architecture in Slavutych: the last Soviet city built after the Chernobyl disaster for the workers of the nuclear power plant. In 2019, her book "Soviet modernism. Brutalism. Post-Modernism. Buildings and Structures in Ukraine 1955-1991" is published. In 2020, Gubkina is curator of the online project "Encyclopedia of Ukrainian Architecture".

## SESSION 2 DENADA VEIZAJ

Associate Professor in the Department of Architecture, in the Faculty of Architecture and Urbanism, at Polytechnic University of Tirana. Her current research interests include concerns on urban morphology and spatial identity; as well as the role of historic and contextual developments in such issues. She has been part of a joint research project between the Faculty of Architecture and Urbanism and the Central Technical Archive of Albania with focus on the built heritage of the socialist period and the role of architects and urban planners during the period. The project is followed by several publications tackling important questions of history of architecture and urbanism in Albania during the 20th century.

In 2013 and 2016 she has completed post-graduate and postdoctoral studies in Erasmus University Rotterdam, focusing on urban dynamics and urban governance challenges in post-communist contexts.

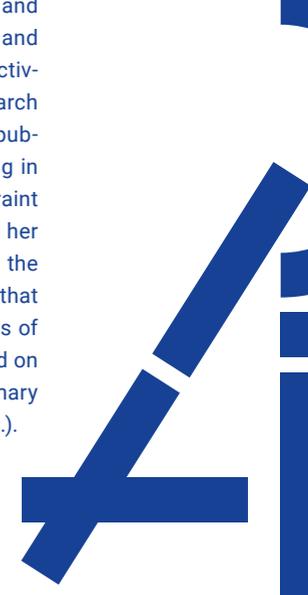
Since 2017 she holds the position of Head of Department of Architecture.

## MICHAL MURAWSKI

Lecturer in Critical Area Studies School of Slavonic and East European Studies, University College London. He is the Director of FRINGE Centre for the Study of Social and Cultural Complexity and Convener at PPV \*Perverting the Power Vertical\* Politics+ Aesthetics in the Global East. He is author of *The Palace Complex: A Stalinist Skyscraper, Capitalist Warsaw and a City Transfixed* (Indiana University Press, 2019) and is co-editor (with Jonathan Bach) of *Re-Centering the City: Global Mutations of Socialist Modernity* (UCL Press, 2020).

## IRINA TULBURE

Irina Tulbure is an assistant professor at the Department of History & Theory of Architecture and Heritage Conservation of "Ion Mincu" University of Architecture and Urbanism, Bucharest. Her main field of interests and research is on 20th century Romanian and Eastern European Architecture (history and heritage approach). Beside her teaching activity she has been involved in several research programs and editorial projects. Her main publication is "Architecture and Urban Planning in Romania between 1944 and 1960. Constraint and Experiment" (2016), a book based on her PhD. thesis. Currently she is involved in the Zeppelin editorial project "History Now", that aims to create a collection of case studies of 20th century Romanian Architecture based on contemporary research instruments (primary sources, oral history, critical approach, etc.).



## ANA BELA DE ARAUJO

Architect, doctor in architectural history and lecturer in architectural history and culture at the National School of Architecture in Marseille, member of the INAMA laboratory. She has published *Auguste Perret, La cité de l'atome. Le centre d'études nucléaires de Saclay*, Éditions du patrimoine, 2018, (2019 "Robert Le Ricolais" Prize from the Literary Academy of Brittany and Pays de la Loire) and *Marie Dormoy / Auguste Perret, Correspondance. 1922-1953*, Éditions du Linteau, 2009. Her research focuses mainly on the history of architecture, the cultural and political history of architecture during the "Glorious thirties" and the history of teaching and research in architecture during the 20th century in France.

## ELITZA STANOEVA

PhD in History (TU Berlin, 2013). Currently, she is Visiting Fellow at the Center for Advanced Study in Sofia. Previously, she was at the European University Institute in Florence (2017-2021). She is author of the book *Sofia: Ideology, Urban Planning and Life under Socialism* (in Bulgarian). Her latest publications include: "Balancing between Socialist Internationalism and Economic Internationalization: Bulgaria's Economic Contacts with the EEC", in Romano and Romero (eds.), *European Socialist Regimes' Fateful Engagement with the West: National Strategies in the long 1970s* (London: Routledge, 2021); "Squeezed between External Trade Barriers and Internal Economic Problems: Bulgaria's Trade with Denmark in the 1970s" (*European Review of History: Revue européenne d'histoire* 27:3/2020); "Exporting Holidays: Bulgarian International Tourism and the Scandinavian Market in the 1960s and 1970s" in Pedersen and Noack (eds.), *Tourism and Travel during the Cold War: Negotiating Tourist Experiences across the Iron Curtain* (London: Routledge, 2020).

# PRESENTATION OF THE SPEAKERS

## SESSION 3 LUKASZ STANEK

Professor of Architectural History at the University of Manchester (UK) and Senior Fellow at the Maria Sibylla Merian Institute for Advanced Studies in Africa, University of Ghana at Legon, Accra, Ghana. Stanek authored *Henri Lefebvre on Space: Architecture, Urban Research, and the Production of Theory* (University of Minnesota Press, 2011) and *Architecture in Global Socialism: Eastern Europe, West Africa, and the Middle East in the Cold War* (Princeton University Press, 2020).

## THOMAS FLIERL

Born in Berlin (GDR), studied philosophy and aesthetics at the Humboldt University in East-Berlin (1976-1981), where he was a PhD student (1981-1984). He lost his position as a scientific assistant at the Humboldt University because of his public criticism against the demolition of industrial monuments (a gasometer) in East-Berlin in 1984. As a result he became "delegated in praxis of cultural politics". He defended his doctoral dissertation as an external student in 1985. Thomas Flierl has worked for many years in the domain of cultural administration and politics: notably, he was Head of the Cultural Administration of the Prenzlauer Berg district in Berlin (1990-1996), City councilor for Urban Planning in the Mitte district in Berlin (1998-2000) and Minister for Science, Research and Culture of Berlin (2002-2006). After the end of his active political involvement in 2006, he became an independent researcher in the field of history of architecture, urban planning and culture.

He has been at the head of the Hermann Henselmann Foundation since 2007, a member of the scientific board of the Ernst May Association in Frankfurt on Main (since 2011) and a member of the Bauhaus Institute for Theory of Architecture and Planning at the Bauhaus University in Weimar (since 2012).

He's a regular guest lecturer at the University of Konstanz and teaches at the Free University in Berlin.

In 2021 he was elected Member of the Academy of Arts in Berlin.

## TODOR KRESTEV

Architect, Professor of Cultural Heritage Preservation at the University of Architecture, Civil Engineering and Geodesy (UACEG) in Sofia. Honorary Member of ICOMOS International and Honorary President of ICOMOS - Bulgaria. Expert at UNESCO and ICOMOS for World Heritage, having carried out evaluation and monitoring missions in France (Palais des Papes in Avignon, Historic Center of Lyon), Germany, Hungary, Russia, Ukraine, Albania, Bosnia and Herzegovina and others. Author of numerous architectural and urban projects, numerous publications in Bulgaria and abroad. Laureate of international and national architectural competitions.

## JELICA JOVANOVIC

PhD student of the University of Technology in Vienna, Institute for Art History, Archaeology and Restoration (since 2013). Graduated from Faculty of Architecture University of Belgrade. Cofounder of Docomomo Serbia, and of the NGO Grupa arhitekata. Attended courses of the Getty Conservation Institute (GCI), Cultural Heritage without Borders (CHWB), Central Institute of Conservation of Serbia, Center for Earth Architecture Mošorin (Serbia), Belgrade Open School. External collaborator of several institutes of heritage protection and museums in Serbia, working on the protection of mass housing, modernist architecture and vernacular architecture. Curatorial assistant of the Museum of Modern Art in New York (MoMA) for the exhibition *Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980*. Coauthor of the platform *Arhiva modernizma*.

Coauthor of the book *Bogdan Bogdanović Biblioteka Beograd: an Architect's Library*. A practicing architect and heritage conservation specialist.

## RICHARD KLEIN

Architect, architectural historian, Professor at the National School of Architecture and Landscape in Lille, researcher at LACTH (Laboratory of architecture, design, territory and history). He is the author of numerous articles and several books dealing with the history of contemporary architecture. Richard Klein is a member of the National Heritage and Architecture Commission in France and President of Docomomo France.

## SESSION 4 ANETA VASILEVA

Ph.D, M.Arch. is an architectural historian, critic and publicist. She teaches at the "History and Theory of Architecture" Department of UACEG – Sofia, holds a Ph.D. in architectural history and theory and specializes in postwar architecture and urbanism. Aneta is a member of ICOMOS and DOCOMOMO Bulgaria.

## EMILIA KALEVA

Ph.D, M.Arch., is a heritage architect and also teaches at the "History and Theory of Architecture" Department of UACEG. She holds a Ph.D. in architectural heritage conservation and is a member of ICOMOS and DOCOMOMO Bulgaria and also of ICOMOS 20th Century Heritage International Scientific Committee.



# PRESENTATION OF THE SPEAKERS

## ORSOLYA ANA SUDAR

PhD candidate researching historical revisionism and architecture history in Budapest and Berlin. Her historical research period is the long twentieth-century, while also looking at historical revisionism in its contemporary manifestations in the ECE region. Alongside historical revisionism and comparative history, her interests also lie in the history of political thought, conceptual history, and urban studies. She is particularly interested in the methodological aspects of history writing. She is a founding member of the political group Szikra Movement.

## CĂLIN DAN

With a background in Art History and Theory, he is active as a writer, visual artist and curator. A founding member of the post-conceptual group subREAL; author and leader of the art-&-research projects Emotional Architecture (2002-unfolding); Anturaju' and Other Stories (2006-2010); Collective Authorship (2016-unfolding).

His work was showcased at the most important art biennales and film festivals. He has a long career as manager of cultural institutions.

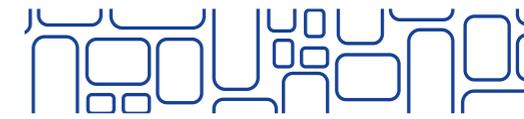
Currently, general director of the National Museum of Contemporary Art – MNAC Bucharest, hosted in the building formerly known as the House of the People.

## DOROTA JEDRUCH

Doctor at the Institute of Art History at the Jagiellonian University of Krakow, Department of Modern Art. Her research explores architecture after 1945, in particular through social housing, artistic and architectural criticism and museology. She recently published *Trzy modele architektury socjalnej w XX-wiecznej Francji. Le Corbusier, Émile Aillaud, Ricardo Bofill [Three Models of Social Architecture in the 20th Century in France. Le Corbusier, Émile Aillaud, Ricardo Bofill]* (in Polish), Ed. Universitas, Krakow 2020. Alongside her research, she co-founded the Instytut Architektury (Krakow), a foundation that promotes research and education in the field of modern architecture, where she has organized numerous exhibitions. She was a co-curator for Impossible Objects, the Polish Pavilion at the 14th Architecture Biennale in Venice in 2014.

## GABI DOLFF- BONEKÄMPER

Professor of conservation of historical monuments and urban heritage at the Technical University of Berlin from 2002 to 2021. From 1988 to 2002, curator of historical monuments in Berlin. Active and polemic participation in debates on the evaluation and conservation of monuments and buildings of post-war modernity in East Berlin and West Berlin. 2001-2002 Researcher at the Getty Conservation Institute in Los Angeles. From 2000 to 2011, member of the group of experts on the common European cultural heritage at the Council of Europe. 2016-2021 Spokesperson for the DFG "Identity and Heritage" doctoral school. Her main areas of work: theory of the value of monuments and heritage, politics of history, research on memory, architecture and the history of urbanism in post-war modernism in Europe. Many publications.



# PRESENTATION OF THE MODERATORS

### Session 1

## ANDREI ȚĂRNEA

Diplomat, Director General of the Communication and Public Diplomacy Department of the Romanian Ministry of Foreign Affairs, General Commissioner for the French Romanian Season (2018-2019), Executive Director of Aspen Institute Romania (2010-2017), Director of the Romanian Cultural Institute in Benelux countries (2007-2010).

### Session 2

## JEAN-LOUIS COHEN

Architect and historian. He has been Sheldon H. Solow Professor in the History of Architecture at the Institute of Fine Arts at New York University since 1994 and was a visiting professor at the Collège de France from 2014 to 2021. See also page 19.

### Session 3

## GEORGES ANGELOV

Journalist, producer and host of programs on the Bulgarian National Television, in particular "Historia.Bg". Bulgarian translator of French authors such as Mircea Eliade, Jacques Attali, J.M.G. Le Clézio, Jonathan Littel, Stéphane Hessel etc.

### Session 4

## RICHARD KLEIN

Architect, architectural historian, Professor at the National School of Architecture and Landscape in Lille, researcher at LACTH (Laboratory of architecture, design, territory and history). He is the author of numerous articles and several books dealing with the history of contemporary architecture. Richard Klein is a member of the National Heritage and Architecture Commission in France and President of Docomomo France.



# CONTEST: "THE BU- ZLUDJA MONUMENT IN THE XXI<sup>ST</sup> CENTURY"

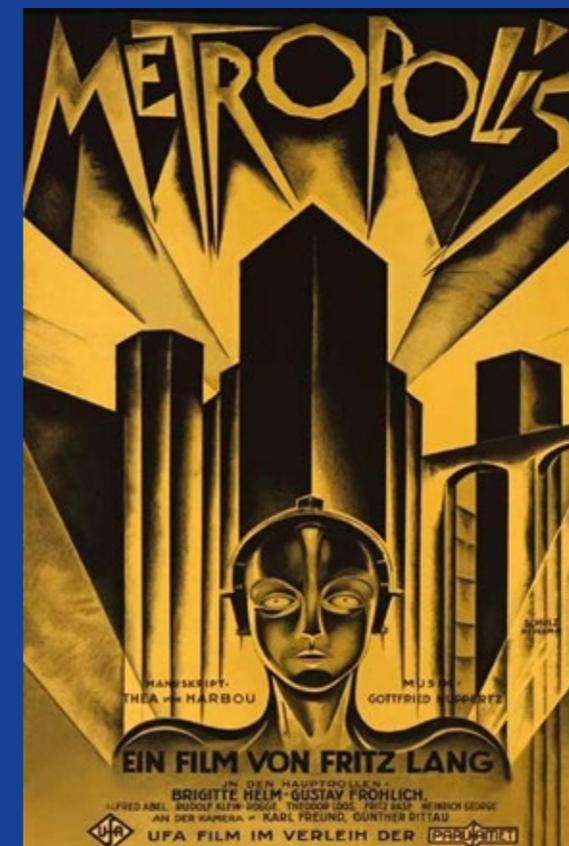
ONLINE COMPETITION OPEN TO VISUAL ARTISTS AND ARCHITECTS FOR A NEW XXI<sup>ST</sup> CENTURY VISION ON GEORGI STOILOV'S AMAZING ARCHITECTURE. WHAT FUTURE, WHAT REUSE FOR THIS UNIQUE MONUMENT?

THE WINNER WILL BE OFFERED AN ARTISTIC RESIDENCY AT THE BILBAOARTE ARTISTIC PRODUCTION CENTER IN BILBAO (SPAIN), DIRECTED BY VISUAL ARTIST JAVIER RIAÑO [JAVIERRIANO.COM](http://JAVIERRIANO.COM), COURTESY OF THE INSTITUTO CERVANTES IN SOFIA.

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# SELECTION OF FILMS ON ARCHI- TECTURE



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IN SOFIA, AT THE FRENCH INSTITUTE, AT SLAVEYKOV HALL

PROGRAM



# XX



## FORUM'S FOLLOW-UP

"DIVINATIO" magazine published by the "Maison des Sciences de l'Homme et de la Société" (Sofia), also available online via the CEEOL (Central and Eastern European Online Library) platform.

Film report by Stefan Stefanov

## ORGANIZING TEAM

### SCIENTIFIC COUNCIL

**Jean-Louis Cohen**, architect, doctor of art history and historian of 20th century architecture around the world; founder in 1997 of the City of Architecture and Heritage, Paris.

### OPERATIONAL MANAGEMENT

**Jana Damianova**, University of Sofia, Director of the House of Human and Social Sciences, Sofia; director of the "Divinatio" magazine

### FRENCH INSTITUTE OF BULGARIA, GENERAL COORDINATION

**Irina Petrescu**, Cultural Attaché

**Kristina Andreeva**, Architectural Project Manager

**Blaga Delcheva**, Project Manager

**Zdrava Stoeva**, Communications Manager

**Maria Konakchieva**, Press Relations Officer

### GRAPHIC DESIGN

Kinu Studio Sofia



НАРОДНО СЪБРАНИЕ  
НА РЕПУБЛИКА БЪЛГАРИЯ



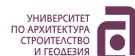
РЕПУБЛИКА БЪЛГАРИЯ  
Министерство на културата



СОФИЙСКИ УНИВЕРСИТЕТ  
"СВ. КИРИЛ И МЕТОДИЙ"  
ОФИС



Дом на науките  
за човека и обществото  
София



УНИВЕРСИТЕТ  
ПО АРХИТЕКТУРА  
СТРОИТЕЛСТВО  
И ГЕОДЕЗИЯ



НАЦИОНАЛЕН ИНСТИТУТ  
ЗА НЕДВИЖИМО  
КУЛТУРНО НАСЛЕДСТВО



GOETHE  
INSTITUT  
SOFIA



Instituto  
Cervantes  
S o f i a



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SOFIA



НАЦИОНАЛЕН  
ДВОРЕЦ НА КУЛТУРАТА

