



# **NETOBULAS**

## **MODERNIZMAS**

**2024 05 9–10**

**IMPERFECT MODERNISM**  
International Scientific Conference

**Abstracts**



**VILNIUS  
TECH**

Architektūros  
fakultetas

## Conference organized by

Vilnius Gediminas technical university (VILNIUS TECH)  
Faculty of Architecture



## International Partner

DOCOMOMO International



## Sponsors of the conference

The Lithuanian National Commission for UNESCO,  
Department of Cultural Heritage under the Ministry of Culture of the  
Republic of Lithuania, "Domus galerija"



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Leidinio bibliografinė informacija pateikiama  
Lietuvos nacionalinės Martyno Mažvydo bibliotekos  
Nacionalinės bibliografijos duomenų banke (NBDB)

eISBN 978-609-476-362-5

<https://doi.org/10.20334/2024-040-K>

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## Scope of the conference

The conference considers modernist architecture as a multi-layered phenomenon and as the expression of a holistic architectural idea that was refracted according to the policies of the states on whose territory it was created. It is obvious that despite its internationality and the presence of common modernist features in the architecture of different countries, modernist architecture shows a diversity of civilizations without establishing a hierarchy of countries-cities-places. The conference aims to show examples of this diversity.

In today's society, there is an ambivalent attitude towards the architectural heritage of modernism. The perception as a "difficult heritage", as an "unappreciated heritage" and at the same time as a "beloved heritage", as an "esthetic heritage" makes it difficult to deal with the architecture of modernism and to adapt the lost objects to today's needs. These difficulties are particularly evident in countries where notions of modernist architecture have been politicized by the post-Soviet or post-colonial trauma of nations and the unfinished process of national identity formation. After all, on the one hand, the continuing foreign influence on established traditionality has created new identities and, on the other hand, the rejection of this heritage and the association with tragic events caused by the activities of political regimes has emerged. The question arises: is it right to equate political-social and cultural-artistic aspects of heritage? And what about the modernist architecture and urban landscapes that, even after the end of political contexts that enforced radical socialist ideas, from extreme nationalist to communist, continue to convey ideas that contradict the democratic-liberal orientation of today's society?

Since industrialization and typification eventually became an integral part of modernist era, producing many monotypical and typified buildings and large residential complexes, the question of research and methods for dealing with such legacies of modernist era arises. These problems are particularly relevant for the reconstruction of post-war Ukraine, where there are similar neighborhoods that were severely damaged by Russian mass shelling and missile attacks.

Examining the problems of modernist buildings falling into disrepair or being demolished due to the changing needs of society and examples of how to deal with this heritage will be one of the topics of the conference. The conference will discuss the sustainability and resilience of modernist sites and urban areas, as these issues are increasingly key to our view of the transformation of both urban landscapes and the modernist heritage that is an integral part of these landscapes.

## PROGRAMME

THURSDAY 9th of MAY 2024

8.30-9.00 Registration

9.00-9.30 Opening

**Dalius Navakas**, Vice-rector for Research, VILNIUS TECH

### 09.30-11.20 SESSION: CONSERVATION (AM I PROGRESSIVE?)

Moderator: **Almantas Liudas Samalavičius** (VILNIUS TECH, Lithuania)

9.30-10.00 Keynote lecture: **Oleksandr Buriak**

**Foundation and activity of the Ukrainian DOCOMOMO Chapter**

(Ukrainian DOCOMOMO Chapter, Ukraine)

**Sigita Bugenienė**

**Managing the Conservation of Cultural Heritage Values: the Case of the Military Research Laboratory in Kaunas**

(Cultural Heritage Policy Group at the Ministry of Culture; UNESCO National Focal Point for Culture, Lithuania)

**Olena Remizova, Kyrylo Bozhko**

**Processes of Ruinisation and Revitalisation of Kharkiv Industrial Architecture in the Modern Era**

(O.M. Beketov Kharkiv National University of Municipal Economy, Ukraine)

**Nini Palavandishvili**

**Preservation of Late Modernist Architecture in Georgia. Case study: Tbilisi Chess Palace and Alpine Club**

(Deutscher Künstlerbund E.V., Germany)

11.20-12.00 Break

### 12.00-13.50 SESSION: COMPLETED (AM I HEALTHY?)

Moderator: **Oleksandr Buriak** (Ukrainian DOCOMOMO Chapter, Ukraine)

12.00-12.30 Keynote lecture: **Marija Drėmaitė**

**Modernist Kaunas (1919-1939) on the UNESCO World Heritage List:**

**Concept, Values and Attributes**

(Vilnius University, Lithuania)

**Medhanie Teklemariam Andom**

**Modern Urban Heritage Conservation in the Historic Centre of Asmara**

(DOCOMOMO and ICOMOS International, Eritrea)

**Margarita Janušonienė, Viltė Janušauskaitė**

**Kurnėnai School: the Unique Object of Interwar Modernism and its Preservation**

(Department of Cultural Heritage under the Ministry of Culture; VILNIUS TECH, Lithuania)

**Monika Ewa Adamska**

**Post-War Urban Transformation in Poland. Modernist Neointegration Approach: the Case of Silesia**

(Opole University of Technology, Poland)

13.50-15.00 Lunch break

**15.00-16.50 SESSION: CULTURE (AM I STORYTELLER?)**

Moderator: **Marija Drėmaitė** (Vilnius University, Lithuania)

15.00-15.30 Keynote lecture: **Svitlana Matviyenko**

**Chornobyl Prometheus: Soviet Atomgrads and the Colonial Legacies of Modernity**

(School of Communication Simon Fraser University, Canada)

**Maya Hmeidan**

**Oscar Niemeyer's Tripoli International Fairgrounds in Lebanon:**

**Embracing Modernism Then and Now**

(UNESCO; ICOMOS, Lebanon)

**Olga Mykhaylyshyn**

**Architectural Modernism and Ukrainian Village: Large Models for Small Spaces**

(The National University of Water and Environmental Engineering, Ukraine)

**Natalia Khorodian**

**Social Meanings of Ukrainian Modernism on the Example of Kharkiv in the 1920s-30s**

(Kharkiv State Academy of Design and Arts, Ukraine)

**FRIDAY 10th of MAY 2024**

**09.00-10.50 SESSION: TRENDS (AM I CHARMING?)**

Moderator: **Rūta Leitanaitė** (Architects Association of Lithuania, Lithuania)

9.00-9.30 Keynote lecture: **Uta Pottgiesser**

**Modern, Sustainable and Circular**

(DOCOMOMO International, Netherlands; TH OWL, Germany)

**Martynas Mankus**

**Postmodern Debate. Theory and Practice of Postmodern Architecture in Lithuania**

(Vilnius Academy of Arts, Lithuania)

**Vaidas Petrulis**

**Imperfect Modernism - Perfect Monument: The Lithuanian Church in Marquette Park,**

**Chicago (Lithuanian USA)**

(Kaunas University of Technology, Lithuania)

**Svitlana Smolenska**

**Imperfect or Unknown Modernism? International Kharkiv Competition 1930**

(Kherson State Agrarian and Economic University, Ukraine; TH OWL, Germany)

**11.00-11.30 OPENING OF SVITLANA SMOLENSKA EXHIBITION**

**“Hans Poelzig's Project for the Ukraine”**

Architekturmuseum der Technischen Universität Berlin

VolkswagenStiftung

11.30-12.00 Break

**12.00-13.50 SESSION: POLITICAL (AM I HUMAN?)**

Moderator: **Vaidas Petrulis** (Kaunas University of Technology, Lithuania)

12.00-12.30 Keynote lecture: **Ana Tostões**

**How to be Modern and Don't Ignore the Roots: Portugal Modernist Heritage**  
(CITUA\_Instituto Superior Tecnico; DOCOMOMO International, Portugal)

**Svitlana Linda, Renata Przewłocka-Sionek**

**The Concept of the Soviet Man and Its Realization in the Architecture of Mass Housing in Lviv in the 1960s-1980s**

(Lviv Polytechnic National University, Ukraine; University of Technology in Lodz, Poland)

**Emilia Siandou**

**Shared and Contested Modern Architectural Legacies:**

**Turkish Cypriot Schools in Larnaka, Cyprus (1945-1974)**

(Department of Town Planning and Housing, Republic of Cyprus)

**Daria Hetmanova**

**Infrastructures of Russian Occupation in Ukraine:**

**Examining the "Reconstruction" of Mariupol**

(Simon Fraser University, Canada)

13.50-15.00 Lunch break

**15.00-17.00 SESSION: CONTINUATION (AM I STILL YOUNG?)**

Moderator: **Uta Pottgiesser** (DOCOMOMO International, Netherlands; TH OWL, Germany)

15.00-15.30 Keynote lecture: **Jeremie Hoffmann**

**Unveiling Tel Aviv's Urban Brutalism: Conservation, Challenges and Dilemmas**

(Negev School of Architecture; MoNC; UNESCO, Israel)

**Justyna Borucka**

**Wandering around the City of Gdynia**

(Gdańsk University of Technology, Poland)

**Nol Binakaj**

**Bridging Past and Present: The Kosovo's National Library in Prishtina**

(Kosovo Foundation for Cultural Heritage without Borders, Kosovo)

**Nadiia Antonenko**

**Urban Resilience of Large-Scale Modernist Housing in Ukraine.**

**Re-Thinking Spatiality**

(Kyiv National University of Construction and Architecture, Ukraine;  
RPTU Department of Spatial and Environmental Planning, Germany)



## FOUNDATION AND ACTIVITY OF THE UKRAINIAN DOCOMOMO CHAPTER OLEKSANDR BURIAK (Alexander Bouryak)

The fate of the Ukrainian architectural avant-garde in the historical and theoretical discourse until the very end of the twentieth century was extremely unsuccessful. Unique modernist objects and complexes were erected here in the 1920s – 1930s, but sharp ideological turnabouts excluded the possibility of researching this heritage both in pre- and post-war times, and even during the period when Soviet constructivism acquired a strong reputation in the world classics of the Modern Movement. Systematic studies of the architecture of Ukrainian modernism started and became available in Europe only in the 2000s, and the first dissertations appeared at the turn of the 2010s.

The stronger was the impression which these first messages and publications made in the West. After all, we were talking about brilliant, indeed, the world's largest realizations of early modernism. This primarily applies to the government complex of the Ukrainian Republic in Kharkiv. After the Kharkiv report at the DOCOMOMO seminar "People's Clubs in Modernist Architecture" in Paris (2005), thanks to our European colleagues Maristella Casciato and Richard Klein, the idea of creating a Ukrainian DOCOMOMO chapter arose. The initiative group was assembled in June 2010, and in February 2012 a large international conference "Ukrainian architectural avant-garde – study and protection" was held in Kharkiv. The conference, which was attended by DOCOMOMO leaders from several European countries, ended with the establishing of the National Chapter in Ukraine. In summer 2012, at a congress in Helsinki, Ukraine was accepted as a member of DOCOMOMO International.

**OLEKSANDR BURIAK (Alexander Bouryak)** born in Kharkov 1949, after graduation from KCEI architectural faculty (1971) worked at the "Kharkovzhilstroy" combine (1971-1972), then entered the PhD studies in the KCEI chair of Architecture. In 1979, under professor O.O. Tiets' supervision, defended the PhD thesis on the Theory and History of Architecture. Associate Professor since 1981, Head of the Chair in Kharkiv National University of Civil Engineering and Architecture since 1985 (till 1988 – of The Architecture of Civil and Industrial Buildings and Structures; 1989–2022 of Architectural Fundamentals); from 2023 – Professor in the State Biotechnological University (Kharkiv) and Lodz University (Poland). Research interests – structures of the professional activity and methodology of higher architectural education, Modern architecture movement and municipal development in the Ukraine. Author of more than 100 scientific papers, scientific supervisor of the fifteen successfully defended PhD works.



## **MANAGING THE CONSERVATION OF CULTURAL HERITAGE VALUES: THE CASE OF THE MILITARY RESEARCH LABORATORY IN KAUNAS**

### **SIGITA BUGENIENĖ**

In 2019, a grant, received from the Getty Foundation's Keeping it Modern programme, enabled the development of a Conservation Management Plan for a famous modernist building - the Military Research Laboratory in Kaunas, and provided an opportunity to introduce the international values-based management plan development practices in Lithuania.

The preparation of the plan involved a detailed analysis of historical archival material, research on physical structure and state of conservation of the building, as well as comparative analysis and assessment of cultural heritage significance. Meetings were held with the managers of the property, specialists working in the building and former employees. This allowed not only to determine the significance of the building, but also to identify the circumstances that led to the preservation of some of the values and the decline or loss of the others, as well as the conservation methods used and whether they have been successful.

The presentation discusses the values - based approach of cultural heritage conservation and management, the importance of identification of the attributes and their level of significance, and how international experience fits in with national practice.

**SIGITA BUGENIENĖ** is a certified conservation architect and urban planner, experienced in cultural heritage conservation and spatial planning of cultural heritage sites. Have participated in a number of international projects and initiatives, training programs and expert groups. Currently working as an advisor of the Cultural Heritage Policy Group at the Ministry of Culture and is a UNESCO National Focal Point for culture.





## **PROCESSES OF RUINISATION AND REVITALISATION OF KHARKIV INDUSTRIAL ARCHITECTURE IN THE MODERNIST ERA**

**OLENA REMIZOVA, KYRYLO BOZHKO**

The formation of the image of Kharkiv as an industrial city in the period of the late 19th – 20th centuries was accompanied by ups and downs, which were caused by changes in the political status of the city. In 1919 – 1934 Kharkiv was the capital of the Ukrainian SSR and implemented the state industrialization program. During this period, a number of iconic public and industrial buildings were erected in the city.

The pre-revolutionary industrial complexes of Kharkiv were dominated by eclecticism and Art Nouveau. The authoritarian regime of the Soviet state was reflected in the radical new avant-garde stylistics, and then in the turn to Art Deco historicism. In the 1930s - 1950s, architecture formed imperial images and used an orderly language, which was in line with the dictatorial communist ideology. The artistic authenticity of the city was expressed in the combination of features of avant-garde and historical styles.

With the achievement of Ukraine's independence, the entire industrial complex was restructured from state to private business. In the 1990s, the process of degradation and ruin of the industrial infrastructure began. However, the changing lifestyle and needs of the city dwellers require rethinking the significance and ways of using valuable historical buildings. The added processes of Russia's aggressive military invasion in 2022-2024 make the risk of losing monuments of industrial architecture of the modernist era absolutely real.

**OLENA REMIZOVA** (Ukraine, 1954). Architect, Doctor of Architecture, Professor of the Department of Fundamentals of Architectural Design of O. M. Beketov National University of Urban Economy in Kharkiv (Ukraine). She is author of the monograph "The Compositional Languages and Logic of Architecture", textbook "Artistic methods of architectural composition" and numerous scientific articles about theory and history of artistic activity in the 20th century in Ukraine. Research interests: the theory and history of architectural activities, as well as methods of revitalization of the urban environment and the formation of national identity.

**KYRYLO BOZHKO** (Ukraine, 2000). Master of Architecture, postgraduate student of O. M. Beketov National University of Urban Economy in Kharkiv (Ukraine). He has experience in architecture design and city planning as a participant in the work of the Kharkiv Open Institute. Has a number of scientific publications. Research interests: renovation strategies of degrading industrial territories in the historical area of the city on the example of Kharkiv center.



## **PRESERVATION OF LATE MODERNIST ARCHITECTURE IN GEORGIA. CASE STUDY: TBILISI CHESS PALACE AND ALPINE CLUB NINI PALAVANDISHVILI**

The presentation provides an overview of the complex challenges faced by the architectural heritage of post-Soviet Georgia. Many countries that comprised the Socialist Bloc attempted to swiftly distance themselves from past ideologies upon regaining independence. The quickest and easiest approach was to erase these ideologies from visual memory, resulting in the sacrifice of numerous buildings or structures to the initial emotional impulse of independence and liberation from the burdens of the past. Georgia is no exception in this regard.

The Tbilisi Chess Palace and Alpine Club, a distinguished example of Late Modernist architecture in Georgia, serves as a reflection of the political, economic, and social changes in the country. Throughout its existence, this building underwent significant transformations: in the 70s and 80s, it gained fame, admirers, and respect, but in the 90s, amid political and economic crises in Georgia, it began to deteriorate for various purposes unrelated to its original intent.

After conducting a comprehensive study of the building carried out by the Georgian National Committee of the Blue Shield, in 2019, the structure was officially listed as an immovable cultural heritage site.

The presentation also raises important questions about the significance of this status in the face of precarious conditions.

**NINI PALAVANDISHVILI** is a curator, project manager, author and editor. Holds diplomas in art history from the Academy of Arts in Tbilisi, and in Communication in Social and Economic Contexts from the University of Arts in Berlin (UdK). The focus of her research lies on Mid-century modernist architecture, monumental and decorative art, visual art, their role in a time of creation, and current interpretations. Her projects move between architecture, public art, visual and performance art. She curates exhibitions and educational projects related to rethinking the past, researches social and political contexts and their interpretation in the framework of cultural production and contemporary art. She writes for international publications, is an author and editor of several books.



## **MODERNIST KAUNAS (1919-1939) ON THE UNESCO WORLD HERITAGE LIST: CONCEPT, VALUES AND ATTRIBUTES**

### **MARIJA DRĖMAITĖ**

The cultural heritage of modern architecture is a widely acknowledged phenomenon; however, unique urban landscapes that have witnessed a fundamental transformation in urban life in the 20th century are still underrepresented on the UNESCO World Heritage List. The talk presents the 'Modernist Kaunas (1919–1939): Architecture of Optimism' that was recently inscribed on the UNESCO World Heritage List. It is discussed as an example of a modern urban heritage site with a critical focus on the concept of the nomination, the narrative and the attributes of the property.

**MARIJA DRĖMAITĖ** has a PhD in History of Architecture (2006) and is a professor at the Faculty of History, Vilnius University where she also chairs MA program in Cultural Heritage Studies. She investigates architecture of the 20th century from historical, sociological and anthropological perspective. She authored a book "Baltic Modernism: Architecture and Housing in Soviet Lithuania" (Berlin, 2017), and edited "Architecture of Optimism: The Kaunas Phenomenon 1918-1940" (Vilnius, 2018) among others. She was also a leader of the group that prepared the nomination dossier "Modernist Kaunas: Architecture of Optimism, 1919-1939" for the UNESCO World Heritage Centre (2019-2022, inscribed 2023).



## **MODERN URBAN HERITAGE CONSERVATION IN THE HISTORIC CENTRE OF ASMARA**

### **MEDHANIE TEKLEMARIAM ANDOM**

Eritrea is situated in a strategic location in the Horn of Africa. The capital city is Asmara and it is a center of culture, economy, and administration. The historic center possesses one of the largest concentrations of modernist architecture and one of the most complete modern cities in the world. Eritrea has initiated a series of programs to preserve and safeguard the nation's modern architectural and urban heritages since Mid-1990. As part of these continued efforts, the Central Region Administration (Municipality of Asmara) established the Asmara Heritage Project in 2014, whose main objective was to prepare the Asmara UNESCO nomination dossier, the integrated management plan, and the urban conservation master plan.

The paper will present the architectural and urban heritage conservation context in Asmara. It aims to summarize the main urban conservation challenges facing the historic center of Asmara, how these are being addressed, the lessons learned from the various projects that have been implemented, and its future perspective. The approach that is being applied in Asmara's architectural and urban conservation process is based on the lessons learned and could be one of the best practices for modern heritage conservation in Africa or elsewhere in the world.

**MEDHANIE TEKLEMARIAM ANDOM** is a senior urban planner with over thirty years of experience. He has been working as Site Manager of Asmara: a Modernist City of Africa since August 2017 and team leader of the Asmara UNESCO nomination dossier from 2014-2016. His work focuses on urban planning, nomination dossier, management, and conservation plans in Eritrea. He has been working as a project manager in urban development and cultural heritage since 2004. He has served as a member of various committees: building, urban planning, and heritage conservation. He has several publications in journals and has presented at national and international conferences on the modernist architectural heritage of Asmara. Prize winner of RIBA President's Medal for 2016 best research. Member of Do.Co.Mo.Mo and ICOMOS international.



## **KURNĖNAI SCHOOL: THE UNIQUE OBJECT OF INTERWAR MODERNISM AND ITS PRESERVATION**

**MARGARITA JANUŠONIENĖ, VILTĖ JANUŠAUSKAITĖ**

The proposed presentation focuses on Kurnėnai school (Alytus District) built in the interwar period and very modern for its time, and its founder Lithuanian-American Laurynas Radziukynas. The construction of the architectural complex (consisting of the school and a wind turbine) started in 1934 and took two years to complete. Most of the building materials, stylish school desks in three different sizes, modern blackboards, windows and windowpanes, doors and locks, parquet, plumbing, radiators and other interior pieces were brought in from the United States. The school was equipped with highly modern plumbing for its time, including central heating, biologically processed sewage system, and a shower. The interior of the school still contains a considerable amount of authentic joinery, furniture, and plumbing fittings. In an effort to underscore the architectural, technological, and historic value of the school complex, it was entered into the Register of Cultural Properties of Lithuania. The second part of the presentation covers the recent conservation and rehabilitation of the school building which is unique in Lithuanian context due to its exceptional degree of authenticity and therefore is both very exciting and challenging to intervene.

**MARGARITA JANUŠONIENĖ** is an art researcher, expert in heritage preservation, Doctor of Humanities, member of the Lithuanian Art Historians' Society. In 2009, she defended her thesis in Art History, State Protection of Art Treasures in Lithuania in 1919–2006: Historical Development and Results, at the Vilnius Academy of Arts. From 1991, she has been working at the Cultural Heritage Department. From 1996, she is a certified expert in immovable cultural heritage. She publishes scholarly and popular articles on the topics of heritage protection, and gives public lectures on the history of architecture and art, heritage research and preservation. Fields of scholarly interest: legal regulation of heritage protection, theory and practice of art heritage restoration.

**VILTĖ JANUŠAUSKAITĖ** holds a PhD in History (2019), a master degree in architecture and a degree in cultural history and anthropology. Her research is focused on built heritage conservation ideas and practice, with emphasis on urban and architectural heritage protection in soviet Lithuania, including formal recognition of soviet modernism. She has also been working as a conservation architect and project manager on a variety of historic buildings and sites (licence of Specialist of Conservation of Cultural properties), and is a co-leader of cultural heritage preventive maintenance system FIXUS Mobilis.



## **POST-WAR URBAN TRANSFORMATION IN POLAND. MODERNIST NEOINTEGRATION APPROACH: THE CASE OF SILESIA**

**MONIKA EWA ADAMSKA**

Silesia is a historically contested region in Central Europe, currently lying mostly within the borders of Poland. Most of Silesian towns (ca. 120) were founded in the Middle Ages. A layout determined by geometry, checkered streets, regular blocks of development with a centrally located market square are characteristic features of historic urban structures of Silesian towns. Over centuries these towns evolved in terms of spatial features while maintaining their functional profile. The continuity of their development was broken in 1945 not only due to material damage brought by the war, but geopolitical changes as well.

The post war reconstruction has been carried out in stages and encompassed several approaches including modernist neo integration. This approach was characterized by a move away from recreating old forms and functions based on the assumptions that new architecture and urban planning may be introduced into the destroyed old town areas. This study aims to present this approach on the basis of selected case studies (small cities with historic centers destroyed in 80 –90%). The main objectives are to [i] specify directions and scope of transformations; [ii] formulate typology of the new development introduced; [iii] assess its impact on the towns' urban structure and [iv] identify morphological changes generated. The research methodology involves historical and interpretive research, logical argumentation based on analysis and synthesis, as well as a comparative case study.

**MONIKA EWA ADAMSKA** (PhD, DSc, Eng., Arch.). Associate Professor at the Faculty of Civil Engineering and Architecture/Opole University of Technology, Poland. Head of Architecture and Urban Planning Department. Research grants from the Herder Institute (Marburg/Germany; 2015, 2016) and the Prussian Cultural Heritage Foundation (Berlin/Germany 2017, 2022), also teaching placements in academic centers abroad and participation in numerous projects. Research interests include European urban history (18th-20th c.), urban morphology, transformations of historic rural and urban structures, the issues of post-war rebuilding, contemporary revitalization processes, architecture and urban planning of the inter-war period, with a special attention paid to the Silesia region.



## **CHORNOBYL PROMETHEUS: SOVIET ATOMGRADS AND THE COLONIAL LEGACIES OF MODERNITY**

**SVITLANA MATVIYENKO**

Among several common models of the modern technological sublime, industrial infrastructures – from railroads to aviation, from giant dams to space flight, from rural electrification to computational networks, nuclear power infrastructures and nuclear weapons have always stood as a top model for the Soviet Union (Josephson). The technological imaginaries and ideologies of “progress” associated with nuclear energy highly invested the Soviet visions of the future, but only to camouflage its colonial practices underlying the infrastructural expansion of the empire (Kassenova). The talk will focus on three different Ukrainian atomic cities, or “plutopia” (Brown) – Pripyat, Chernobyl, and Slavutych, the pre- and post-accident satellites of the nuclear power plant. Shaped by the dual nature of modern technology in general (Gerovitch) and of nuclear infrastructure in particular (Hecht), the status of these cities accommodating both civilian and military practices, processes and productions was also dual – as a result, the vibrant urban life of the “Soviet iconic cities”, the constant focus of the Soviet propaganda, was highly saturated by the regimes of secrecy and surveillance. The purpose of this talk, however, is not only in excavating the overlooked controversies of imperfect technological modernism. Together, these atomic cities form a representative case of the Soviet colonial expansion: a modern garrison colony as a model of the Soviet imperial settlement.

**SVITLANA MATVIYENKO** is an Associate Professor of Critical Media Analysis in the School of Communication and Associate Director of the Digital Democracies Institute. Her research and teaching, informed by science & technology studies and history of science, are focused on information and cyberwar, media and environment, critical infrastructure studies and postcolonial theory. Matviyenko’s current work on nuclear cultures & heritage investigates the practices of nuclear terror, weaponization of pollution and technogenic catastrophes during the Russian war in Ukraine. Matviyenko is a co-editor of two collections, *The Imaginary App* (MIT Press, 2014) and *Lacan and the Posthuman* (Palgrave Macmillan, 2018). She is a co-author of *Cyberwar and Revolution: Digital Subterfuge in Global Capitalism* (Minnesota UP, 2019), a winner of the 2019 book award of the Science Technology and Art in International Relations (STAIR) section of the International Studies Association and of the Canadian Communication Association 2020 Gertrude J. Robinson book prize.



## **OSCAR NIEMEYER'S TRIPOLI INTERNATIONAL FAIRGROUNDS IN LEBANON: EMBRACING MODERNISM THEN AND NOW**

**MAYA HMEIDAN**

The paper narrates the story of Tripoli's International and Permanent Fairgrounds, or as locally known, the Rachid Karami International Fair (RKIF) designed by Oscar Niemeyer in 1962. It highlights the changing perceptions towards Niemeyer's Modernist project during the different phases of its history and that of Lebanon. In the 1960s, Modernist architecture was adopted to reflect the country's development and innovation and hence, secure a niche in the global trade and competitive tourism market. In 2023, RKIF has been recognized as World Heritage by UNESCO, being one of the major representative works of 20th century modern architecture in the Arab Near East. This paper aims to reveal the transformations experienced in the perception of the respective community towards RKIF since its inception, through the Civil War period (1975-1990s) until today.

A diachronic approach is adopted to expose the changing nature of the local community valuation and appropriation processes in relation to this place and the importance of understanding these values in order to integrate them in future interventions on the fairgrounds. The paper ends by highlighting the challenges and opportunities that lie ahead and the importance of dialogue (and preparedness) in resolving conflicting value systems that may or should be involved in the decision-making concerning the future of the Fair as a World Heritage Site.

**MAYA HMEIDAN** is a cultural heritage management specialist and the technical coordinator for the UNESCO project aiming to develop a conservation management plan for the Rachid Karami International Fair. She holds a Master's degree in archaeology from the Lebanese University and another Master's degree in heritage management from Leicester University in the UK. Maya has been working as a heritage consultant with UNESCO's Regional Office in Beirut and the Lebanese Ministry of Culture - Directorate General of Antiquities on several heritage-related projects since 2012, mainly related to the World Heritage sites of Baalbek and Tyre, and the urban architectural heritage of Beirut. Maya co-organized and coordinated several capacity-building workshops and heritage awareness activities among which is the 1st international conference on the identification and need for protection of Lebanon's modern heritage organized by UNESCO in 2018. She is a member of ICOMOS Lebanon.





## **ARCHITECTURAL MODERNISM AND UKRAINIAN VILLAGES: LARGE MODELS FOR SMALL SPACES**

### **OLGA MYKHAYLYSHYN**

During the 1960s and 1980s, villages in various regions of the Ukrainian SSR became architectural sites for experimental design. The goal of developing projects for comprehensive reconstruction of the existing villages of the republic was the implementation of the state policy of transforming them into new type settlements with better landscaping, cultural and household services, and good living conditions. The implementation of the Soviet slogan about the convergence of the city and the countryside led to the application of the modernist model with features of the urban environment. Functional zoning of rural areas, formation of ensembles of public centers became the main urban planning markers of changes and new approaches. At the object level the approach was reflected in the design of multifunctional public buildings and the wide use of typical projects in rural housing construction.

**OLGA MYKHAYLYSHYN**, born in 1968, received a Candidate of Architecture degree in 1999, a Doctor of Architecture degree in 2014. Since 2000, she has been working in the field of history and theory of architecture and restoration of architectural monuments at National University of Water and Environmental Engineering. Her area of research is the urban planning and architecture of Western Ukraine and historical region Volyn (Ukraine) in the 1st half of 20th century in the context of general European architectural processes. She is the author of 3 monographs, about 120 research papers, which are published in Ukraine, Italy, Poland, Slovenia.



## **SOCIAL MEANINGS OF UKRAINIAN MODERNISM ON THE EXAMPLE OF KHARKIV IN THE 1920s-30s**

### **NATALIA KHOROIAN**

The revival of industry and infrastructure after the First World War, the October Revolution of 1917 and the Civil War revitalized the construction business in Ukraine. The idea of "house – the machine for habitation", which spread at that time, outlined the design task: housing should satisfy the basic living needs of thousands of people (to be "mass"); functional solutions of individual elements of housing should be the same ("typical"); the scale characteristics of an average person should be used in the design of housing (the principle of minimal space in housing became the norm).

Kharkiv was successful in developing the ideas of standardization in the creation of new housing estates. The next step was the production of separate pieces of buildings at factories with their subsequent assembly on the construction site.

Today, the standardized averageness inherent in the architecture of this period continues to influence the human nature of Ukrainians, sometimes leveling their creative foundations. The problem is seen in the fact that similar things are happening in housing construction in different countries just now.

**NATALIA KHOROIAN**, architect, PhD, associate professor in Kharkiv State Academy of Design and Arts, head of the Department of Architecture. Teaching experience – 29 years: architectural and urban planning, diploma design (bachelor's and master's degrees); practical classes of architectural composition and graphics. Lectures: History of Architecture and Urban Planning; Fundamentals of Urban Planning; Basics of Design Research; Actual Trends of Architectural and Urban Design; Theory and Methodology of Landscape Design. Field of scientific interests: concept of sustainable development, modern architecture and new concepts in architectural and urban design, history and theory of architecture, history of the formation of architectural schools, architectural propaedeutics.



## **MODERN, SUSTAINABLE AND CIRCULAR**

### **UTA POTTGIESSER**

For more than 30 years DOCOMOMO International has been working to foster the interest in the ideas and heritage of the Modern Movement. The NGO serves as a platform to exchange knowledge related to history, conservation technology, education & training of buildings, sites and neighborhoods. With more than 79 National Working Parties today, DOCOMOMO International is acting locally, regionally and internationally through its six Specialist Committees (ISCs), the DOCOMOMO Journal and the biannual International DOCOMOMO Conferences (IDCs), held since 1990.

Dealing with global challenges and transformations such as climate change, development pressures, political conflicts but also digitalization, DOCOMOMO International has developed manifold and diverse kinds of activities and knowledge. The talk will showcase current projects, publications and cooperation related to the documentation and conservation efforts worldwide with examples from different continents, typologies and scales. It will in particular illustrate how the conservation of modern heritage is a contribution to sustainability and circularity.

**UTA POTTGIESSER** is Professor of Building Construction and Materials at TH OWL and Professor of Heritage & Technology at TU Delft (Faculty of Architecture and the Built Environment) in the Netherlands. Her academic focus is on sustainable building construction, preservation of modern heritage, concerned with the protection, reuse and improvement of the built heritage and environment. A member of the NGO DOCOMOMO International since 2008, she was chair of the International Specialist Committee of Technology (ISC/T) from 2016-2021. In 2022 she became Chair of DOCOMOMO International with 79 national working parties worldwide, now hosted at TU Delft, and is also editor-in-chief of the open-access Docomomo Journal.



## **POSTMODERN DEBATE. THEORY AND PRACTICE OF POSTMODERN ARCHITECTURE IN LITHUANIA**

### **MARTYNAS MANKUS**

Postmodern architecture has appeared in Late soviet Lithuania as an imported phenomenon, not associated with the Soviet system. Formerly, architectural tendencies stemmed from ideological doctrine (socialist realism) or followed socio-economical narratives (socialist modernism as a product of state industrialization). Postmodern architecture in Lithuania, firstly rejected, then named to be 'interesting', and lastly acknowledged, proposed an alternative aesthetical, cultural, social take on the built environment.

The presentation will trace the dynamics of theoretical debate on postmodern architecture in the period of transition from late-soviet to post-soviet condition, and compare it to the buildings of the same time, referring to the following questions: How were postmodern ideas accepted and integrated within the local context? How did postmodernism help the architects to redefine their role and values? Did the architects see it as a deliberate strategy or were following the zeitgeist? Was there a real opposition of values and discourses? Has postmodernism opposed the soviet system, or was appropriated by it?

**MARTYNAS MANKUS** is an architect and researcher who resides in Vilnius. He has obtained a PhD from Vilnius Gediminas Technical University, and currently is Associate Professor at Department of Architecture of Vilnius Academy of Arts. His research interests include modern and postmodern Lithuanian architecture, the theory and practice of preserving modern built heritage.



## **IMPERFECT MODERNISM - PERFECT MONUMENT: THE LITHUANIAN CHURCH IN MARQUETTE PARK, CHICAGO**

### **VAIDAS PETRULIS**

After the Second World War, a considerable number of Lithuanians, particularly the intellectual elite, encountered the weighty decision between enduring deportation to Siberia or pursuing voluntary emigration. After years spent in refugee camps in Germany, in late 1948, this community began emigrating to North America and dispersed across various locations within the United States of America and Canada. Chicago, which already had a considerable number of Lithuanians, emerged as a pivotal magnet for refugees displaced by the war. The majority of these Lithuanians were active Catholics. Not surprisingly, one of the most prominent architectural heritage sites associated with the war refugee generation is the church that Lithuanians built between 1954 and 1957 in Marquette Park, a neighbourhood on the south side of Chicago. According to the architect Jonas Mulokas and the painter Vytautas Kazimieras Jonynas, who designed the church, it was not only a place for worship, but also a symbol of the Lithuanians' fight for independence. The presentation will examine in detail the complicated history of the construction of this church and, most importantly, the public controversy over the choice of the national style. Nevertheless, the social context has changed, this church remains one of the most striking historical testimonies of Lithuanian efforts to actualize Lithuanianness in architecture.

**VAIDAS PETRULIS**, is an architectural historian, senior researcher at Kaunas University of Technology. He authored and co-authored numerous books and articles on the topic of 20th-century heritage, including the monograph "Heritage as a Conflict" (published in Lithuanian, 2019). He is a member of ICOMOS ISC20C (since 2024, a co-opted member of the bureau) and other professional organisations. Since 2022, he has been a member of the Lithuanian National Commission for Cultural Heritage. Research interests: history and theory of the architecture of the 20th century, currently focusing on the heritage of Lithuanian refugee architects in the US and Canada after World War II.



## **IMPERFECT OR UNKNOWN MODERNISM? INTERNATIONAL KHARKIV COMPETITION 1930 SVITLANA SMOLENSKA**

Unlike many other countries, interwar modernism in Ukraine and the USSR was a very short period. It was brutally cut short in its heyday and many advanced concepts were discarded. Perhaps that is why we are not able to appreciate it, since our knowledge about this page of history is still incomplete. The international competition for the project of the Ukrainian State Theatre in Kharkiv is evidence of this. Today, few people have heard of it, although at one time it attracted a record number of participants from all over the world, and, as it turns out, more foreign than domestic. This means that Ukraine was not a periphery of the modernist movement. The competition took place at a turning point for the Soviet avant-garde: 1930-1931, followed by years of persecution. All 144 submitted projects were lost, and construction of the theatre was interrupted. However, the idea of creating a modern multifunctional entertainment building has not lost its relevance to this day. This experience is unique. It is important to collect the lost puzzles of architectural history, since the study of unrealized modernist projects is one of the keys to understanding its ambiguity.

**SVITLANA SMOLENSKA**, Sc. D (Architecture), Prof. of KhSAEU (Ukraine), visiting researcher in TH OWL (Detmold, Germany). She was born and received her architectural education in Kharkiv/UA, defended her PhD thesis in 1993 (Moscow) and received her Sc.D. diploma in 2017 (Lviv, Ukraine). She is an expert of ISC20C, a member of the national ICOMOS (Ukraine) and the Union of Journalists of Ukraine. Her researches was supported by grants from the University of Berlin (2022) and the Volkswagen Foundation (2022-2024). She is the author of exhibitions in Berlin (2022-2024) and more than 90 scientific articles published in architectural professional journals and books in Germany, Italy, Poland, Russia and Ukraine.



## HOW TO BE MODERN AND DON'T IGNORE THE ROOTS: PORTUGAL MODERNIST HERITAGE ANA TOSTÕES

In the post WWII the Portuguese architecture the fundamental principles of the modern movement in functional adequacy and constructive logic are followed with a permanent criticism pursuing the observation of cultural history and geography. Throughout the 1960s, the affirmation of the modern Portuguese architecture was accompanied by a growing internationalization that has today led to the full and unanimous recognition of an architectural production of world reference. In this process, study trips, contacts between architects and organizations, integration in international forums associated with international dissemination, carried out through specialized publications, played a fundamental role and led to the consecration of works and authors. The analysis of this process is carried out over the 10 years that preceded the revolution of April 25, 1974, until the moment when, for the first time, a prestigious international magazine, such as *l'Architecture d'Aujourd'hui*, dedicated a monographic issue to Portugal. This study is based on the evaluation of reference works and the actions of their creators, promoting the debate of ideas, the definition of currents, publication and taking positions, transporting the values of Portuguese architecture to an international framework.

**ANA TOSTÕES**, architectural historian, professor and researcher at IST-UL where she is the leader of the Heritage research line at CiTUA. Visiting professor at the University of Tokyo, University of Navarre, University of Porto and KU Leuven. President of Docomomo International and editor-in-chief of the Docomomo Journal between 2010 and 2021, her 12 years mandate has been marked by the transformation of the organisation into a truly worldwide network and the Docomomo Journal into the international periodical which provides a critical look at the contemporary context focused on the sustainable reuse of the Modern Built Heritage. On this topic she has edited *Key Papers in Modern Architectural Heritage Conservation* (with Liu Kecheng, 2014) and *Modern Heritage. Reuse, Renovation, Restoration* (Birkhäuser, 2022). Involved in architectural criticism and theory she is member of the Committee International of Critics of Architecture (CICA). Addressing the Colonial and Post-Colonial condition, she coordinated a research on the sub-Saharan African architecture whose publication *Modern Architecture in Africa* was awarded the Gulbenkian Prize; she was as well PR of the research "Heal and Care" focused in the relations between architecture, Health and Wellbeing and editor of *Cure & Care, architecture and health* (2020). She received the Prize of X Bienal Ibero-Americana de Arquitectura y Urbanismo and was distinguished Commander of the Order of Infante Dom Henrique.



## THE CONCEPT OF THE “SOVIET MAN” AND ITS EMBODIMENT IN THE MODERNIST ARCHITECTURE OF UKRAINE IN THE 1960s -1980s

SVITLANA LINDA, RENATA PRZEWŁOCKA-SIONEK

In the Soviet Union, modernist architecture found an unexpected political and ideological justification. The focus on mass production, repetition, and economy coincided with the political slogans of social equality and justice declared in the Soviet era. Moreover, it became a kind of embodiment of the political concept of the „Soviet man”, which was systematically developed in the times of Nikita Khrushchev and Leonid Brezhnev in the 1960s and 1980s. Along with the postulates of a „bright future” and that „our goal is communism”, the idea of a „supranational” community of people devoid of national and personal identity was implemented, as expressed in the words of a well-known song at the time: „My address is not a house or a street - my address is the Soviet Union”.

In the modernism of the 1960s and 1980s, this concept found its architectural embodiment: typical urban development with disregard for national, natural and climatic differences, small apartments with minimal amenities. And, of course, monotony, which erased any signs of identity. The laconic, reduced language of modernist architecture was vulgarized and „adapted” to the concept developed in the Soviet Union. So called „khrushchowski” and „brezhnevki” became not only symbols of the Soviet era in the architecture of Ukraine at the time, but also metaphors for sameness and primitiveness.

**RENATA PRZEWŁOCKA SIONEK**, Assoc. Prof. D.Sc. Ph.D. Eng. Arch. in the Department of Architecture and Urban Planning, at the Faculty of Construction and Architecture of the Opole University of Technology, and in the Department of Design and Architectural Fundamentals of the Institute of Architecture and Design of the Lviv Polytechnic. A graduate of the Faculty of Architecture at Lviv Polytechnic, she received her academic degrees at the same faculty: doctorate in 2000 and habilitated doctorate in 2014. Her research activity focuses on the area of cultural heritage issues with a particular focus on architecture and urbanism of the 19th-20th centuries. She has been awarded scholarships from the ÖAD, Kooperation TU Wien-TU Lemberg (Austria) (2003, 2007, 2014) and the International Cultural Centre in Krakow (Poland) (2017), and has participated in numerous teaching and research internships in academic centres abroad.

**SVITLANA LINDA**, architect, lecturer in the Team of the History of Architecture, Revitalization and Conservation of Monuments at the Institute of Architecture and Urban Planning of the Lodz University of Technology. A graduate of Architecture and Urban Planning at the Faculty of Construction, Architecture and Environmental Engineering of the Lodz University of Technology (1994) and Postgraduate Studies in Urban Planning and Spatial Management - Warsaw University of Technology (1999). Ph.D. degree of technical sciences in the field of architecture and urban planning obtained at the Faculty of Construction, Architecture and Environmental Engineering of the Lodz University of Technology. Title of doctoral dissertation: „The specificity of downtown housing development at the turn of the 19th and 20th centuries. Brzeziny and Pabianice and Łódź patterns” (2003). Winner of the 1st Prize of the Marshal of the Łódź Voivodeship in the competition named after prof. Jan Zachwatowicz for the best doctoral thesis thematically related to the Łódź Voivodeship (2004).





## **SHARED AND CONTESTED MODERN ARCHITECTURAL LEGACIES: TURKISH CYPRIOT SCHOOLS IN LARNAKA, CYPRUS (1945-1974)**

### **EMILIA SIANDOU**

The main period of development of modern architecture in Cyprus spans between 1945-1974, a time-frame which covers two important historic periods of the 20th century in the island: (i) the final 15 years of British colonial rule from 1945 to 1960, and (ii) the subsequent Independence period lasting from the establishment of the Republic of Cyprus in 1960, until the island's division in 1974, a consequence of the Turkish military intervention prompted by a Greek Cypriot nationalist coup in July 1974. School buildings constituted one of the most prevailing typologies of new buildings constructed in Cyprus during this period.

This paper focuses on school buildings in the city of Larnaka, Cyprus, specifically those erected by, or for, the Turkish Cypriot community during the post-war British colonial period. Initially utilised by Turkish Cypriots until 1974, these schools experienced a shift in occupancy following the population displacements resulting from the events of 1974. Since then, the Greek Cypriot community has utilised these educational institutions. These schools are linked to processes of colonialism, post-colonialism, independence, nation-building and conflict. They constitute a complex and contested heritage. However, the paper will present findings from my PhD research that render these buildings as shared heritage with potential to promote sustainable development, peace-building and resilience.

**EMILIA SIANDOU**, a Planning Officer in the Republic of Cyprus' Department of Town Planning and Housing, acquired her PhD (2019) from the University of Westminster, London. Holding degrees in Architectural Engineering (NTUA) and Conservation of Monuments and Sites (KU Leuven), she has gained diverse professional experience across Cyprus, Greece, and the UK, with notable roles at the United Nations Development Programme and the Technical Committee on Cultural Heritage. Emilia completed training on modern heritage conservation and heritage value assessment by the Getty Conservation Institute and the University of Oxford, respectively. Her research centres on modern architecture in Cyprus as heritage, and on value-based approaches to heritage.



## **INFRASTRUCTURES OF RUSSIAN OCCUPATION IN UKRAINE: EXAMINING THE “RECONSTRUCTION” OF MARIUPOL**

**DARIA HETMANOVA**

Drawing on existing media reports, this paper critically analyses infrastructure “reconstruction” initiatives in Ukrainian territories occupied by the Russian Federation, with a specific focus on the city of Mariupol. By exploring the infrastructural imaginaries articulated by Russian state actors and Russian-backed occupation authorities, the paper unpacks material and affective investments involved in perpetuating these imaginaries. Focusing on specific practices announced by the Russian Federation in the spring-summer of 2022, such as “patronage” (“shefstvo”) of Russian cities over Ukrainian territories occupied by the RF, the paper aims to locate the ways in which infrastructure “reconstruction” projects, whether in progress or planned, materialise new and old forms of power relations, including colonial ones. By placing the practices of “patronage” within the broader context of Russian (settler) colonialism, the paper demonstrates that the entire “reconstruction” program serves to sustain the Russian colonial project not only in the occupied territories of Ukraine but also within the Russian Federation itself.

**DARIA HETMANOVA** is a Ph.D. student in the School of Communication at Simon Fraser University and a researcher at the Digital Democracies Institute. She earned her MA in Gender Studies from Taras Shevchenko National University of Kyiv. Daria’s primary interests centered around political ecology and critical infrastructure studies. At the Digital Democracies Institute, Daria is involved in the project “Data Subjects of Filtration and Deportation during the Russia-Ukraine War”. Recently, she co-authored a paper with Dr. Svitlana Matviyenko titled “Producing the Subject of Deportation: The Process of Filtration during the Russia-Ukraine War”, which was published in the special issue “Wartime Sociology” of “Sociologica: International Journal for Sociological Debate”.



## **UNVEILING TEL AVIV'S URBAN BRUTALISM: CONSERVATION CHALLENGES AND DILEMMAS**

### **JEREMIE HOFFMANN**

Tel Aviv's architectural landscape underwent a profound transformation during its evolution from a receptive city to the de facto capital of a nascent nation. World War II and waves of immigration spurred unprecedented growth, necessitating a shift from the white, naive modernist architecture to functionalist brutalism. The end of the British Mandate and the establishment of the state in 1948 precipitated urgent demands for housing and civil infrastructure, catalyzing the construction of numerous brutalist government and municipal buildings.

This lecture delves into Tel Aviv's late modern era, exploring the adoption and adaptation of brutalist architecture by a new generation of local architects. While celebrated for its simplicity, affordability, and pragmatic response to societal needs, brutalism evokes ambivalence, symbolizing both the city's heroic founding years and the austerity and struggles of subsequent decades.

Examining the conservation processes today, the lecture navigates the complexities of preserving Tel Aviv's brutalist legacy. It grapples with the tension between nostalgia for the city's early years and disdain for architecture perceived as forceful and devoid of historical context. By unraveling the story of Tel Aviv's founding and the unique characteristics of urban brutalism, this lecture sheds light on the challenges and dilemmas inherent in safeguarding this architectural heritage for future generations.

**JEREMIE HOFFMANN** is an esteemed architect and historian, has led Tel Aviv-Yafo's Conservation Department since 2005, safeguarding the city's architectural heritage. He founded the Lieblinghaus, pioneering research in heritage conservation. Dr. Hoffmann's scholarly works on Modernism, published by Technion IIT, underscore his international influence. Currently, he lectures on history and heritage at Negev School of Architecture. Co-founder of MoNC, he fosters collaboration among Modern cities globally. As a UNESCO World Heritage site manager, he guides cities on inscription. Dr. Hoffmann's commitment extends to MoHoA, advocating for African heritage preservation. His multifaceted contributions redefine global discourse on architectural conservation and heritage stewardship.



## WANDERING AROUND THE CITY OF GDYNIA JUSTYNA BORUCKA

Gdynia, a city of unique architectural allure, captivates architects with its homogeneous design, shaped from an earlier fishing village during the interwar period. Today, Gdynia is a modern port city that, together with Gdansk, the city of amber, and Sopot, a popular seaside resort, forms the Tri-City metropolitan area. In contrast to the historic architectures of nearby Gdansk and Sopot, Gdynia boasts avant-garde modernism from the 1920s and 1930s, notably evident in the "white modernism" ensemble at its center. This architectural legacy, rooted in the development of a new port, is showcased through modernism-themed tourist trails and dedicated symposiums, solidifying modernist architecture's strong presence in public consciousness. Beyond its historical roots, Gdynia's post-war development is a compelling subject for architects. As Rebeca Solnit says: "Cities have always offered anonymity, variety, and conjunction, qualities best basked in by walking... A city always contains more than any inhabitant can know, and a great city always makes the unknown and the possible spurs to the imagination." Guided architectural walks traverse downtown Gdynia and the port, revealing nuanced facets of the city's design. As Gdynia approaches its centennial, it stands as a symbol of a significant architectural trend from the past century, sparking debates among architects. The presentation draws from the Architectural Guide Gdynia by Dom Publisher, offering diverse architectural routes to explore the city within the constraints of its distinctive design and celebrated history.

(Quote: Rebecca Solnit, *Wanderlust: A History of Walking* p. 171)

**JUSTYNA BORUCKA**, Faculty of Architecture Assistant Professor and Vice-Dean for Development and Internationalization at Gdańsk University of Technology, she has been a board member and vice president of the Polish Architects Association (SARP o.Wybrzeże) since 2015. Her educational background includes studying architecture and urban planning in Poland (PL) and Germany (DE), with distinctions such as being a DAAD Scholar at the International Women's University in Kassel, Germany (2000) and a DAAD postgraduate scholar at HAWK, Hildesheim, Germany (1999-2000). Serving as a Visiting Professor and Research Fellow at institutions like Sapienza University Rome (2016), KADK Copenhagen, DK (2018), Luzofona University Lisbon, PT, and Pavia University, IT (2023), she actively contributes to European research programs. Her research interests span architecture theory, sustainable cultural heritage strategies, and urban renewal, emphasizing interdisciplinary relationships. Leading various national and international research projects, she holds roles in editorial committees for international scientific series and journals, and she has organized numerous international conferences on heritage. Collaborating closely with municipalities, cultural, and art institutions, she conducts research and initiatives promoting diverse participation forms, urban regeneration interventions in public spaces, and cultural heritage preservation.



## **BRIDGING PAST AND PRESENT: THE KOSOVO'S NATIONAL LIBRARY IN PRISHTINA**

### **NOL BINAKAJ**

Kosovo's National Library in Prishtina, a testament to architectural fusion and cultural significance, bridges past and present through its unique design by Andrija Mutnjakovic. Mutnjakovic's vision, blending traditional elements with modern materials, embodies Kosovo's rich heritage. Despite initial skepticism, the library is now revered as a pinnacle of late Yugoslav modernism. While its exterior endured the Kosovo War unscathed, recent years have shown signs of wear, prompting a conservation planning effort funded by the Getty Foundation. Through meticulous analysis and consultation, specialists documented the library's history and condition, paving the way for its nomination as a national cultural site. This initiative not only preserves architectural heritage but also serves as a model for modern conservation practices. Accompanied by workshops and exhibitions, the project raises awareness of 20th-century architecture's importance. The Conservation Plan, the project's cornerstone, outlines strategies for future interventions and underscores the library's cultural significance.

**NOL BINAKAJ**, deputy head at CHwB Kosovo, oversees Adaptive Reuse programs since 2005. Leading conservation projects, he co-founded Kosovo Architecture Foundation (KAF) and received the Getty Foundation's "Keeping it Modern" grant. With an Architecture Engineering degree from the University of Prishtina, he trained in Historic Buildings Management at Lund University. Binakaj, a 2016 Kosovo nominator for the Aga Khan Architectural Award, earned the Hubert H. Humphrey/Fulbright fellowship in 2017 at MIT. In 2023 participated at the first International Course on the Conservation of Modern Heritage, organized by the Getty Conservation Institute, Los Angeles, USA. He's a member of ICOMOS and Do.Co.Mo.Mo.



## URBAN RESILIENCE OF LARGE-SCALE MODERNIST HOUSING IN UKRAINE. RE-THINKING SPATIALITY

### NADIIA ANTONENKO

Large housing estates (LHE) in Ukraine could become a spatial reflection of ideas about the future way of life in the USSR. In parallel with utilitarian tasks, urban planners were faced with the task of depicting: how will people live in cities under developed communism, ensuring a fair distribution of benefits among themselves? Financial, technological and managerial restrictions have brought about changes, however, an attempt to reflect this utopian equality is clearly visible in the spatial structures. The artificial imitation of a fair social security system ended with the collapse of the USSR. Residents of each LHE found themselves in the spatial conditions that were created for them and were forced to adapt the urban space to their current needs. Thus, despite the morphologically ideologized space, each of the LHE went through its own transformations, acquiring functions, forms, spaces, meanings, and increasing resistance to current threats.

Russia's full-scale invasion of Ukraine has given new impetus to rethinking the resilience of LHE. The report examines examples of several micro districts of Kharkov, Odessa and Kyiv, identifies the main factors of their adaptability and transformability, and also illustrates approaches to changing the spatiality of LHE for their resilience in the future.

**NADIIA ANTONENKO**, Ph.D., Senior Lecturer, Department of Information Technologies in Architecture, Kyiv National University of Construction and Architecture, Guest Researcher, Fachbereich Raum- und Umweltplanung, Rheinland-Pfälzische Technische Universität Kaiserslautern-Landau (RPTU). Born in Kharkiv, Ukraine in 1987. Graduated from the Faculty of Architecture of the Kharkiv Technical State University of Civil Engineering and Architecture, bachelor's degree (2009), master's degree (specialist) (2010). Defended the Ph.D. thesis of architecture degree in Kharkiv National University of Civil Engineering and Architecture (2019). Architect at the design office Kharkivstroynproekt (2007 – 2009). Designer and promoter of exhibitions at the Kharkiv Regional Organizational and Methodological Center of Culture and Arts (2011 – 2014). Professor Assistant of the Department of Fundamentals of Architecture, Kharkiv National University of Civil Engineering and Architecture (2015 – 2016). Senior Lecturer of the Department of Information Technologies in Architecture, Kyiv National University of Construction and Architecture (2020 – present).



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