

3RD HERITAGE FORUM OF CENTRAL EUROPE **THE CITY**

Organised by



MIĘDZYNARODOWE
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3RD HERITAGE FORUM OF CENTRAL EUROPE THE CITY

September 16-18, 2015

Krakow

INTRODUCTION

Prof. Dr. Jacek Purchla
Director of the International Cultural Centre

Cities as mirrors of civilisation are products of many centuries of stratification which result from a commixture of cultures, ideas and values. Historic cities, in which the past determines contemporary development, are a special part of our heritage. It is no coincidence that historic cities make up nearly half of the UNESCO World Heritage List. However, the city is not only an idea and a form, but also a function and a process.

The city is above all a living organism. The measure of cities' development is the speed and complexity of the changes which they undergo. Contemporary urbanisation processes are characterised by some unprecedented dynamics and scale of growth. According to the forecast of the World Bank, the number of new city dwellers will have increased by two billion by 2030. Therefore, if today 80% of urban populations is typically made up of newcomers, then the only thing integrating city-dwellers is a given place and not people! This fact provides a special challenge for heritage accumulated in a city space, as well as poses questions about the present problems concerning its protection. In addition, cultural heritage is a category with its own dynamics. The term cultural heritage reflects both the attitude of a given society to the

world of values and a process of their re-interpretation. Therefore, Kevin Lynch, a classic of modern "urbanology," rightly stressed that cities consisted not only of their form and the functions which they fulfilled, but also of the ideas and values that people attach to them.

In Central Europe cultural heritage has never been a given; it requires constant choice. There is no doubt that the flagship representatives of the civilisational legacy of Central Europe and the essence of its identity can be found in its metropolises, such as Prague, Budapest, Krakow, or Bratislava. Understanding these cities, as well as a broader historical perspective on the changeable functions which they have played in relation to the European settlement network and its meandering meaning provides the key to understanding the essence of *Europa Minor*.

Importantly, the 20th century meant not only a triumph of nationalisms, and later of totalitarian regimes; it brought the Holocaust and expulsions, but also the end of the dream of *Europa Minor*. This was because in the post-Yalta, bipolar Europe, divided in 1945 into the East and the West, there was no room for the centre. As Karl Schlögel has rightly observed, "removal of the middle re-positioned erstwhile metropolises

to the peripheries.”¹ However, the Sovietisation of Budapest, Prague, Krakow, Lviv, and other Central European cities strongly clashed with the tradition of these cities as places with a special potential for freedom and a specific way of building communities. Communism negated the tradition of Central Europe and its civilisational legacy. There was also no room in it for a city self-government and civil society. In this sense, communism was a civilisational shock which the nations of Central Europe rejected. It was no accident that Budapest in 1956 and Prague in 1968 became symbols of a struggle for identity. The myth of Central Europe triumphed especially in the 1970s and 1980s – at that time it meant a clear distinction between the Soviet reality and European values. Intellectuals on both sides of the Iron Curtain – such as György Konrád, Milan Kundera, Václav Havel, Czesław Miłosz, and Erhard Busek – employed the Hungarian, Czech or Polish cultural distinctiveness to manifest fundamental differences between the Soviet reality and traditional European values.

1 K. Schlögel, *Środek leży na wschodzie. Europa w stadium przejściowym*. Trans. into Polish A. Kopański. Warszawa 2005, p. 21. (Translation into English from the Polish version. The book was originally published in 1986, Polish translation followed the German version: Die Mitte liegt ostwärts: Europa im Übergang, München 2002).

It was then that Central Europe became a choice, an ideological matter, but also a community of experiences. A crucial element to understanding its specific identity was a set of metropolises located on both sides of the Iron Curtain and separated from one another by many borders: Vienna, Budapest, Prague, Bratislava, Trieste, Krakow, and Graz... Karl Schlögel aptly commented on this divided unity by writing, “and yet our borders manifest themselves in something completely different: in what railway stations from Trieste to Krakow have in common, an almost identical décor and, of course, the light colour of ochre. We change location, but we are still in the same place; we cross borders, but the conductor remains the same.”²

This singular experience of a Central European metropolis corroborates the view expressed by Italo Calvino: “The city [...] does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.”³

2 Ibidem, p. 40.

3 I. Calvino, *Invisible Cities*. Trans. William Weaver, San Diego, New York, London, Harcourt Inc. 1974, p.11.

1989, a breakthrough year for Central Europe, allowed us to re-read the varied meanings of the city: as a process, as a function, as an idea, as a form, and as a mirror of civilisation. Today we can speak not only of a fast change of the growth model and its mechanism, but also of the way Budapest, Prague, Krakow, Košice and other Central European cities after 1989 have used the historic moment as an opportunity for a significant change promoting development. No one can deny that this change has been successful, indeed. Importantly, this success is a convergence and a combination of wide-ranging phenomena, which create a completely new reality across Central Europe. What we are also witnessing is an increasing impetus of urbanisation processes and a fast change not only of the idea of the city but also of the rules of playing the city. It must also be added that changes in the cityscape are inevitable, but they do not always have to be a function of urbanistic transformations. They always are, however, a reflection and a barometer of social change, as well as of the condition of the state in which they take place. A fundamental issue and, at the same time, a controversy in city management today is the conflict between form and function.

As Emil Brix has noted, “space is being re-discovered in its dynamic social role. Cities are being interpreted as texts, some of which, for instance in the 20th century in Eastern Europe, belonged to as many as six different political regimes and territories. Streets and squares – if only owing to frequent changes of their names – are understood as dynamic spatial structures, as well as public spaces: museums, monuments, churches. Regional discussions on identity (employing such terms as Central Europe, the Danube Region, the Balkans, New Europe) are subject to this dynamics, according to which changes in function and meaning are possible at any moment.”⁴ And this is due to the fact, which is worth repeating, that in Central Europe cultural identity has never been a given, but rather requires constant choice.

4 E. Brix, *Z powrotem w Europie Środkowej. Eseje i szkice*, Kraków 2012, pp.195-196. (Translation into English from the Polish version.)

THE HERITAGE FORUM OF CENTRAL EUROPE

The Forum is organised under the auspices of the V4 Cultural Heritage Experts' Working Group, comprising:

Ms Zuzana Jandlová, Ministry of Culture of the Czech Republic, Prague

Dr. Tamás Fejérdy, expert of the Gyula Forster National Centre for Cultural Heritage Management, Budapest

Barbara Fogarasi, Gyula Forster National Centre for Cultural Heritage Management

Dr. Katarína Kosová, Monuments Board of the Slovak Republic, Bratislava

Ms Lubica Pinčíková, Monuments Board of the Slovak Republic, Bratislava

Prof. Dr. Jacek Purchla, International Cultural Centre, Krakow

Dr. Jiří Vajčner, Ministry of Culture of the Czech Republic, Prague

Ms Agata Wąsowska-Pawlik, International Cultural Centre, Krakow

The Heritage Forum of Central Europe is an international biennial conference where specialists from Central Europe, as well as researchers and experts on the region from all over the world, discuss the issues of cultural heritage. The Krakow conference is the voice of Central Europe on the philosophy, management, protection, economics, and politics of cultural heritage. The 1st Heritage Forum was held in 2011, and the second one, with its leading theme *The Limits of Heritage* was held in 2013.

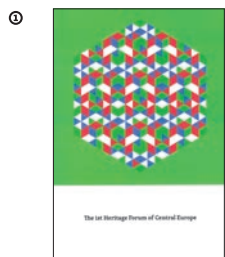
The main motive of the 3rd Forum in 2015 is *The City*. As Jane Jacobs has said, cities are a complex problem of interacting factors that are inter-related into an organic whole; at the same time they generate problems of climate change, crime, and inequality, and, on the other hand, originate creative solutions as well as hopes and dreams for many. Analysing the city brings together researchers and practitioners from various disciplines: urban planners, economists, sociologists, social psychologists, anthropologists, historians, and art historians, as well as managers.

Professors Jacek Purchla and Christer Gustafsson will give an introduction to the conference theme in their keynote lectures. The following discus-

sions will be held in seven thematic sessions: *Cities and their narratives*, *Heritage in conflict*, *Who is the city for?*, *Historic Urban Landscape*, *Creative heritage cities*, *Cityspace*, and *Revitalisation practices in heritage cities*. Parallel sessions will be intermingled with plenary discussions devoted to the burning issues of cities and heritage: *Central European city – transformation and globalization*, *Cultural heritage counts for cities*, *Heritage cities, and cooperation in the V4 region* and *Cities: Re-fashioning needed! On revitalisation in cities*. During the three days of discussions, over 80 participants representing 16 countries will hold speeches.

The Heritage Forum is organized under the auspices of the V4 Cultural Heritage Experts' Working Group, comprising: Ministry of Culture of the Czech Republic, Prague; Gyula Forster National Centre for Cultural Heritage Management, Budapest; International Cultural Centre, Krakow; Monuments Board of the Slovak Republic, Bratislava.

The Forum will result in a reviewed book with articles based on the presented papers. Publication is planned for 2017.



● **The 1st Heritage Forum of Central Europe**

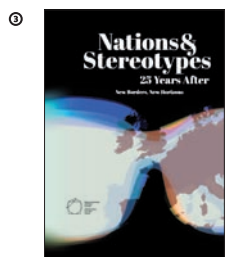
Based on a mandate of the ministers of culture of the Visegrad Group, the International Cultural Centre is the coordinator of the team for cultural heritage. The Forum is the ICC's initiative, created not only in order to enrich dialogue between neighbours on their common heritage but also to become an important contribution of Central Europe to the global debate on heritage protection in the conditions of rapid change. The 1st Forum of Central Europe was held in 2011. This edition provided an opportunity to sum up the 20 years of transition in the culture and heritage of the region and to pinpoint common problems and new challenges in this field.



● **The Limits of Heritage**

The second decade of the 21st century is a time for thinking not only about the system of heritage protection itself but also on its significance and philosophy: What is to be protected? How should relations between the present and the past be built? In the context of international and local lists of properties, sites, and forms of cultural heritage, where does this heritage end and when does the present become heritage? The theme of "the limits of heritage" draws our attention to the indefinable and complex relationship between the past and the future. And rightly so, because what cultural heritage in fact means is using the past in order to achieve a contemporary aim. The growing importance of cultural heritage also stems from that belief. The focal point of deliberations held in the volume is Central Europe, whose experience and cultural dilemmas are both unique and universal.

BOOKS



Consequently, they illustrate perfectly the on-going contemporary debate carried out not only in Europe but also all over the world. In this debate, our voice must be present and heard!

The volume contains over 40 articles from both Central Europe and outside the region. The strong interest in the idea behind the Forum among scholars from all over the world and the range of perspectives (also in geographic terms) represented by the authors of the texts is the best confirmation that the Central European Heritage Forum is an important platform for dialogue and a response to the need for enhanced studies into the region's heritage.

● **Nations and Stereotypes 25 Years After: New Borders, New Horizons**

The book is a continuation of the celebrated monograph *Stereotypes and Nations*, in which representatives of different and often new countries discussed both mutual and self-perceptions immediately after the fall of the Iron Curtain. An awareness of the changes which have taken place in Poland, Central Europe, as well as in other regions of the world in the last quarter of a century, inspired the volume's authors to enquire whether our own views regarding ourselves and others have been modified. Thus, it was asked whether recent geopolitical changes, together with the processes of globalisation and migration, as well as the currently re-emerging nationalist and xenophobic attitudes have affected national and ethnic auto- and heterostereotypes over the last twenty-five years. An international group of researchers

were invited to contribute to this volume and address these questions. Their answers do not express steadfast opinions but are rather an invitation to a critical and multifaceted investigation of contemporary forms of stereotypical thinking.

● **Gregory Ashworth**

Planowanie dziedzictwa [Heritage planning]

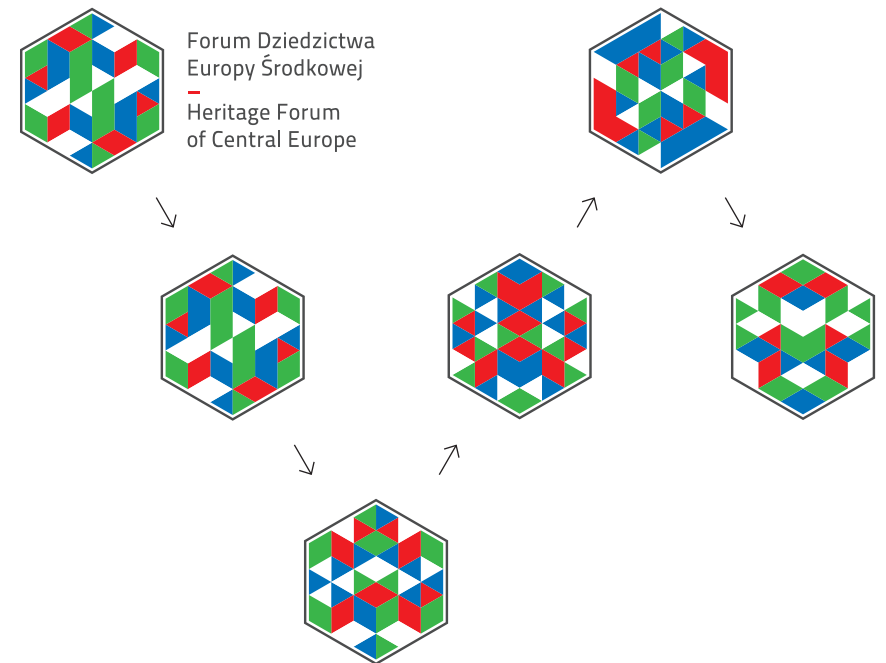
The fourth volume in the Heritology series is a collection of the texts of Gregory Ashworth. The essence of heritage is to use the past for contemporary purposes, also political and social. Moreover, it is translated indirectly and directly into economic development in specific locations. Nevertheless, despite numerous attempts no single universal model guaranteeing the success of such activity has been worked out. Furthermore, no windfall gains can be expected from such actions, as the profits are always accompanied by costs that must be incurred. Yet one should draw conclusions from practice; conclusions that stem from careful management and not from automatic imitation.

Gregory Ashworth is one of the most notable scholars dealing with heritage from the point of view of economics and management. The texts gathered in the book follow two main courses of discussion: searching for paradigms, concepts, and definitions of heritage and heritology, and attempts at answering the question of how to manage heritage to achieve the goals set.

Visit our online bookshop at www.mck.krakow.pl/bookshop

THE LOGO OF THE HERITAGE FORUM OF CENTRAL EUROPE

The logo of the Forum is a regular hexagon filled with a mosaic built of primary colours. Their arrangement shifts kaleidoscopically, as can be noticed in various materials accompanying the conference. This inner diversity, with a constant basic shape, symbolises the nature of cultural heritage – its mutability, dynamics, and richness.



THE INTERNATIONAL CULTURAL CENTRE

The activity of the International Cultural Centre focuses on a multidimensional approach to cultural heritage. Our interests include: the cumulative legacy of the European civilization, Central Europe's multiculturalism, memory and identity, dialogue between cultures and societies, preservation of historic sites and artefacts, cultural policies, the phenomenon of a historical city, and also the origins and development of modern art.

The ICC inaugurated its activity in 1991, during the Conference on Security and Cooperation in Europe Symposium (CSCE) held in Krakow, when representatives of the countries of the East and the West discussed the matters of culture and heritage for the first time since the fall of the Iron Curtain. The ICC was the first new-generation institution of culture formed in Poland on the initiative of the first non-communist government, headed by Tadeusz Mazowiecki, and Krakow was selected as its base. The choice was not accidental, as Krakow has been both a laboratory of thought about heritage and an

important European metropolis for two centuries. Ever since its foundation, the ICC has been located in the historic Ravens House ("Pod Kruki") on the Main Market Square, a building dating back to the Middle Ages. This focal location in both Krakow and Central Europe facilitates the ongoing implementation of our mission to support the cultural integration of Europe and preserve its cultural heritage. The ICC is active in two spheres: its messages targeting the local public and tourists, who are the main audience of our exhibitions and educational programmes, but mainly specialized institutions, researchers, experts, and politicians who create strategies for culture and heritage on the international forum. Through its active membership in a number of cultural networks, organizations, and associations, the ICC is a Polish voice in the international debate on the problems of cultural heritage, and at the same time prepares the local public for, and involves them in, this debate. The ICC works to accomplish its mission in Krakow and for Krakow, but also across the borders, for Poland and Central Europe.

SEE NEW EXHIBITIONS AT THE INTERNATIONAL CULTURAL CENTRE

27.06–20.09.2015
MAKOM. Dani Karavan.
The Essence of Place

→ Exhibition presented
in the ICC Gallery (1st floor)

Admission is free with the conference badge
on 16–20.09.2015

In Hebrew Makom means “place”; in Biblical tradition it is also the name of God and Nature as a whole. Dani Karavan redefines landscape in such a way that “spatial sculpture” becomes a place, something more than just an object that can be observed. With his action, the artist reveals its essence. Concrete, stone, steel, water, sand, and plants – those are the materials used for his works.

Dani Karavan is a globally celebrated Israeli artist, a pioneer of site-specific projects. The exhibition at the ICC Gallery is the first presentation of his work in Poland.

16.09–18.10.2015
Agnieszka Łakoma
Selfmade City

→ Exhibition presented in the Gothic Cellars
Admission is free

In her exhibition Agnieszka Łakoma focuses on architectonic forms – both from the eponymous

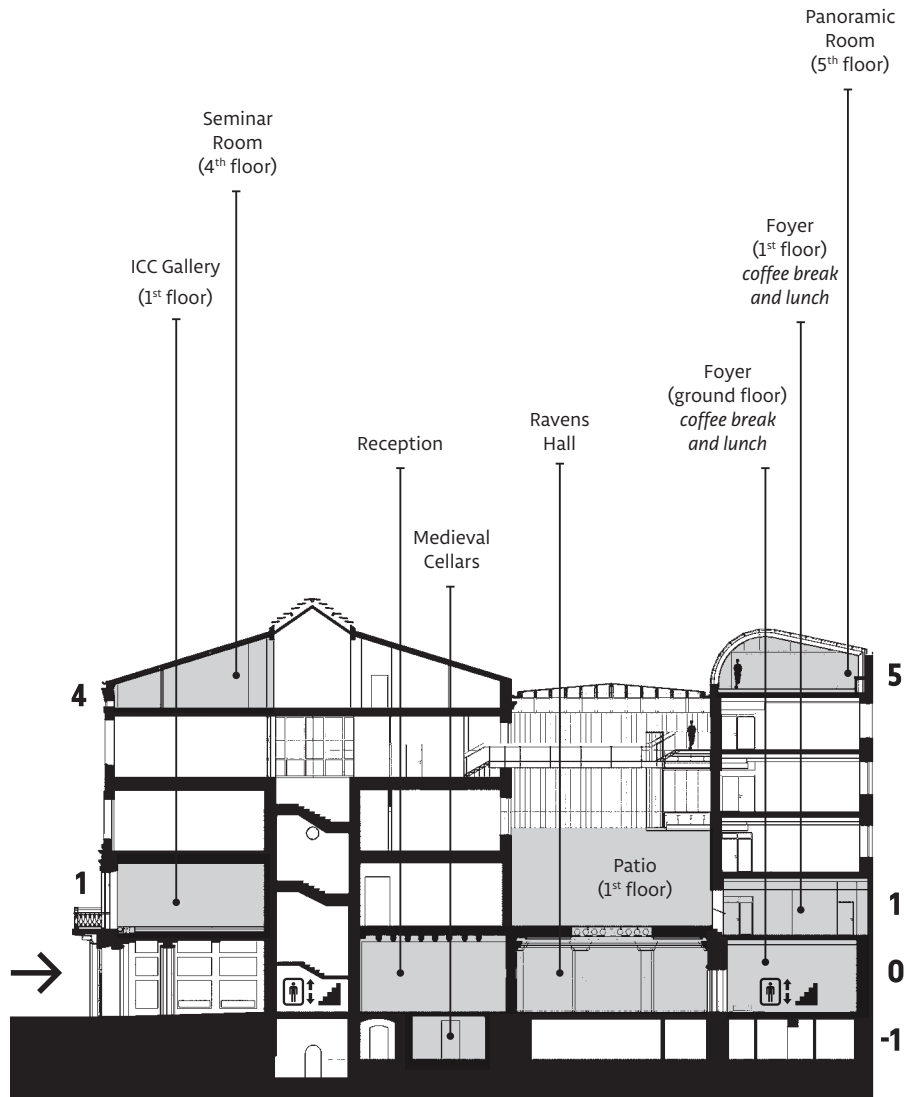
17.09–18.10.2015
Joanna Janowska-Augustyn
Tabula rasa. Prints, drawings. Grand Prix MTG – Kraków 2012

→ Exhibition presented in Patio
(1st floor, entrance from the Annexe building)
Admission is free

Joanna Janowska-Augustyn, a graduate of the Faculty of Graphic Arts at the Academy of Fine Arts in Krakow, graphic designer and philosopher, a winner of numerous awards for her work, including the Grand Prix at the International Print Triennial – Krakow 2012.

The prints and drawings on display are characterised by sparsity of form with simultaneous depth of expression. The artist addresses difficult subjects: death, passing, the inevitability of the path that all creatures must take – from the moment of the beginning of life to the end of existence, as well as solitude that this path entails.

series and those of lightbox objects from the *Moving City* series. The artist provokes the viewer to see the city as an artistic form. Her interest in optical effects inspired graphic works which emerge from the surface into the space of the imagination. Rhythmical, shaded elements create op-art-like impressions of solids which move and change their position.



PROGRAMME

SEPTEMBER 16 (WEDNESDAY)

15:00-17:00 Registration

17:00 OFFICIAL OPENING OF THE 3RD HERITAGE FORUM OF CENTRAL EUROPE

Piotr Żuchowski (Secretary of State, Ministry of Culture and National Heritage of the Republic of Poland, General Conservator of Monuments)

17:30 KEYNOTE LECTURES

● *Central European city and its identity* – Jacek Purchla (International Cultural Centre, Poland)

● *Conservation 3.0 – integrated conservation in the age of smart specialization strategies* – Christer Gustafsson (University of Uppsala, Sweden)

simultaneous translation EN/PL

19:00 Cocktail → Patio, 1st floor

SEPTEMBER 17 (THURSDAY)

8:00-9:00 Registration

9:00-11:00 ● *Central European city – transformation and globalisation*
→ Ravens Hall, ground floor

Panelists: Karel Bartak (Czech Republic), Melinda Benkő (Hungary), Rafał Dutkiewicz (Poland), Slávo Krekovič (Slovakia), chaired by Jacek Purchla (Poland)

11:00-11:30 Coffee break → Foyer on the ground and 1st floor

11:30-14:00 PARALLEL SESSIONS

CITIES AND THEIR NARRATIVES – IDENTITY

→ Ravens Hall, ground floor

Chaired by Sergiu Nistor

keynote paper: *Central European Cities and their stories of shared memories* – Sergiu Nistor (Romania)

Politics of heritage: layers of city, layers of history – Aleksandra Janus (Poland)

Historical heritage and the process of creating the “tale of the city” – Anna Karwińska (Poland)

HERITAGE IN CONFLICT

→ Panoramic Room, 5th floor

Chaired by Miloš Dudáš

keynote paper: *Historic site – a brittle space for contemporary use and life* – Miloš Dudáš (Slovakia)

Heritage cities – burden or potential for development – Mathias Ellger (Germany)

Urban transformations: Industrial heritage sites and urban planning – Heike Oevermann (Germany)

WHO IS THE CITY FOR?

→ Seminar Room, 4th floor

Chaired by Petr Šimon

keynote paper: *ECOC as a river flow transforming the city* – Petr Šimon (Czech Republic)

Taking over the city? Urban movements in Poznań – Hanna Grzeszczuk-Brendel (Poland)

Community matters. On the ways cities in Slovakia use intangible cultural heritage – Juraj Hamar, Ľubica Volanská (Slovakia)

HISTORIC URBAN LANDSCAPE

→ Medieval Cellars

Chaired by Gábor Sonkoly

keynote paper: *A critical analysis of the concept of historical urban landscape* – Gábor Sonkoly (Hungary)

Reconstruction of urban gaps in historic centres destroyed by warfare. Practices from Poland – Aisha Darwish (Italy/Syria), Daniela Esposito (Italy)

New architecture according to the principles of historic urban landscape – Ádám Arnóth (Hungary)

Reshaped and new narratives in/of old European cities – Krzysztof Kowalski (Poland)

In search of a common European identity: Croatian heritage cities and their narratives – Nataša Urošević (Croatia)

Wilanów – heritage and ... development? – Piotr Szpanowski (Poland)

Decommunisation or decolonisation? Clash of symbols and narratives in Ukraine's capital – Mykola Riabchuk (Ukraine)

Grassroots activism and memory practices in a Slovak city – Alexandra Bitušíková (Slovakia)

Living in a nutshell cultural public space. In search of cultural and heritage practices and policies of small town communities in the southern Wielkopolska Region of Poland – Marcin Poprawski (Poland)

Soundscape of the city as its heritage – Jadwiga Zimpel (Poland)

The Historic Urban Landscape approach in use – post-2011 public statues on the territory of World Heritage sites in Budapest – Melinda Harlov (Hungary)

Concluding discussion

14:00-15:00 Lunch → Foyer on the ground and 1st floor / Patio

15:00-17:00 PARALLEL SESSIONS

CITIES AND THEIR NARRATIVES – IDENTITY

→ Ravens Hall, ground floor

Chaired by Sergiu Nistor

The Ohrenstein House and the cultural landscape of Krakow and Kazimierz – Wojciech Szymański (Poland)

Post communist heritage narratives in Bucharest and Berlin – Laura Demeter (Italy)

Places and time in urban narratives: a case of Kaunas City – Rasa Račiūnaitė-Paužuolienė (Lithuania)

Visual symbols of new identity in the Ukrainian urban environment during the interwar period – Svitlana Linda, Olga Mykhaylyshyn (Ukraine)

Concluding discussion

HERITAGE IN CONFLICT

→ Panoramic Room, 5th floor

Chaired by Miloš Dudáš

A contested past – on the disappearance of the oriental city on the Balkan Peninsula – Tobias Strahl (Germany/ Nigeria)

The narrative and tourist behaviour in the difficult heritage site – Magdalena Banaszkiwicz, Anna Duda (Poland)

Wschowa as an example of unclearly defined heritage – Beata Turek (Poland)

Concluding discussion

WHO IS THE CITY FOR?

→ Seminar Room, 4th floor

Chaired by Petr Šimon

Playing the heritage game: modern burghers at the heritage crossroads. Results of a nation-wide qualitative survey on heritage perspective in Poland – Anna Koziół (Poland)

Skopje. City as a monument – Anna Kurpiel (Poland)

The Muslim Question in a Polish City: A Case Study on Rajkowska's "Minaret" (2009-2011) – Elçin Maraşlı (Poland)

Concluding discussion

18:00 Dinner → Pauza In Garden, Rajska Street 12 (entrance from Szujskiego Street) *see map on p. 28*

SEPTEMBER 18 (FRIDAY)

9:30-11:30 PARALLEL SESSIONS

CITIES AND THEIR NARRATIVES - UTOPIA

→ Ravens Hall, ground floor

Chaired by Łukasz Galusek

keynote paper: *Cities live through stories* – Łukasz Galusek (Poland)

Mythological narratives of Banská Stiaavnica (Selmecebánya, Schemnitz) – Csaba Kiss (Hungary/Poland)

Chernivtsi – the utopia of borderland – Iwona Boruszkowska, Urszula Pieczek (Poland)

The city of paper, the city of nowhere? In search of the modern triestine identity – Natalia Chwaja (Poland)

Minsk's text: between utopia and De Chirico's art – Heloisa Rojas Gomez (Italy)

CREATIVE HERITAGE CITIES

→ Panoramic Room, 5th floor

Chaired by Joanna Sanetra-Szeliga

keynote paper: *Challenges of creative heritage cities* – Joanna Sanetra-Szeliga (Poland)

Is urban heritage important to artists? – Monika Murzyn-Kupisz, Jarosław Działek (Poland)

Inductive and deductive components of cultural heritage as creative potential for an integrated development of places – Daniela Tomšič (Slovenia)

Places of culture – elements of resurgent Polish cities – Andrzej Majer (Poland)

Zamek Cieszyn – designing possibilities – Lubomira Trojan (Poland)

CITYSPACE

→ Medieval Cellars

Chaired by Michał Wiśniewski

keynote paper: *Krakow and transformation of the Polish cityscape during the 20th century* – Michał Wiśniewski (Poland)

Space as the key factor in understanding heritage cities – Zofia Bednarowska (Poland)

Cities and urban landscapes: typological aspects of their mutual narratives – Eva Lovra (Serbia/Hungary)

The archetypes of landscape and cities – Pratyush Shankar (Germany/India)

Risk mapping in the World Heritage city of Budapest: methodology and potential impacts – Miklós Okrutay (Hungary)

REVITALISATION PRACTICES IN HERITAGE CITIES

→ Seminar Room, 4th floor

Chaired by Kristína Markušová

keynote paper: *Which heritage city needs revitalisation?* – Kristína Markušová (Slovakia)

First military, then green, now what? Comparative analysis of the transformation of green zones marking former city fortifications in Poland and the Netherlands – Beata Labuhn (Switzerland/The Netherlands)

New life for an old town? Revitalisation of historic centres. Case studies on towns of the Silesia region in Poland – Monika Adamska (Poland)

Historical centres of small Belarusian towns during the "Dažynki" harvest festival: revitalization under post-soviet identity – Stsiapan Stureika (Belarus)

Non-places in the centre of the historic Main Town in Gdańsk? – design thinking as a method of solving problems in cities – Joanna Szechlicka (Poland)

11:30-12:00 **Coffee break** → Foyer on the ground and 1st floor

12:00-14:00 PARALLEL SESSIONS

CITIES AND THEIR NARRATIVES - MEMORY

→ Ravens Hall, ground floor

Chaired by Żanna Komar

keynote paper: *Representations of memory. East-Central European experience in the 20th century* – Żanna Komar (Poland)

CREATIVE HERITAGE CITIES

→ Panoramic Room, 5th floor

Chaired by Joanna Sanetra-Szeliga

Art as an interaction between urban space and city residents. Creative transformation of Krakow districts: Kazimierz, Podgórze, and Nowa Huta – Ewa Popiel-Rzucidło (Poland)

CITYSPACE

→ Medieval Cellars

Chaired by Michał Wiśniewski

Ebenezer Howard's conception of the Garden-City from the perspective of sustainable development. Theory and the present day – Helena Postawka (Poland)

REVITALISATION PRACTICES IN HERITAGE CITIES

→ Seminar Room, 4th floor

Chaired by Katarzyna Jagodzińska

keynote paper: *Museums in converted historic buildings and the struggle for social change* – Katarzyna Jagodzińska (Poland)

Forgotten heritage or just abandoned buildings? – Małgorzata Nieszczerzewska (Poland)

Łódź as a creative city: cultural industries and the process of urban revival – Julia Sowińska-Heim (Poland)

The role of tourism in the conservation and use of the historic urban landscape in small towns in northern Poland – Łukasz Musiaka (Poland)

Metamorphoses of Katowice – Aneta Borowik (Poland)

Heritage as a burden. Krakovian culture of memory in contemporary art, literature, and spatial practices – Izabela Suchojad (Poland)

Ljubljana – My City! – Andreja Rihter (Slovenia)

Deregulation or hyper-regulation in the plan of the cultural park of Krakow – Bogusław Podhalański (Poland)

Architectural adaptability of revitalized post-industrial and post-military areas and buildings of Poznań – Bogusz Modrzewski (Poland)

Narration in the process of Wrocław's urban space transformation – Justyna Rubaszek (Poland)

Socialist heritage and the rise of actual creative class – Jacek Gądecki (Poland)

Gardens and parks in the urban and landscape development of cities of Central and Eastern Europe, in the 18th and 19th centuries, the example of Lviv and Lublin – Renata Chyżewska (Poland)

Integrating values in the revitalisation of cultural heritage: the Nivegy-valley Parish House Pilot Project – Barbara Fogarasi (Hungary)

Concluding discussion

Concluding discussion

Concluding discussion

Concluding discussion

14:00-15:00 Lunch → Foyer on the ground and 1st floor / Patio

15:00-16:30 ● *Cultural heritage counts for cities* – plenary session based on *Cultural Heritage Counts for Europe* report
→ Ravens Hall, ground floor

Presentation by Katarzyna Jagodzińska and Joanna Sanetra-Szeliga (Poland). Discussion with Edwin Bendyk (Poland) and Kate Pugh (United Kingdom), chaired by Jacek Purchla (Poland)

16:30-17:30 ● *Heritage cities and cooperation in the V4 region* – concluding debate
→ Ravens Hall, ground floor

with Barbara Fogarasi (Hungary), Petr Janyška (Czech Republic), Kristína Markušová (Slovakia), chaired by Jacek Purchla (Poland)

17:30-18:00 Coffee break → Foyer on the ground and 1st floor

18:00-19:30 ● *Cities: Re-fashioning needed! On revitalisation in cities*
→ Ravens Hall, ground floor simultaneous translation EN/PL

Panelists: Marek Adamov (Slovakia), Tamás Fejérdy (Hungary), Jarosław Ogrodowski (Poland), Petr Šimon (Czech Republic), chaired by Agata Wąsowska-Pawlik (Poland)

SEPTEMBER 19 (SATURDAY)

10:00-14:00 Communist heritage – sightseeing of Nowa Huta
(for registered participants)

KEYNOTE LECTURES



JACEK PURCHLA

INTERNATIONAL CULTURAL CENTRE, KRAKOW

POLAND

Jacek Purchla was born in Krakow in 1954. He graduated in economics and art history. He is a full professor of humanities and a member of the Polish Academy of Arts and Sciences. He is also head of the Department of Economic and Social History and the UNESCO Chair for Heritage and Urban Studies at the Cracow University of Economics, as well as head of the Centre of European Heritage, Institute of European Studies at the Jagiellonian University.

His research areas are urban development, social history, and art history of the 19th and 20th centuries, as well as theory and protection of cultural heritage. He is the author of over 400 academic works, including a number of books. From 1990 to 1991, he was the deputy mayor of Krakow. He is the founder and director of the International Cultural Centre in Krakow since its inception in 1991. He is a member of many organizations and associations, including the Europa Nostra Council in The Hague and the Art Studies Committee at the Polish Academy of Sciences, an expert of the European Heritage Label, a member of the Advisory Council of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures. Since 2000, he has chaired the Monument Preservation Council at the Ministry of Culture and National Heritage. In 2015 he was nominated president of the Polish National Commission for UNESCO.

Publications:

- 1. Jacek Purchla, *Jak powstał nowoczesny Kraków* [How modern Krakow originated], Wydawnictwo Literackie, Kraków 1979 (2nd ed. 1990).
- 2. Jacek Purchla, *Matecznik Polski. Pozaekonomiczne czynniki rozwoju Krakowa w okresie autonomii galicyjskiej* [The cradle of Poland. Non-economic factors of Krakow's development in the period of Galician autonomy], Znak, Kraków 1990 (2nd ed. 1992).
- 3. Jacek Purchla, *Krakau unter österreichischer Herrschaft 1846-1918. Faktoren seiner Entwicklung*, Böhlau, Vienna/Cologne/Weimar 1993.
- 4. Jacek Purchla, *Cracow in the European Core*, International Cultural Centre, Kraków 2000 (2nd ed. 2008).
- 5. Jacek Purchla, *Heritage and Transformation*, Kraków 2005.

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Jacek Purchla

CENTRAL EUROPEAN CITY AND ITS IDENTITY

In spite of its economic backwardness, Central Europe at the turn of the 20th century was a hothouse of creativity. The names Franz Kafka, Robert Musil and Josef Roth not only symbolise contradiction-ridden Central Europe's contribution to universal civilisation, but also show that at a very early stage this region harboured a premonition of the crisis awaiting the continent.

The creative tension that had one of its sources in the conflicts that racked the Habsburg Monarchy generated the new identity of Kakanian towns. This is why tradition and modernisation, national identity and urbanisation were crucial issues in the expansion of Central Europe's largest cities in this period.

CHRISTER GUSTAFSSON

SUSTAINABLE MANAGEMENT OF CULTURAL HERITAGE MANAGEMENT, UPPSALA UNIVERSITY

SWEDEN

Full Professor in Conservation at Uppsala University, Sweden; professor (hon.) at Nanjing University in China; faculty member at IPMI International Business School, Jakarta, Indonesia; Member of the Scientific Board of Cultural Industries and Complexity Observatory at IULM University, Milan, Italy.

He is also: Secretary-General for ICOMOS International Scientific Committee on Economics of Conservation; Member of the European Union's panel of experts for the European Heritage Label (nominated by the European Commission); Member of the European Commission's expert panel for a European Agenda for research of cultural heritage and innovation; Member of expert panel of STINT Swedish Foundation for International Cooperation in Research and Higher Education; and Member of the Board of Directors for Cultural Heritage without Borders.

Publications:

- 1. Christer Gustafsson and J. Rosvall, "Development of management skills within cultural heritage administrations," in: *Classifying Monuments Open to the Public*, M. Quagliuolo, pp. 28-47. Roma 2008.
- 2. Christer Gustafsson, *THE HALLAND MODEL. A Trading Zone for Building Conservation in Concert with Labour Market Policy and the Construction Industry, Aiming at Regional Sustainable Development*. Chalmers tekniska högskola. Ny serie nr: 2990. Göteborg 2009.
- 3. Christer Gustafsson, "Modelling experiences from regional development and learning districts using built cultural heritage and collaborative management research," in: *Learning Districts – Patrimonio culturale, conoscenza e sviluppo locale*, ed. F. Putignano, pp. 79-101. Milano 2009.
- 4. Christer Gustafsson and J. Rosvall, "The Triple Helix and Integrated Conservation: The Halland Model," in: *IN SEARCH OF NEW EUROPE: Creative Cooperation and Innovation Networks for a Sustainable Future*, eds. M. Zeleny and L.F. Girard, Naples 2010.
- 5. Christer Gustafsson, "Eldsjälar och universitetens mylla," in: *Svenska kunskapssystemet – en möjlighet till framtida export?* ed. A. Göthenberg, STINT R 11:02., Stockholm 2011.

Christer Gustafsson

CONSERVATION 3.0 – CULTURAL HERITAGE POLICIES IN THE AGE OF SMART SPECIALIZATION STRATEGIES

Today, urban and regional systems, including their tangible and intangible elements, all over the world are facing climate change, social exclusion, and global competition. In Europe, the political answer to this is smart specialization strategies aimed at innovation-driven development, strengthening of each region's competitive advantage, and increasing the system's assets and the capability to learn.

Modern policies for preservation of built cultural heritage have often been focused on protection through a legal framework and/or information about the historic values to various actors. This paper presents new models for cultural heritage policies in times of smart specialization strategies. How can investments in built cultural heritage be understood as an infrastructure for environmental, social, and economic sustainable development? How can the relations between cultural heritage, creativity, and innovation be clarified? The answer demands a cross-sectorial, problem-oriented, and trans-and-

inter-disciplinary platform which introduces a new application-oriented theoretical model, providing adequate approaches to solving boundary-spanning challenges for regional growth, strengthening competitiveness, sustainability, and development of integrated conservation.

Conservation 3.0 is based on an integrated conservation approach understood as the dynamic and sustainable management of change in order to reduce the rate of decay, in direct interface with citizens and respecting historic dimensions, with a humanistic attitude to heritage, especially intangible multi-factor quality dimensions. In this system-wide perspective, each participating actor, separate sector, or industry has its own objectives as well as its own resources, needs, policies, networks, and regulations, but also its own vocabulary and mindset. The study of these manifold relations and judgments involved – between different systems of policies and values – is connected to meta-modelling discourses dealing with sustainable development. A generic system-wide model is developed where the trading zone is defined as an active arena or field of force corresponding to the actors' various policies, values, facts, and resources.

The specific relations in Central Europe between cultural heritage on the one hand and development and economy on the other stem from a particular historical experience in this part of the continent. They were brought about by the lesson learned from the 20th century. A combination of successive factors must not be ignored in an analysis of the complex and specific situation of cultural heritage in Europe east of the Elbe: the long duration of feudalism, belated nation-forming processes and the formation of new states only after World War I, the Bolshevik Revolution in Russia, the Holocaust, the scale of destruction and plunder of cultural goods during World War II, then the post-war redrawing of state borders and ethnic cleansings on a great scale, and finally the nearly half-a-century-long "lesson in communism," as well as the transformation processes following the year 1989. These and other phenomena and processes have significantly determined and continue to determine also the relation between development, cultural heritage and

the economic aspect of this resource before and after 1989. They constitute the terms of trade. In addition, it is necessary to remember that in the 20th century, unlike in the West, in Central and Eastern Europe political borders changed much faster than cultural borders. It is for this reason that among the characteristic phenomena shaping the reality of Central and Eastern Europe we must include such factors as the presence of history; collective memories; return of history; politics of memory and identity; cultural differentiation; new mapping of Europe; proximity; borders; migration issues; conflicting narratives; and the meaning of dissonant heritage.

Does all this mean that there has also been a change in our thinking on heritage and heritage protection? After all, Central Europe has had a unique experience, which is derived not only from the nature of our road to independence and modernity in the 19th century, the tragedy of Central Europe in the 20th century, and the lesson of communism, but also from the fact of the sudden change that occurred after 1989, the speed and complexity of which is now usually expressed in the fashionable word "transformation".

CENTRAL EUROPEAN CITY - TRANSFORMATION AND GLOBALISATION PANEL DISCUSSION

Panelists: Karel Bartak (Czech Republic), Melinda Benkő (Hungary),
Rafał Dutkiewicz (Poland), Slávo Krekovič (Slovakia)
Chaired by Jacek Purchla (Poland)

KAREL BARTAK

EUROPEAN COMMISSION

CZECH REPUBLIC

Karel Bartak is currently the Head the Creative Europe Coordination Unit within the Directorate General for Education and Culture at the European Commission, which includes the European Capitals of Culture programme. He started his career with a Czech news agency and has worked in various media, also working as a correspondent in Moscow and Paris. He then became Chief Correspondent of the Czech news agency in Brussels, where he was also a correspondent for various other media. He joined the European Commission in 2006 as Head of Unit for Youth Policy within the Directorate General for Education and Culture. Between 2007-2013 he was in charge of the communication department.

Publications:

- 1. Karel Bartak, *Kterak jsme vstupovali* – book about the accession of the Czech Republic to the EU, Paseka, Prague 2004.
- 2. Hundreds of reports and articles in various media

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MELINDA BENKŐ

DEPARTMENT OF URBAN
PLANNING AND DESIGN,
BUDAPEST UNIVERSITY OF
TECHNOLOGY AND ECONOMICS

HUNGARY

Melinda Benkő holds a PhD in architecture and is an urban designer, associate professor and (since 2012) Head of the Department of Urban Planning and Design at Budapest University of Technology and Economics (BME) (<http://urb.bme.hu/>).

She graduated from BME in 1994, but thanks to international scholarships, she also studied in Marseille and Milan. Benkő has twice earned the three-year Bolyai research grant of the Hungarian Academy of Sciences (2009 and 2013). Her research, teaching, and professional activities focus on contemporary urban design in relation to sustainability and urban heritage – for example, the future of large prefabricated housing estates, energy efficient renewal of historic city centres, different aspects of public space design and use, etc. As the designer of Archimago Ltd., she has received several awards for architectural and urban competition projects (2006 Heart of Budapest, 2007 North-South Axis of Pécs, 2009 City Centre of Kecskemét, 2010 Water Centre of Újpest). Benkő participates in international scientific and educational networks (such as knowledge ambassador for the Urbact Re-Block project, Hungarian member of the COSTTU1203 Action, visiting professor in architectural schools), as well as organizes

workshops and conferences in Budapest (2010 Urban Renewal, 2012 Renouvellement urbaine, 2015 Design and Management for Safer Public Spaces, 2015 Housing Estates in V4, 2015 Facing Post-war Urban Heritage In Central-Eastern Europe). Her full publication list is on the web: <https://www.mtmt.hu/>.

Publications:

- 1. Melinda Benkő, “The ‘Closed / Open’ Duality in Contemporary Urban Form,” in: *Open House International*, 35 (3) (2010), pp. 47-55.
- 2. Melinda Benkő, “Evaluating Factors in the Image of Housing Estates,” in: *Periodica Politechnica Architecture*, 43 (1) (2012), pp. 33-36.
- 3. Melinda Benkő, “Budapest Urban Blocks and their Sustainability,” in: *Arkitektúra & Urbanizmus*, XLV (3-4) (2011), pp. 188-201.
- 4. Melinda Benkő, “Budapest et le Danube – un point de vue budapestois en 2011,” in: *Öt kontinens. Az Új- és Jelenkori Egyetemes Történelmi Tanszék közleményei*, ed. István Majoros, Budapest 2011 (2) (2012), pp. 49-60.
- 5. Melinda Benkő, “Context-Sensitive Approach to Architecture,” in: *Építés-Építészettudomány*, 40 (3-4) (2012), pp. 375-399.

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RAFAŁ DUTKIEWICZ

MAYOR OF WROCŁAW

POLAND

Rafał Dutkiewicz was born in Mikstat, Poland, in 1959. He graduated from Faculty of Mathematics at the Wrocław University of Technology in 1982. In 1986 he obtained a PhD in Mathematical Logic at the Catholic University in Lublin. In 1991 he received a scholarship to Freiberg University, Germany.

In 2002 he was elected as Mayor of Wrocław. He was re-elected three times – in 2006 with 85% and in 2010 with 73% of the votes, and in 2014.

Rafał Dutkiewicz was awarded the Officer's Cross of the Order Polonia Restituta (2009) for outstanding contribution to the development of regional governments and for the achievements in his professional and social work. He was voted "Man of the Year" in the Lower Silesia Region by *Forbes* (2006). He received a diploma from the Minister of Foreign Affairs for "promoting Poland abroad" (2006), a distinction of the Kingdom of Belgium: Belgian Officer – Order of the Crown for service to the country (2006), and the Order of the Star of Italian Solidarity (2008). In 2010, 2011, 2012, and 2013 *Newsweek* awarded him Best Mayor in Poland. Academia Europea, an organization which associates 2,500 professors including 50 Nobel Prize winners awarded Rafał Dutkiewicz with honorary membership. In 2013, Rafał Dutkiewicz was awarded the Legion of Honour – the highest medal awarded by the French State to outstanding personalities. Rafał Dutkiewicz speaks German, English, and Russian.

SLÁVO KREKOVIČ

FACULTY OF FINE ARTS, BRNO UNIVERSITY OF TECHNOLOGY (CZECH REPUBLIC), CULTURAL CENTRE A4 IN BRATISLAVA

SLOVAKIA

Cultural manager and activist, musicologist, curator and musician based in Bratislava. Holds a PhD degree in musicology, assistant professor and head of the Multimedia Studio at the Faculty of Fine Arts of Brno University of Technology (Czech Republic).

Editor-in-chief of the 3/4 cultural magazine, director of the NEXT Festival for contemporary music, co-founder and curator of the Multiplace network culture festival, and organizer of various cultural projects with a focus on experimental music, new media art and cultural policy.

Co-founder of the independent cultural centre A4 in Bratislava (since 2004), the Anténa network of independent cultural centres in Slovakia, and the KU.BA / Kultúrna Bratislava platform of cultural NGOs and activists in Bratislava, established in 2015 with the aim to change the cultural policy of the city. Member of the working group preparing a cultural development strategy for the city of Bratislava and expert consultant for the regional cultural development strategy of the Bratislava region.

JACEK PURCHLA

INTERNATIONAL CULTURAL
CENTRE, KRAKOW

POLAND

see biographical note on p. 40



Cultural Heritage Counts for Europe was an international research project whose aim was to collect and critically analyse quantitative and qualitative data that would verify the thesis on the positive impact of cultural heritage on economic and social spheres, as well as on culture and the natural environment. The authors of the project assumed that cultural heritage should be regarded in terms of a development resource, rather than a domain requiring financial investment and protective measures. It seems that it is commonly accepted that cultural heritage plays a major role in all spheres of life and on all administrative levels – local, regional, national, and European. However, very often, there are no “proofs” or arguments based on the evaluation of actual projects that could substantiate these claims. Research teams working for the *Cultural*

Heritage Counts for Europe consortium undertook the task of identifying existing research projects on the impact of heritage conducted in member states of the European Union, and therefore verifying the initial thesis on the crucial role heritage plays in the socio-economic development of Europe.

Speakers invited to the panel will discuss the impact of heritage in cities in terms of economy, society, culture, and the environment as well as challenges and opportunities arising from the evaluation of the impact. In addition, potential policy measures that could bring the problem of heritage to the fore will be addressed. Cultural heritage matters in cities, but how do we know it and who benefits from cultural heritage? These issues will constitute the central questions of the discussion.

CULTURAL HERITAGE COUNTS FOR CITIES PLENARY SESSION BASED ON *CULTURAL HERITAGE COUNTS FOR EUROPE* REPORT

Presentation by Katarzyna Jagodzińska and Joanna Sanetra-Szeliga (Poland).
Discussion with Edwin Bendyk (Poland) and Kate Pugh (United Kingdom),
chaired by Jacek Purchla (Poland)

KATARZYNA JAGODZIŃSKA

INTERNATIONAL CULTURAL
CENTRE, KRAKOW / INSTITUTE
OF EUROPEAN STUDIES,
JAGIELLONIAN UNIVERSITY

POLAND

PhD in Art History (2012). Graduate of art history (MA) and journalism and communication (BA, MA), the Jagiellonian University, Krakow. Her academic research deals with museum studies, especially in the region of Central Europe, cultural heritage, and communication in culture. She works at the International Cultural Centre in Krakow and the Institute of European Studies, the Jagiellonian University.

She is the author of a book as well as of a number of articles in the field of museums and art history in academic and specialist magazines and volumes, and local editor of *RIHA Journal* – an international academic journal of art history; she is a member of ICOM, AICA, and the Association of Art Historians in Poland.

Fellow of the Corbridge Trust at the University of Cambridge in Spring 2013 and fellow at the University of Melbourne (Australian Institute of Art History) granted by the Group of Eight in autumn and winter 2014/2015. She has delivered papers and presentations at numerous academic conferences worldwide, including the 32nd Congress of CIHA in Melbourne (2008), the 22nd ICOM General Conference in Shanghai (2010), *The*

Making of National Museums and Identity Politics in Taipei (2011), and the 33rd Congress of CIHA in Nuremberg (2012).

She popularizes museums in her blog:
www.museumsadvisor.com.

Publications:

- 1. Katarzyna Jagodzińska, “Muzealna nadprodukcja?” *Muzealnictwo*, 52 (2011), pp. 215-225.
- 2. Katarzyna Jagodzińska, *Czas muzeów w Europie Środkowej. Muzea i centra sztuki współczesnej (1989–2014)* [Museum Age in Central Europe. Museums and centres of contemporary art (1989–2014)], Międzynarodowe Centrum Kultury, Kraków 2014.
- 3. Katarzyna Jagodzińska, J. Purchla, J. Sanetra-Szeliga, C. Thys, A. Vandesande, K. Van Balen and S. Van der Auwera, *Cultural Heritage Counts for Europe*, Kraków on behalf of Consortium, 2015.
- 4. Katarzyna Jagodzińska, “Expansion of museums in Central Europe?” *RIHA Journal*, 120 (3 June 2015), on-line www.riha-journal.org.
- 5. Katarzyna Jagodzińska, “Paradoxes of Contemporaneity in Museums of Art: The Temporal Limits,” in: *The Limits of Heritage?*, eds. K. Jagodzińska and J. Purchla, Kraków 2015.

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JOANNA SANETRA-SZELIGA

INTERNATIONAL CULTURAL
CENTRE, KRAKOW

POLAND

Joanna Sanetra-Szeliga is a researcher, lecturer, author, and editor of publications on the role of culture in development, European Capitals of Culture, EU cultural policy, and intercultural dialogue. She is the Chief Specialist at the Research Institute for European Heritage at the International Cultural Centre. She is a graduate of the Cracow University of Economics, where she specialised in European Studies, and has also been a PhD student at the Cracow University of Economics. In 2002-2005, she worked at the Ministry of Culture of the Republic of Poland as head of the European Affairs Unit and as a Polish coordinator of the Culture 2000 community programme. She is a coordinator of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures in Poland.

Publications:

- 1. Joanna Sanetra-Szeliga, “The Impact of the European Capital of Culture and European Cultural Month Titles on Kraków – Preliminary Analysis of the Economic Aspects,” in: *Culture and the City. Future Urban Research in Europe* 3, Frank Eckardt and Louise Nyström, eds., Karlskrona 2007, pp. 441-466.
- 2. Robert Kusek and Joanna Sanetra-Szeliga, eds., *Does Poland Lie on the Mediterranean?*, Kraków 2012.
- 3. Joanna Sanetra-Szeliga, “Kultura a rozwój miasta” [Culture in a city development], in: *Kultura a rozwój*, eds. J. Hausner, A. Karwińska and J. Purchla, Kraków 2013, pp. 413-434.
- 4. Joanna Sanetra-Szeliga, “Creativity as Part of the European Capital of Culture Strategies – the Case of Poland,” in: *The Idea of Creative City. The Urban Policy Debate. Cracow, 17-18 October 2013. Proceedings*, eds. Dobrosława Wiktor-Mach and Piotr Radwański, Kocani 2014, pp. 94-105.
- 5. K. Jagodzińska, J. Purchla, Joanna Sanetra-Szeliga, C. Thys, A. Vandesande, K. Van Balen and S. Van der Auwera, *Cultural Heritage Counts for Europe*, Kraków on behalf of Consortium, 2015.

EDWIN BENDYK

FUTURE CITY LAB,
UNIVERSITY OF WARSAW/
“POLITYKA” WEEKLY

POLAND

Journalist and writer; works for the “Polityka” weekly. Author of four books: *Zatruta studnia. Rzecz o władzy i wolności* [The poisoned well. On power and freedom], W.A.B. 2002, *Antymatrix. Człowiek w labiryncie sieci* [Anti-matrix. Humans in the labyrinth of the net], W.A.B 2004, *Miłość, wojna, rewolucja. Szkice na czas kryzysu* [Love, war, revolution. Essays for the time of crisis], W.A.B

2009 and *Bunt Sieci* [The Net’s Rebellion], *Polityka* 2012. In 2014, together with Jacek Santorski and Witold Orłowski, he published the book *Jak żyć w świecie, który oszalał* [How to live in a world that has gone mad]. He heads the Future City Lab within DELab at the University of Warsaw. He teaches at Collegium Civitas, where he heads the Futures Studies Centre. He also teaches a seminar on the new media at the Centre for Social Studies by the Polish Academy of Sciences. Together with the National Centre for Culture he runs a research project *Culture and Development*. Member of the Polish PEN Club.

His research is focused on how developments in science and technology impact our culture and social life, our politics and the economy.

KATE PUGH

THE HERITAGE ALLIANCE
UNITED KINGDOM

Kate Pugh has been Chief Executive of The Heritage Alliance since 2003, a year after it was established as the first and only umbrella body for the independent heritage bodies in England. With a background in History and Economics from Oxford University, she has always campaigned for the financial resilience of our heritage. After working for the Victorian Society, one of the national amenity societies, she went on to produce reports as a Research Fellow for SAVE Britain’s Heritage. A post in the press office at the Royal Institute of British Architects was followed by the Government-sponsored Montagu Committee Report, examining how new uses revitalise redundant and under-occupied buildings, and then at the International Council on Monuments and Sites UK, which advises the government on World Heritage Sites.

The Heritage Alliance developed from a networking and information sharing device to a leading advocate for heritage, its value to contemporary society and the vital role of the independent heritage movement in owning, managing and caring for the vast majority of our historic environment. It lobbies on behalf of its 98 members in four main policy areas – planning, funding, inclusion and learning, and rural heritage – through parliament, the civil service, the media, and all available channels.

Most recently, based on close experience of the annual audit of the historic environment in England, *Heritage Counts*, The Heritage Alliance acted as an associate partner in the EU funded project led by Europa Nostra, *Cultural Heritage Counts for Europe*, published in June 2015.

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JACEK PURCHLA

INTERNATIONAL CULTURAL
CENTRE, KRAKOW

POLAND

see biographical note on p. 30



The debate will offer a summing up of the issues discussed during the conference, although it will not be a summary of particular sessions but a step forward. The invited speakers will comment on the most challenging issues related to cities, cultural heritage, and Central Europe, indicating challenges, needs, obstacles, and an array of further research within the Visegrad Group (V4) countries and outside.

HERITAGE CITIES AND COOPERATION IN THE V4 REGION CONCLUDING DEBATE

Panelists: Barbara Fogarasi (Hungary), Petr Janyška (Czech Republic),
Kristína Markušová (Slovakia), chaired by Jacek Purchla (Poland)

BARBARA FOGARASI

GYULA FORSTER NATIONAL CENTRE FOR CULTURAL HERITAGE MANAGEMENT, BUDAPEST

HUNGARY

Barbara Fogarasi works in international cooperation at the Gyula Forster National Centre for Cultural Heritage Management in Budapest. In the project *Revealing the Socio-economic Potentials of Cultural Heritage*, she coordinates activities related to the rehabilitation of the Nivegy Valley Parish House. Born in Budapest, she completed her secondary education in Canada and received an architecture degree from the University of Toronto. She completed postgraduate studies in architecture at the University of Pécs and in conservation of monuments and sites at the Technical University of Budapest and at the Raymond Lemaire International Centre for Conservation (RLICC), KU Leuven. She worked as an architect in Toronto and as a conservation architect at the State Centre for Conservation and Restoration of Historic Monuments in Hungary until 2007. Employed by RLICC, she conducted the evaluation of the first phase of the Council of Europe-European Commission joint project *Ljubljana Process: Funding Heritage Rehabilitation in South East Europe*. She then managed the second phase of *Ljubljana Process: Rehabilitating our Common Heritage* between 2011-2013 within the Regional Cooperation Council's Task Force on Culture and Society Secretariat based in Montenegro. Her professional interests are in community involvement in the valuation and

safeguarding of cultural heritage and in facilitating dialogue between heritage professionals, decision makers, investors, monument owners, architects, and local communities.

Publications:

- 1. Barbara Fogarasi, "Maŕia for International Cultural Heritage – on Civil Society Organizations in the Field of Heritage," in: *Műemlékvédelem (Hungarian Periodical on Cultural Heritage Preservation)*, LIV/1 (2010), pp. 50-53.
- 2. Barbara Fogarasi, "Sites Evaluation in the Balkans – Collaboration with the Council of Europe," in: *RLICC Newsletter*, VI (2010), p. 10.
- 3. Barbara Fogarasi, "The Integration of the 19th century Fortress System in the Town Development of Komárom, Hungary," in: *RLICC Newsletter*, VI (2010), pp. 13-15.
- 4. Barbara Fogarasi, "Cultural Heritage and Reconciliation," in: *Régi-új Magyar Építőművészet (Hungarian Architecture magazine)*, 4 (2013), pp. 36-39.
- 5. Barbara Fogarasi, "Community Restoration through Cultural Heritage Rehabilitation in South East Europe," in: *Community Involvement in Heritage*, ed. Koen Van Balen and Aziliz Vandesinde, Antwerp 2015, pp. 79-92.

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PETR JANYŠKA

CZECH CULTURAL CENTRE IN WARSAW

POLAND

Translator, journalist, diplomat, academic teacher, currently Director of the Czech Cultural Centre in Warsaw. Translates from English and French. Co-founder of the first Czech weekly "Respekt" in 1990, founder of the first Czech talk-show "Respektování," later deputy Editor of the journal "Lidové noviny." Author of editorials, countless articles and political analyses and a book entitled "Znovunalezená Evropa: mezi Prahou, Paříží a Brusel" (Editions de l'Aube, 2004). He has written about France and Poland, has interviewed many distinguished figures in Polish social and political life, and has edited the supplement "Středoevropské noviny." As a diplomat he was a Czech ambassador to France and later to UNESCO.

KRISTÍNA MARKUŠOVÁ

MONUMENTS BOARD OF THE SLOVAK REPUBLIC – REGIONAL BOARD IN KOŠICE

SLOVAKIA

After graduating from the Technical University Kosice, Faculty for Civil Engineering (1978–1983), Kristína Markušová was employed by the local Office for Monuments Care in Košice, as a supervisor on heritage building conservations. During her first years at this Office, she joined a postgraduate study programme at the Technical University of Czech, Prague, Faculty of Architecture, focusing on History of Architecture and Heritage Care (1985–1988). In 1985 – when the restoration of the St. Elisabeth Cathedral in Kosice started – she became responsible for the conservation and restoration work on the cathedral until 1995, when she decided to move to the East-Slovakian Museum, where for four years she was occupied with custody of the collection of historic photomaterials. This was a time of research and publishing articles on regional history and documentation on heritage buildings of the region. In 2000 she returned to the re-organized Slovak Monuments Board staff – as a director of its Regional Board in Košice. She enjoys the work: supervising the restorations of heritage objects by way of coordination of different specialists, because heritage care obviously needs a multidisciplinary approach. The board in Kosice is happy to have the possibility of cooperation not only with other heritage institutions (museums, archives, libraries etc.), but also with local activists.

Publications:

- 1. Kristína Markušová, “Dóm sv. Alžbety v Košiciach – obnova” [The Cathedral of St. Elisabeth in Košice – restoration], in: *Pamiatky a múzeá*, 45, vol. 1 (1996), pp. 22–25.
- 2. Kristína Markušová, “Dr. Vojtech Wick. Život a dielo” [Dr Vojtech Wick. Life and work], in: *Historica Carpatica*, 27/28 (1996–1997), Východoslovenské múzeum v Košiciach, 1998, pp. 101–125.
- 3. Kristína Markušová, “Drevený kostolík v záhrade košického múzea” [Wooden church in the Museum Garden in Košice], in: *Pamiatky a múzeá*, 48, vol. 3 (1999), pp. 23–25.
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see biographical note on p. 30



Cities in Central Europe have been undergoing a dynamic change. Competitions for the European Capital of Culture held in recent years in our region have shown the great potential that culture has for city development, while issues concerning revitalization of degraded areas through art have been an important element in application documents. The aim of our discussion on aspects of revitalization in cities is primarily to demonstrate various experiences in reviving degraded areas such as: post-industrial buildings or neglected city centres. The guest speakers of the discussion: from Žilina in Slovakia, Pilsen in the Czech Republic and Łódź in Poland, which in recent years has been realising a pilot revitalization project commissioned by the Polish Ministry of Infrastructure and Devel-

opment, will have an opportunity to present the most crucial conclusions drawn from their hitherto undertaken actions. An exchange of experiences in this field is vital, since the new financial framework of the European Union for 2014-2020 contains resources for wide-ranging support for revitalisation projects. What is also important is an observable growing activity of citizens engaged in efforts to improve their quality of life in cities. Urban activists are a catalyst for communication between the authorities and the citizens, and therefore take part in revitalization processes. Crucial in these processes are not only renovation and modernisation but also the needs of inhabitants, ensuring their further functioning in a given location and a better quality of life.

CITIES: REFASHIONING NEEDED! ON REVITALISATION IN CITIES

Panelists: Marek Adamov (Slovakia), Tamás Fejérdy (Hungary),
Jarosław Ogrodowski (Poland), Petr Šimon (Czech Republic)
Chaired by Agata Wąsowska-Pawlik (Poland)

Session open to the public

MAREK ADAMOV

STANICA ŽILINA-ZÁRIEČIE, NEW SYNAGOGUE / KUNSTHALLE ŽILINA

SLOVAKIA

Born in Žilina in November 1978, Marek Adamov graduated with a diploma in culture studies and management from the Faculty of Philosophy, Comenius University, Bratislava in 2004. During his studies, he co-founded and continues to serve as the co-director of a civic association called Truc sphérique. Since 2003, most of the association's activities have been taking place in the independent Stanica Žilina-Záriečie cultural centre, an operational railway station that also serves as a space for contemporary art. Stanica is a combination of modern cultural institution

and centre of community activities. Besides cooperating with the program of events, exhibitions, festivals and workshops, Marek Adamov is responsible for fundraising, international and local networking, and management of new projects. In 2009, he also led the construction process of a new alternative space (theatre) S2 built from beer crates and straw bales. Since 2011, he has led the New Synagogue / Kunsthalle Žilina project, which aims to restore the unique architecture of Peter Behrens in Žilina and revitalize it into a new institution for contemporary art and culture. Marek Adamov also works with other organizations in culture as a consultant, curator, and lecturer, and fights for greater cooperation and networking, as well as a better position for independent culture.

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TAMÁS FEJÉRDY

ICOMOS

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Tamás Fejérdy, born 1947 in Budapest, is an architect and conservator of historic monuments, and has worked in the central government organisation for monuments preservation in Hungary (1976-2012). MA in architecture, Budapest University of Technology (1970); Conservator Diploma, BUT (1981). UNESCO-ICOMOS postgraduate course in preservation of historic towns (1978). PhD thesis *Protection of historic areas in Hungary*, BUT (1984). Doctor of Liberal Arts, University of Pécs (2009). Honorary Senior Lecturer (BUT), and teaches at the Pázmány Péter Catholic University (Hungary), Babes-Bolyai University (Cluj-Napoca, Romania), and the Eger Summer Course on Monument Protection. He acts as professor in the Cultural Heritage Management and Sustainable Development Postgraduate Programme (ISES Foundation, Kőszeg, Hungary), among other courses. Member of ICOMOS since 1983. President of the ICOMOS Hungary 1997-2003, re-elected in 2015. President of CIVVIH 1992-2002. Vice-President of ICOMOS International (2005-2008). Honorary Member of ICOMOS (2008). Secretary General of ICOMOS Hungary. Member of working groups of the Council of Europe. participant of Nara International Conferences in 1994 and 2004. Chair of UNESCO's World Heritage Committee (2002-2003). Jury member of Heritage Award Category 1 (2006-2010), and member of Europa Nostra Council (2010-2013, re-elected 2013).

Publications:

- 1. Tamás Fejérdy, "Approaching 40 years old: the World Heritage today and its possible future," in: *Protecting and safeguarding cultural heritage: systems of management of cultural heritage in the Visegrad countries*, ed. Jacek Purchla, International Cultural Centre, Kraków 2011, 247-258.
- 2. Tamás Fejérdy, "Heritage, protection – today, tomorrow," in: *Studies on Heritage management 1 – World Heritage and its Management*, Foundation for Information Society, Budapest 2010, 227-249.
- 3. Tamás Fejérdy, "L'Ambiente intrinseco delle nostre città: il futuro dei nostri sobborghi storici" [The *internal environment* of our cities: the future of our historic suburbs], in: *Archeologia, Citta, Paesaggio*, ed. Rosa Anna Genovese, *Arte Tipografica Editrice*, Napoli 2007, 137-152.
- 4. Tamás Fejérdy, "Le concept dans les interventions sur des oeuvres d'art: perspective theoretique" [The concept of interventions on the works of arts: a theoretical approach], in: *International Conference on Conservation-Restoration – ICOR*, 2006, eds. Feric Balenovic and Janja Zagreb, 2010, 123-128.
- 5. Tamás Fejérdy, "Mechanism for offsetting the restrictions attendant on the (historic) protected status of properties," in: *Sketches and essays to mark twenty years of the International Cultural Centre*, Kraków, 2011, 472-484.

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JAROSŁAW OGRODOWSKI

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Social and urban activist, member of the organising committee of the 2nd Congress of Urban Movements in Łódź, co-founder of the Civic Movement Respect for Łódź, activist in the Society for the Preservation of Historical Monuments and the Fabrykancka Association. In recent years he has conducted or co-conducted many public participation processes such as “Our Księży Młyn” (Priest’s Mill) realised jointly with the Society for the Preservation of Historical Monuments or “Civic Budget for Łódź” where he was responsible for organising and holding meetings with the inhabitants of Łódź and for providing special consultations for the citizens during educational, informational and promotional actions carried out by the Normal City Foundation – Phenomenon and the Topografie Association for Urban Initiatives. Currently he works in the Revitalisation and Development Bureau in the City of Łódź Office, where he is responsible for the social aspect of the city’s revitalisation.

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PETR ŠIMON

PILSEN 2015

CZECH REPUBLIC

Petr Šimon was born in Karlovy Vary, Czech Republic. He graduated from the Faculty of Education at the University of West Bohemia, where he studied both the Czech and French languages. In 1999-2000, he completed a study stay in France at Lyon’s Université II. Between 2001-2006, he worked at the Pilsen branch of Alliance Française, where he co-organized the festival of French and Francophone culture called Bonjour Plzeň! Within the scope of his activities connected with Alliance Française, he attended several workshops and stays abroad, e.g., with Alliance Française de Bruxelles-Europe. Between 2006-2008, he worked as a lecturer of French literature at the Faculty of Education of the University of West Bohemia.

In 2008, he joined the candidature of the City of Pilsen for the ECoC title, where he worked in the positions of Project Manager (2008-2009) and Deputy Director for Public Activation and Support of the Project (2009-2010). He is a co-author of both the first and second applications representing the candidature for the ECoC 2015 title. Since Pilsen was awarded the title, he has been working as International Projects Manager (focusing mainly on cooperation among ECoCs, including projects prepared in cooperation with Mons 2015, and on cross-border cooperation).

Petr Šimon is also the vice president of the civil society organization Alliance Française de Plzeň and was a member of the civil society organization Johan, where he took part in organizing cultural events in the space of the former railway station known as Moving Station. Petr Šimon is also the singer with the underground-punk band Dalin, and has written a book of poetry, published in Czech and French, *Píseň oranžového kouře / La chanson de la fumée orange*. In addition, he translates lyrics and poetry from Czech to French and French to Czech (Brigitte Fontaine, Už jsme doma).

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AGATA WĄSOWSKA-PAWLIK

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Born in 1972, Agata Wąsowska-Pawlik has an MA in art history from the Jagiellonian University, Krakow. She has worked at the International Cultural Centre in Krakow since 1996, and is currently the deputy director for programme policy. Specializes in: cultural policy, fundraising, international cultural relations, culture management, and represents the ICC in international cultural networks and projects; in 2004-2006 realized the ECHOCAST project (European Cultural and Heritage Organizations Customer-Aware Staff Training), which became part of the national pilot programme "Academy of Museum Management" in 2011.

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The city is a complicated historical subject and any narration about it cannot and is not simple, unequivocal, or single-threaded. There are no places without heritage. However, there are places without their own stories. As stories promote deep-rootedness and have the power to create communities, they are indispensable for all cities. This is why a number of them, especially in Central Europe after the transformation of 1989, search for city narratives and “newly found memory”.

First of all, contemporary cities search for their stories to define themselves and consolidate their communities. Inspiration for new narratives often comes from works of art and heritage (e.g., creating the Museum of Innocence in Istanbul, echoing Orhan Pamuk’s novel, or the Barcelona sight-

seeing guide based on Carlos Ruiz Zafón’s novel *The Shadow of the Wind*). On the other hand, a city narrative plays a vital role in creating a brand for the city and is used in PR and promotion activities. The city is a physical product consisting of buildings, streets, inhabitants, visitors, as well as history and customs, which needs a distinguishing mark, an evocative element thanks to which it can be properly remembered.

Participants of the session will address these issues by drawing upon case studies from Central Europe. They will attempt to answer the following questions: What stories do Central European cities seek? Who creates them and how? Whom do they serve? In what ways can the narratives be communicated? Who and for what purpose are symbols created? Notions of identity, time, mythology, borderland, layers, burden, and transformation will serve as keywords for the discussion.

The session comprises three themes: identity, utopia, and memory.

CITIES AND THEIR NARRATIVES SESSION

SERGIU NISTOR

ROMANIAN PRESIDENCY; UNIVERSITY OF ARCHITECTURE AND URBANISM ION MINCU

ROMANIA

Born in Bucharest, 1960, PhD, professor at the University of Architecture and Urbanism Ion Mincu – Bucharest, specialized in Architectural Heritage Conservation and Management. After graduating in 1986 and performing studies in architectural conservation training and education at the University of Nottingham, the Raymond Lemaire Centre for Conservation – KU Leuven, Mons Polytechnic, Belgium, Sergiu Nistor has taught courses on the history of architecture in Romania, building rehabilitation, and historic preservation theory.

Several times appointed responsible for the preservation and enhancement of the cultural heritage in Romania (State Secretary on Cultural Heritage, Ministry of Culture and National Heritage – 2012, Governmental Commissioner for “Sibiu 2007 Cultural Capital of Europe Program” – 2005/2008, Director general for cultural heritage / 1998/2000, Secretary General of the Romanian National Commission for UNESCO – 2008/2009), having received commendations such as the Chevalier de l’Ordre National des Arts et des Lettres, France, 2002, and Officer of the Cultural Merit, Romania, 2004. From 2006 until 2014, president of ICOMOS Romania, Sergiu Nistor is currently an adviser for culture to the President of Romania.

Publications:

- 1. Sergiu Nistor et al., eds. *Standards and Diversity in Architectural Education*, CEPES – UNESCO 1996.
- 2. Sergiu Nistor, “Romania’s Urban Architectural Heritage: between Neglect and Revitalization,” in: *European Research on Cultural Heritage State-of-the-Art Studies*, ed. Milos Drdacky, Prague 2004.
- 3. Sergiu Nistor, “The dynamics of the relationship between the state and the advisory body in conservation in Romania (1890/2007),” in: *International conference: the role of the advisory bodies in the preservation of historic monuments. The relationship between the administrative and the advisory bodies*. Sibiu, 2007.
- 4. Sergiu Nistor, “Reconstruction, Reconstitution and Restitution. The Limits of Restoration,” in: *Report 2: Il Rudere: Ricostruzione vs Conservazione?* Seminario Internazionale Pescara, 14-21 April 2011, Bucharest, 21-28 June 2011, Carsa Edizioni, Pescara, 2012.
- 5. Sergiu Nistor, “Moving the Monuments. When and how Article 7 should be quoted in issues of urban re-development vs. urban conservation. The Romanian experience,” in: *Conservation Turn – Return to Conservation, Tolerance for Changes – Limits of Changes, Proceedings of the ICOMOS International Scientific Committee for the Theory and Philosophy of Conservation and Restoration Conferences*, Edizioni Polistampa, Florența, 2012.

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Sergiu Nistor

CENTRAL EUROPEAN CITIES AND THEIR STORIES OF SHARED MEMORIES

One of the specific characteristics of Central European cities is their multicultural blend. This has been and still is a valuable resource both for its own city development and for the competitiveness of the regions. The Central European city was never too keen on the modernist concept of functional zones and fought it indirectly through a complex of multi-layered narratives.

For centuries, the story of the city was based on its founding event or its main setting-up actor. Today, there is a new mythology that explains, identifies, and communicates the city’s shape, life, and destiny. The new narratives emerge not from the city’s founding legend or from its classical history, nor from its rational or determined development but rather from its social drama of the 20th century. The destruction caused by two world wars, the emigration and the ethnic

cleansing, the socialist redevelopment campaigns razing the city’s past, and the democratic uprising at the end of 1980s, replace the classic stories *ab urbe condita*.

With respect to the old urban stories, cast in the stone in the classical public monuments or in the city’s majestic axes, the Romanian cities’ new narratives have not yet materialized in a stable urban form or in a new paradigm of local governance. In an attempt to review its social fundamentals, urbanism, and intangible heritage, to link them with its present day cultural turmoil, the Central European city can bring a valuable contribution both for the practice of intercultural dialogue and to the one of contemporary urbanism.

The paper presents the blend between the city’s classical description as a spatial organism and its perception as a canvas of multi-layered stories, aiming to demonstrate that this is a characteristic of the central-European city and one of its factors of competitiveness.

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Aleksandra Janus is a PhD candidate at the Jagiellonian University, Krakow, as well as a researcher and activist. She is especially interested in the politics of heritage and her research focuses on the ways in which museums and heritage institutions shape national and cultural identity. In particular, she tries to examine how these institutions deal with difficult heritage and how they challenge and affect public memory. She is involved in numerous initiatives promoting openness and participatory models of work in the GLAM sector. She was a speaker at i.a. the MuseumNEXT conference (Barcelona 2012) and annual conferences of ICOM COMCOL (Berlin 2011, Cape Town 2012); she is a live blogger at DISH Conference: Digital Strategies for Heritage (Rotterdam 2013); she was the curator of Social Archives programme at Kultura 2.0 Festival (Warszawa 2013) and "Museum LAB" project (Warsaw 2015). She also works for the think&do tank, Centrum Cyfrowe Projekt: Polska, based in Warsaw, and as part of the Open Culture team, she supports cultural institutions willing to adapt an open model of sharing their knowledge and resources.

Publications:

- 1. Aleksandra Janus and Dorota Kawęcka, "What to take and how to share? Challenges for establishing a new Theatre Museum in Warsaw," in: *Participative Strategies in Collecting the Present*, eds. Leontine Maijer-van Mensch and Elisabeth Tietmeyer, Berlin 2013.
- 2. Aleksandra Janus, Dorota Kawęcka and Leontine Meijer-van Mensch, "Partizipative Strategien zum Schutz jüdischen Kulturerbes in Polen," in: *Partizipative Erinnerungsräume. Dialogische Wissensbildung in Museen und Ausstellungen*, eds. Felix Ackermann, Anna Borofka and Gregor H. Lersch, Bielefeld 2013.
- 3. Aleksandra Janus, *A museum and the Representation of History. Visitor Study Report*, Kraków 2014.

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Aleksandra Janus

POLITICS OF HERITAGE: LAYERS OF CITY, LAYERS OF HISTORY

As many scholars underline, heritage goes far beyond *a thing or group of things* with defined meaning and values. As stressed by Laurajane Smith, it is an "inherently political and discordant" practice that performs the cultural "work" of the present.¹ It can be used (and is used) to serve contemporary goals and satisfy actual needs of individuals and groups, it can support identity-related narratives, and can form a space where discourses overlap or stay in conflict. In the case of what Sharon McDonald calls *difficult heritage*² – and perceive as typical for the particularly conflicted legacy of Central and Eastern Europe³ – it has the potential to break into the present and open up social divisions.

The aim of this paper is to examine the *difficult heritage* of the Wola district in Warsaw, seen as a space where identities are negotiated in the face of certain reminders of the past. Wola can be seen as a polygon of remembrance, where memory discourses related to the Second World War add layers to existing layers of the conflicted history of the city.

- 1 L. Smith, *Uses of Heritage*, Routledge, London 2006, p. 11.
- 2 S. Macdonald, *Difficult Heritage: Negotiating the Nazi Past in Nuremberg and Beyond*, London 2008.
- 3 S. Macdonald, *Memorylands. Heritage and Identity in Europe Today*, London 2013.

ANNA KARWIŃSKA

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Prof. Dr. Anna Karwińska, born in Gliwice, Upper Silesia, is a sociologist working at the Cracow University of Economics. Her PhD dissertation was focused on cultural activity of the urban population, here habilitation book was devoted to transitions in urban space and urban life, and finally her professorship book was on socio-cultural determinants of spatial economy. She holds the position of Chair of the Sociology Department, and her main fields of research interest and teaching are: an introduction to sociology, the sociology of international relations, social economy, urban sociology, the sociology of modernization – in Polish and in English language. She also is responsible for the Children's University, which has been developed as part of Cracow University of Economics. Recently, she has cooperated with the National Museum in Kraków in a project focused on new vision of the museum as a cultural institution.

Anna Karwińska is a member of the Polish Sociological Association, the European Sociological Association, and the Polish Writers Association. She is also a member of the Scientific and Publishing Board of the College of Regional Development, Prague. She has served as visiting lecturer at Grand Valley State University (Michigan USA) in 1990-1991 and 1999 teaching an introduction to sociology, comparative culture analysis, Polish

culture, transformation in Poland and post-socialist countries, and sociology of the family. Anna Karwińska has experience in participating in international projects with colleagues from the United Kingdom, Germany, the USA, Ukraine, and the Czech Republic. She has authored or co-authored more than 200 academic publications in Polish and English.

Publications:

- 1. Anna Karwińska, "Local cultural Heritage: a Source of Conflict or Development?" in: *The 1st Heritage Forum of Central Europe*, ed. Jacek Purchla, Kraków 2011.
- 2. Anna Karwińska, "Społeczna przestrzeń miasta – sceny i spektakle. Przykład Krakowa" [Social Urban Space – Scenes and Spectacles. The Case of Krakow], in: *Twórcze miejsca Twórczy ludzie* [Creative Places, Creative People], ed. Aleksander Surdej, Warszawa 2011.
- 3. Anna Karwińska, "Odmienne tradycje w przestrzeni miasta. Dialog czy zderzenie?" [Diverse Traditions in Urban Space. A dialogue or Clash?], in: *Pamięć zbiorowa i tożsamość w Europie Środkowo-Wschodniej* [Collective Memory and Identity in Central and Eastern Europe], eds. E. Jurczyńska-McCluskey, P. Bałdys, and K. Piątek, Bielsko-Biała 2010.
- 4. Anna Karwińska, "Współodpowiedzialność za miasto" [Co-responsibility for the city], in: *Odpowiedzialność. Przestrzeń lokalnego społeczeństwa obywatelskiego, biznesu polityki*, [Responsibility. The Space of Local Business, Civic Society and Politics], ed. R. Geisler, Opole 2013.
- 5. Anna Karwińska and A. Brzosko Sermak, *Dobrze Funkcjonujące miasto* [The Well-Functioning City], Kraków 2014.

Anna Karwińska

HISTORICAL HERITAGE AND THE PROCESS OF CREATING THE "TALE OF THE CITY"

Historical heritage of the city is the specific factor in creating its unique "tale". Such "tales" are crucial for creating the inhabitant's sense of belonging. Today, due to the complex nature of heritage as well as the increasing diversity of cities, the multiplicity of narratives has become an issue. In many cities, the elements of heritage that were forgotten or overlooked are being rediscovered. These rediscovered elements may be used to create a new "tale" that may be more "European". A good example of such a case may be the cities of Upper Silesia where the German part

of heritage has been deliberately absent in their official image. In fact, for many years there has been a conflict between different versions of the history of the city being told by different groups.

The methodology used in the paper is qualitative content analysis with elements of visual sociology. The research will also include some interviews with experts, conducted in the City Museum as an important institution contributing to the creation of city narratives.

The paper addresses the problem of constructing the "tale of the city" in terms of urban multicultural heritage and the possibility of conflicts between the different traditions in selected cases.

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Krzysztof Kowalski works at the Centre for European Heritage of the Institute of European Studies at the Jagiellonian University. He studied ethnology and cultural anthropology at the Jagiellonian University (MA in 1993), received a PhD from the Faculty of History at the Jagiellonian University (2000), and the title of Master of Public Administration (2004) after studies (double degree programme) at the Cracow University of Economics and the Copenhagen Business School. He gained a postdoctoral position at the Centre for European Studies at Lund University (2015) funded by the Swedish Institute. He has taught at universities including Montpellier (2004), Orléans (2008), and Indianapolis (2009), and was a visiting professor at l'Institut d'Etudes Politiques in Strasbourg (2006, 2007, 2010, 2011, 2013) and in Lyon (2015). He was a coordinator (2004-2007) of the project *The Square: a European Heritage / La Place: un patrimoine européen*, realized within the EU programme CULTURE2000 and completed by the Jagiellonian University in cooperation with universities of Barcelona, Paris, Thessaloniki, and Venice. He has been the winner of many scholarships funded among others by the Government of Switzerland (1995-1996), Open Society Institute/Batory Foundation (1997-1999), and Erasmus Mundus (2009). Since 2010, he has been the coordinator of the double

degree programme signed by the Institute of European Studies (UJ) and l'Institut d'Etudes Politiques (Strasbourg University).

Publications:

- 1. Krzysztof Kowalski, *Europa – mity, modele, symbole* [Europe – myths, models, symbols], Kraków, 2002.
- 2. Krzysztof Kowalski and Bożena Gierat-Bieroń, eds. *Europejskie modele polityki kulturalnej* [European models of cultural policy], Kraków 2005.
- 3. Krzysztof Kowalski and Franco Mancuso, eds. *Squares of Europe. Squares for Europe/Places d'Europe. Places pour l'Europe*, Kraków 2007.
- 4. Krzysztof Kowalski, *O istocie dziedzictwa europejskiego – rozważania* [On the nature of European heritage – reflections], Kraków 2013.

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Krzysztof Kowalski

RESHAPED AND NEW NARRATIVES IN/OF OLD EUROPEAN CITIES

Taking into consideration the ongoing process of Europeanization, the role played in it by the concept of European heritage and – finally – its discursive invention/construction, the paper will be particularly focused on concrete narratives and practices in which social actors use the past in/of European cities and – in doing so – refer to the concept of European

heritage. This is how and why the paper will present the reception and use of the concept of European heritage and of a new, common European narrative at national and local levels elucidating the cases of four Polish cities (Krakow, Gniezno, Lublin, and Gdańsk), which possess the sign of the “European Heritage Label”. The paper will follow the hypothesis that Europeanization and *heritagization* reshape the memorial and cultural landscape of European cities leading to new interpretations of the past and culture of the Old Continent.

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Dr. Nataša Urošević is a researcher and lecturer at the Juraj Dobrila University of Pula, Croatia, Interdisciplinary Study Programme of Culture and Tourism, where she teaches courses in the Cultural History of Croatia, Cultural Heritage, the Cultural Identity of Croatia, European Identity, Travel Writing, and Cultural Routes. She graduated in Economics and Tourism (from the University of Rijeka, Croatia) and in Slavic and Germanic Philology (University of Padua, Italy). After her graduation, she worked as a journalist for Croatian newspaper *Jutarnji list* and in publishing industry for 10 years. She received her PhD in Literary and Cultural Theory from the University of Rijeka, Croatia, in 2012. Her research interests are: cultural and media studies, cultural tourism, urban studies, heritage management, and European studies. She currently participates in EU projects, such as Cultural Heritage Counts for Europe and ADRIFORT – Adriatic Fortresses and Military Area.

Publications:

- 1. Nataša Urošević, "Strategic Marketing Analysis of Cultural Tourism Destination (Case Study Pula)," *22th CROMAR Congress Proceedings*, Pula 2011.
- 2. Nataša Urošević, "Cultural Identity and Cultural Tourism – Between the Local and the Global, a Case Study of Pula," *Singidunum Journal of Applied Science*, Beograd, vol. 9/2012.
- 3. Nataša Urošević, "Modeli artikulacije urbanog identiteta u monografiji 'Puna je Pula' Mije Mirkovića/Mate Balote" [Models of Articulation of Urban Identity in the Mijo Mirković/Mate Balota's Monograph 'Puna je Pula'], *Annales* (Annales for Istrian and Mediterranean Studies, Series hist. et soc.), No. 23-2013-2, Koper 2013.
- 4. Nataša Urošević, "Brijuni Islands – Recreating Paradise: Media representations of an élite Mediterranean resort in the first tourist magazines," *Journal of Tourism History*, Vol. 6, Numbers 2/3, 2014.
- 5. Nataša Urošević, "Pula as a multicultural and intercultural city – Croatian Candidates for the European Capital of Culture 2020," *Cultural Encounters – The Mosaic of Urban Identities*, 7th UNECC Conference Proceedings, Marseille 2014.

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Nataša Urošević

IN SEARCH OF A COMMON EUROPEAN IDENTITY: CROATIAN HERITAGE CITIES AND THEIR NARRATIVES

The paper will reflect on possible models of urban regeneration and social revitalization through revalorization of common European heritage in selected Croatian cities. Using a comparative approach and qualitative methodology, I will try to analyse the role of existing urban narratives and cultural heritage in articulating the identity of the city, as well as attempts to valorize common European heritage, values, and memories through participatory urban planning in the framework of current European projects. I will show how the conflicting historical narratives and ideologies of European borderland

zones (such as Istria) influenced different, contrasted interpretations and valorization of rich layers of cultural heritage. On the other hand, I would like to examine how the new, creative reinterpretation of multicultural history and common European heritage and memories could contribute to sustainable development and the quality of life of the local community. The research combines the analysis of literary and historical narratives, research on the main elements of the city's image and identity, interviews with key stakeholders, and research on the memories of local citizens. The main goal was to present how the process of transformation of the city's identity through history was represented in different urban narratives and how we can use preserved elements of collective memory and available cultural resources to revalorize common European heritage.

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Dr. Wojciech Szymański holds a PhD in art history. He is an assistant professor at the Department of History of Modern Art at the Institute of Art History of the University of Wrocław. He is a freelance curator and art critic as well as member of the International Association of Art Critics (AICA). He is the author of numerous academic and critical essays as well as curator of over a dozen group and solo shows and art projects. He has collaborated with many outstanding artists, including Marta Deskur, Janina Kraupe-Świdarska, Paulina Ołowska, Joanna Rajkowska, Karol Radziszewski, and Łukasz Skąpski. His current research focuses on the visual memory of the Great War. His research project "Images of/ from the Great War. Modes of representation of the Great War (1914-1918) in Polish art" is being carried out within the framework of the post-doctoral programme awarded by the National Centre of Science.

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Wojciech Szymański

THE OHRENSTEIN HOUSE AND THE CULTURAL LANDSCAPE OF KRAKOW AND KAZIMIERZ

Many a time have researchers in urban studies and revitalization shown interest in Kazimierz, Krakow's former Jewish district. Consistently re-discovered over the last 20 years or so, Kazimierz has produced new codes and meanings which co-exist with the district's rich and turbulent past and, consequently, create a new identity of the place. The present paper wishes to investigate the ways in which – at the turn of the 20th centuries – a local identity as well as the image of the district were created. The paper takes a special interest in a tenement house funded by Moses L. Ohrenstein in 1913 following the design by Jan Zawiejski. The specimen in question will help to show some

of the strategies of constructing city and family narratives that were inscribed by the architect, not only in the structure of the building itself, but due to its sheer architectural scale, in the landscape of Krakow and Kazimierz. This, indeed, very special building commissioned by an opulent Jewish wine tradesman, was located at the very border of the Christian and Jewish quarters. From its balcony, Ohrenstein could see the old Jewish ghetto, while the building's dome corresponded with the Royal Castle of Wawel Hill, when looked at from Kazimierz. In this way, a narrative about the cultural assimilation of Polish Jewry as well as Polish-Jewish identity of Kazimierz gradually came into being – how different from today's tourism-driven narratives of tallith and sidelocks.

Paper prepared together with Urszula Bęczkowska.

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Laura is currently a PhD Candidate in the field of Management and Development of Cultural Heritage at IMT Institute for Advanced Studies Lucca, Italy. She is conducting her research on *the Critical Assessment of Mechanisms of Heritisation of the Communist Past*, by analysing contested case studies for preservation in Bucharest and Berlin.

Her areas of interests range from mechanisms of heritisation, “transitional heritage”, “critical heritage”, value creation, preservation, conservation, museum studies, to memory and identity building discourses, Communism, and Eastern Europe.

She received an MA in World Heritage Studies (UNESCO) at the Brandenburg University in Cottbus, BA in Art History and Italian at the Ruhr University Bochum, Germany, and a Diploma Degree in History at Bucharest University, Romania.

Publications:

- 1. Laura Demeter, “Assessing the Cultural Value of the Communist Legacy in Romania,” in: *Heritage 2014: Proceedings of the 4th International Conference on Heritage and Sustainable Development*. Green Lines Institute for Sustainable Development, Guimaraes, Portugal, 2014, pp. 531-540.
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Laura Demeter

POST COMMUNIST HERITAGE NARRATIVES IN BUCHAREST AND BERLIN

In my presentation I am interested in looking at how discourses on the relations with the recent past are transformed into actions, and how German and Romanian societies officially deal with the material presence of their communist past. Therefore, I will address the peculiar aspects encountered in Berlin and Bucharest during the transition period following 1989 in the process of identification or contestation of the communist-built legacy as part of their heritage and local identity.

In order to do so, I will highlight when, what, and under what circumstances sites of historical interest of the highly-debated and contested political regime are in the process of being identified and treated as heritage or not, and as a direct consequence are included or omitted from the current cities’ historical narratives. The paper introduces the concept of “transitional heritage” which aims at providing an understanding of the mechanisms impacting the “heritisation” of the communist past post-1989.

This will be done by introducing the civic centre *The Victory of Socialism* in Bucharest and the *Palace of the Republic* and *Karl-Marx Allee* in Berlin as case studies to reflect upon current emergent cities’ narratives and contested preservation initiatives.

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Scientific research interests: urban anthropology, cultural anthropology, gender and life cycle studies, and religious and visual anthropology.

Publications:

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Rasa Račiūnaitė-Paužuolienė

PLACES AND TIME IN URBAN NARRATIVES: A CASE OF KAUNAS CITY

Places are not things that merely are, but that happen (Casey 1996). The paper examines the heritage problem of urban space through sensitive experience. It focuses on the heritage of urban narratives of the provisional capital of Lithuania. The main source of this work derives from the narratives of fieldwork gathering in the city of Kaunas in 1998-2014. The fieldwork research *methods* are interviews, conversations, and observation. Additionally, the two strategies employed for researching urban heritage were *emic* and *etic*. I use *sensory ethnography* as a critical research methodology to observe, understand, and know urban spaces. I pay close attention to the multisensoriality of experience, perception, knowing, and practice (Pink 2009, 2015). The purpose of this paper is to present the *hypothesis* that urban spaces contain time.

Streets and squares, parks, and medieval churches exemplify some sites of city life in which urban identity is externalized and made concretely visible. People represent themselves as urbanites and reify their city as a thing located in space and time. The city map of the multisensoriality shows how social and cultural life is and ought to be lived. Urban space becomes socially relevant when inhabitants animate it through their memory and bodily presence (sight, hearing, smell, taste, touch). A space stirs up reminiscences, makes or reproduces knowledge of the self and others. This paper concentrates on the significance of urban spaces as cultural, religious, and ethnic identity of urbanites, as well as regional peculiarities of the provisional capital of Lithuania.

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Publications:

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Publications:

- 1. Olga Mykhaylyshyn, “Палацово-паркові ансамблі Волині 2-ї пол. XVIII–XIX століть” [Palace and parks ensembles in Volyn of the second part of 18th–19th centuries], *Київ*, 2000.
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VISUAL SYMBOLS OF NEW IDENTITY IN THE UKRAINIAN URBAN ENVIRONMENT DURING THE INTERWAR PERIOD

In the interwar period, western and eastern parts of modern-day Ukraine were included into two countries – the Second Rzeczpospolita and the Soviet Union. The development of Ukrainian cities during the 1920 and 1930s took place according to various axiological paradigms. Changes in “cultural models” and ideological guidelines, as well as the departure from forms of traditional society during that period can be viewed as associated but semantically inconsistent targets; those carried out in each region in different sociopolitical conditions and with different directions of socio-cultural transformations; and those that can be seen most clearly in the spatial

planning of the cities. Approaches to the planning of Western Ukrainian cities, based on the synthesis of the historically formed traditional environment, identified the urban environment as a European integral element of globalization process and was interpreted as an idea, alternative to socialistic internationalism that was consistently implemented in the Soviet Ukraine at that time. The process of formation of national and collective identity was visualized by “blending”, levelling, the modernization of architectural environment layers, entry, or expulsion of architectural sites of different ages, which symbolized the socio-cultural changes, and were both part of the interaction of social and cultural systems. The purpose of the research is to specify through comparative analysis the visualization means of the urban environment identity in the Second Rzeczpospolita and Soviet Ukraine, which was formed in different socio-political conditions.

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His areas of interest are the culture and art of Central Europe, in particular the relationship between space, memory, and identity, as well as cultural education and animation.

Publications:

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CITIES LIVE THROUGH STORIES

There are no places without heritage, but there are places without stories of their own. Yet, heritage lives in the telling; this is its expression. Stories aid the putting down of roots and have the power to form communities.

One of the fruits of the transformations of 1989 was the "rediscovered memory" of our region of the continent. Gdańsk, Wrocław, and Sejny are now almost textbook examples of retelling and reviving places of common memory.

Contemporary cities seek stories of their own. It is in these stories that they define themselves. Uniqueness is in vogue. A key role in the creation of stories of place is played by people of culture: artists, writers, cultural actors. It is their work that is drawn on by municipal authorities, institutions, and leaders of local communities. Their ideas often veer between the high and the popular registers of culture.

What stories are sought by Central European cities? Who creates them, and how? Whom do they serve? – these are the issues addressed in this talk.

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Publications:

- 1. Csaba Kiss, *Lekcja Europy Środkowej. Eseje i szkice* [Lesson of Central Europe. Essays and Studies], International Cultural Centre, Kraków 2009.
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MYTHOLOGICAL NARRATIVES OF BANSKÁ STIAVNICA (SELMECBÁNYA, SCHEMNITZ)

Banská Stiavnica (for Hungarians Selmecbánya, in the German tradition Schemnitz) is a small, picturesque town in the middle of Slovakia, surrounded by mountains (on the UNESCO World Heritage List). The town was famous for its mines in the Middle Ages, from the end of 18th century until the 1920s, and even had a college of mining and forestry. There are many texts written about the town's history: in Latin, German, Hungarian, and Slovakian. These texts (legends, folk tales, classic and trivial works in literature) assemble the mythology of the town, from the myths

of its foundation through the myths of the Golden Age, to so-called hero-stories. Most of the time, the different cultural narratives only present the town from one nation's point of view. In our paper, we would like to look at the texts as a whole corpus, trying to present the literary mythology of this Central European town. The presentation makes an effort at comparative analysis.

The story of the foundation of the town is about a shepherd, who is guided to the quarry of the ores by a salamander. The most successful years of mining in the 14th-15th century and student life denote the Golden Age; and among the "heroes", we would like to look at the stories of Barbara Rössel (the witch of the New Castle) and Nácko, the simple Slovakian miner boy.

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Publications:

→ 1. Iwona Boruszkowska, "Płynna cielesność. Ciało męskiego podmiotu w prozie Jurija Izdryka" [Liquid carnality. The body of the male subject in the prose of Yuri Izdryk], *Acta Universitatis Wratislaviensis Slavica Wratislaviensia*, 153/2011, pp. 655-662.

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Philologist, graduated Polish in Ukrainian Studies from the Jagiellonian University. Now a PhD student at the Faculty of Polish Studies, she is interested in issues of identity and discourse of borderlands; editor of the *Znak* monthly and *Radar* magazine. She translates from the Ukrainian language.

Publications:

→ 1. Urszula Pieczek, "Postmoderna Femina w prozie Oksany Zabuzko. Próba charakterystyki kreacji kobiecych na podstawie 'Bajki o kalinowej fujarce'" [Postmoderna Femina in prose of Oksana Zabuzko. Attempt to characterize the creations of women on the basis of "Tale of the Snowball Tree Pipe"], in: *Kobieta we współczesnej kulturze ukraińskiej*, ed. K. Jakubowska-Krawczyk, Warszawa 2013, pp. 85-97.

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CHERNIVTSI - THE UTOPIA OF BORDERLAND

The purpose of this case is to present Chernivtsi – a city illustrating a utopian vision of a multicultural territory, where at the junction of cultures there was a harmonious existence of nationalities, ethnicities, creeds, and languages. We would like to compare Chernivtsi from the past (the myth of pre-war city) with the situation today.

The organic multiethnic character of the area entailed that almost every citizen of Bukovina communicated in at least a couple of languages – German, Romanian, and Ukrainian, as well as Polish and Yiddish. The multiplicity of cultures in the region developed slowly throughout the ages – the state borders changed together with the official languages and the symbols of rulers, but the unchanging and basic trait of Bukovina was its multicultural and multiethnic

character. The cultural synthesis was visible everywhere, and is exemplified by the main street of the city called Herrengasse (today named the Olha Kobylańska Boulevard), where next to each other were shops with Polish, Jewish, Russian, German, Romanian, and Ukrainian trade signs, a Viennese cafe and meeting houses of different groups where the cultural life flourished, and editing houses of several press titles printed in Chernivtsi. The most important element of the myth of pre-war Chernivtsi is tolerance – a true openness and interest in the culture of the Other “living as a neighbour” (tolerance on all levels – not just the social and cultural one).

First, we would like to “read” the city of Chernivtsi with instrumentarium specific to geopoetics. We want to deal with the categories such as: the map, the place, imagined geography, and the problem of performativity of (most of all) literature with respect to geographic space.

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Natalia Chwaja, is an Italian Philology graduate and PhD candidate at the Philology Department of the Jagiellonian University. She is currently preparing her doctoral thesis on the Claudio Magris' oeuvre, seen from the geo-poetic perspective. She works at the Department of Italian Language and Culture at the Pedagogical University of Cracow.

Publications:

- 1. Natalia Chwaja, "Viaggio lungo il Danubio come esperienza esistenziale del protagonista magrisiano" [A journey along the Danube as an existential experience of Magris' protagonist], *Romanica Cracoviensia*, 9, 2009, pp. 20-33.
- 2. Natalia Chwaja, "Mit habsburski i jego literackie reminiscencje w *Kawiarni San Marco* Claudia Magrisa" [The Habsburg myth and its literary reminiscences in *Caffè San Marco* by Claudio Magris], *Źródła humanistyki europejskiej*, vol. IV, 2011, pp. 171-181.
- 3. Natalia Chwaja, "Un altro mare di Claudio Magris. Al confine tra la scrittura diurna e la scrittura notturna" [A Different Sea by Claudio Magris. On the border between the diurnal and the nocturnal writing], *Romanica Cracoviensia* 12, 2012, pp. 190-201.

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Natalia Chwaja

THE CITY OF PAPER, THE CITY OF NOWHERE? IN SEARCH OF THE MODERN TRIESTINE IDENTITY

The popular image of Trieste represents its *genius loci* as an original mixture of picturesque seaside, literary tradition, and nostalgia of the glorious Habsburg period of prosperity. Its nature, often described as "oneiric" or "melancholic", has generated some of its most poetic surnames, such as "the city of paper" and "the city of nowhere". This alluring image has become a highlight of the city's cultural

industry: Joyce's bridge, statues of the writers Saba and Svevo, city guides showing literary itineraries, and post-cards with the bearded face of Franz Joseph, are the most popular tourist attractions. The role of literature in the creation of the modern Triestine identity is ambiguous: although it's certainly city-focused, it tends to concentrate on the artificial image rather than on the geographical place itself. My presentation studies the origins of this phenomenon, as well as the strategies in which the contemporary Triestine literature deals with, as Claudio Magris would say, the trap of stereotypes and *clichés*.

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Heloisa Rojas Gomez is a PhD student at the European University Institute (Florence, Italy) in the Department of History and Civilization, where she conducts research on the Italian community of Crimea.

She graduated from the Centre for European Studies of the Jagiellonian University (Krakow, Poland), and is currently graduating from her second MA degree programme at the Institute for Russian and Eastern European Studies of the Jagiellonian University. Her research field includes the city text in Tartu-Moscow School's semiotics, with a focus on St. Petersburg, Moscow, and Minsk.

Among her academic interests and academic or conference papers are: "The Role of Belarusian Intellectuals in the Nation-Building Discourse Since the '90s", presented at the International Student Conference "(R)evolutions. Transformations in Post-Soviet Republics" (Jagiellonian University, May 2014) and "On the Necessity of Reformulating the Question about Intellectualism in Russia", presented at the International Congress "Phenomenon Russia: Memory of the Past and Perspectives for Future Development" (Jagiellonian University, May 2014).

She has been a contributor for the periodical *New Eastern Europe* and among the finalists of the National Contest of Contemporary Italian Drama in 2013.

She speaks Italian, English, Russian, and Polish fluently.

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Heloisa Rojas Gomez

MINSK'S TEXT: BETWEEN UTOPIA AND DE CHIRICO'S ART

Minsk-the-capital is a vital element for the nation-building discourse in post-socialist Belarus. Architect and conceptual artist Artur Klinau writes that Minsk, with its ten centuries-long history, questions certain values. "What is better," he asks, "uniqueness or warmth of cultural layers? Being born once to live a normal life of a typical European town or having been reborn and ruined, turning into a bizarre architectural conglomerate? What is more valuable: mediocre philistine calm or the aspiration to create a great romantic Utopia?" Shaping a contemporary narrative for Minsk, Klinau is clearly on the side of "the great romantic utopia", although not renouncing Minsk's deeply Euro-

pean cultural foundation. This is not only because Minsk is the City of Sun that Tommaso Campanella depicted in 1602, but also because it is what Giorgio De Chirico painted in early 20th century Italy.

The paper I present focuses on the text of Minsk, as Artur Klinau constructs it in his book *Minsk. The Sun City of Dreams* (Suhrkamp 2006). The methodological approach to the analysis of this city-text of culture is determined by the work of the Soviet semioticians, Jurij Lotman and Vladimir Toporov, of the Tartu-Moscow School.

The idea of a "city-text of culture" and of a "city-myth" for Minsk – in the context of Belarusian, Soviet, and European culture – will be explored, addressing the question of the importance of urban space within a national identity discourse.

ŻANNA KOMAR

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Dr. Żanna Komar is a historian of art and architecture, curator, and completed her PhD thesis in architectural history at the Catholic University of Lublin. Until 2010, she worked as a lecturer at the Department of Architectural Design of Ivano-Frankivsk National Technical University of Oil and Gas, Ukraine, and was a lecturer at the Department of Interior Design in East European State Higher School in Przemyśl, Poland. Currently, she works at The Research Institute of European Heritage at the International Cultural Centre in Krakow. Her research and teaching interests are concentrated on a history of art and architecture of the 19th and 20th centuries, national and multiethnic heritage of Galicia, and urban development of cities in Central Europe. She was a co-curator of the exhibition *The Myth of Galicia* at the International Cultural Centre Gallery prepared in cooperation with the Wien Museum, Austria.

Publications:

- 1. Żanna Komar, *Trzecie miasto Galicji. Stanisławów i jego architektura w okresie autonomii galicyjskiej* [The third city of Galicia. Stanislawow and its architecture during the time of Galician autonomy], Kraków 2008.
- 2. Żanna Komar and Julia Bohdanova, *Secesja we Lwowie. Secession in Lviv*, Krakow 2014.
- 3. Jacek Purchla, Wolfgang Kos, Żanna Komar, Monika Rydiger, and Werner Schwartz eds. *The Myth of Galicia*, exh. cat., Kraków 2014.
- 4. Żanna Komar, "Allegory and symbol. Galicia in Art," in: *The Myth of Galicia*, exh. cat., eds. Jacek Purchla, Wolfgang Kos, Żanna Komar, Monika Rydiger, and Werner Schwartz, Kraków 2014, pp. 209-213.

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Żanna Komar

REPRESENTATIONS OF MEMORY. EAST-CENTRAL EUROPEAN EXPERIENCE IN 20TH CENTURY

The paper will present the transformations of architectural and artistic strategies in designing monuments in the 20th century and the special role of East-Central European experience. Building monuments had always been immanent to human being, but it is the 20th century that determined the contemporary approach and attitude to memory, and made of it a central point of identity's discourse.

I will discuss a chronological overview of ways in which architects dealt with catastrophes in the 20th century: from the monuments of the first and second world wars to "memory boom" in the "West", and to the post communist transformations in the "East". I will talk about the new cultural contexts, and the

transformation of methods, strategies and artistic language of the representation of memory.

The artistic practices dealing with memory "in the Western world" are already well-structured and thoroughly described by the humanities and social sciences in Western Europe and North America in recent decades. But the ways in which artistic practices of memory activity have been applied, adapted, and transformed in the countries of East-Central Europe and post-Soviet countries are much less known. From one side, the "West" is talking about "the obsession with the past around the globe", while from the other side, post-soviet societies can complain about the historical amnesia in their countries.

The discussion of these contradictions can open new and varied perspectives on the challenges of memory to understand the historical figure in which the contemporary urban and cultural landscape of Central Europe is created.

MAŁGORZATA NIESZCZERZEWSKA

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Since 2007 a lecturer in the Department of Cultural City Studies at the Institute of Cultural Studies (Adam Mickiewicz University, Poznań). In 2007 received her PhD in humanities on the basis of the dissertation *Narratives of Urban Imaginary*, which was a cultural analysis of the city space and the types of urban imaginary used by the creation of different city narratives (literature, film, city plan, theory of the city). A book with the same title was published in 2009 by Bogucki Wydawnictwo Naukowe, Poznań. Her contemporary interests and research are ruins as objects and metaphors in the culture of the city and ruination as a cultural process (e.g., interrelations between place, non-place and abandoned place; narratives of decayed buildings; ruin as an aesthetical space; sociological, anthropological, and philosophical aspects of urban exploration). She teaches Sociology of Culture, History of Cities, and Knowledge about City Cultures at the Institute of Cultural Studies.

Publications:

- 1. Małgorzata Nieszczerewska, "Wyobrażenia opuszczonych miejsc" [Imaginaries of abandoned place], in: *Kamień w języku i kulturze*, eds. Magdalena Roszczynialska and Katarzyna Wądolny-Tatar, Kraków 2013, pp. 322-337.
- 2. Małgorzata Nieszczerewska, "Jeżyce. Changes of a district in urban imaginaries," in: *The Rise of City Cultures in Central Europe*, ed. Ewa Rewers, Warsaw 2014, pp. 213-240.
- 3. Małgorzata Nieszczerewska, "Erasure of time. Photographs of abandoned places," in: *Politics of Erasure. From "damnatio memoriae" to alluring void*, ed. Anna Markowska, Warsaw-Toruń 2014, pp. 337-345.
- 4. Małgorzata Nieszczerewska, "Dzielnica we fragmentarycznej wyobraźni miejskiej" [A district in the fragmented city imagination], in: *Studia kulturoznawcze*, 1 (2014), pp. 31-45.
- 5. Małgorzata Nieszczerewska, "Wyobrażenia" [Imaginaries], in: *Kulturowe studia miejskie. Wprowadzenie* [Cultural urban studies. Introduction], ed. Ewa Rewers, Warsaw 2014, pp. 187-220.

Małgorzata Nieszczerewska

FORGOTTEN HERITAGE OR JUST ABANDONED BUILDINGS?

The main inquiry of the paper is the question of the uncertain ontological status of abandoned buildings in the cultural space of the city. On the one hand, they play the role of specific "scars" and "blots on the landscape" in common urban imagination, seen as potentially dangerous, unfamiliar, useless, wholly unproductive, and marginal places, with no evident rules and positive value. Separated from highly designed, themed, regulated, and controlled urban space, they serve only as sites appropriate for alternative practices, not regarded as "normative" or "respectable". Therefore, abandoned places become "invisible" for urban dwellers. But, on the other hand, they are very fashionable places for modern urban explorers. Following the chosen examples

and literature (e.g., Tim Edensor, "The ghosts of industrial ruins: ordering and disordering memory in excessive space," in: *Environment and Planning D: Society and Space* 23 (2005), *Ruins of modernity*, eds. Julia Hell and Andreas Schönle, Durham and London 2010), the author presents the results of a brief qualitative analysis of particular imaginaries, narratives, and actions of artists, especially photographers (e.g., *Topography of Silence* by Waldemar Śliwczyński) and urban explorers (e.g., *Opuszczone.com*), which give these anonymous spaces new meanings and bring their specific locality back into the cultural space of the city. The aim of the paper is first and foremost to investigate the ways in which abandoned buildings are seen and described as forgotten heritage with particular, but very questionable, beauty. The particular decayed buildings can also be treated as a metaphor of the ruination of European culture.

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Publications:

- 1. Izabela Suchojad, *Topografia żydowskiej pamięci. Obraz krakowskiego Kazimierza we współczesnej literaturze polskiej i polsko-żydowskiej*, Kraków 2010.
- 2. Izabela Suchojad, "Bieguny pisania o Zagładzie w filmie" [The Opposite Models of Writing about Shoah in Film], *Ekrany* 6/2012.
- 3. Izabela Suchojad, "Szlak Listy Schindlera. Turystyka filmowa w Krakowie" [The Schindler's List Trail. Film Tourism in Kraków], in: *Polacy-Żydzi. Kontakty kulturowe i literackie*, ed. E. Prokop-Janiec, Kraków 2014.
- 4. Izabela Suchojad, "Tyrmanda sen o Krakowie" [Tyrmand's Dream about Kraków], in: *Topo-Grafie*, vol. 2: *Ceglane ciało – gorący oddech*. Warszawa Leopolda Tyrmanda, eds. A. Karpowicz et al., Lampa i Iskra Boża, Warszawa 2015 (in printing).

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Izabela Suchojad

HERITAGE AS A BURDEN. KRAKOVIAN CULTURE OF MEMORY IN CONTEMPORARY ART, LITERATURE, AND SPATIAL PRACTICES

The major aim of the proposed paper is to explore how the Krakovian culture of memory, shaped in the 19th century, is being critically interpreted in contemporary art and literature, and how the Krakovian tendency to focus on the distant past is being opposed in spatial practices. The presentation includes three case studies of: Wit Szostak's *Krakovian Trilogy*, Dorota Nieznalska's installation *Krakow – the Capital of Polish Memory*, and the Krakovian Modernism Route project.

The memory of the past became a particularly important component of the identity of Krakow in the period of partitions, when the city was

a symbol of Poland and a repository of national relics. Krakovian culture of memory still has a strong influence on the city. However, in everyday experience reflected in the analysed case studies, the prevailing image of Krakow as the city of memory of the past is constraining and overwhelming.

In the novels of Wit Szostak, Krakow is depicted as "the old, hunched city carrying its ancient heritage with difficulty". It is a *retropolis* and a *ne-cropolis*, trapped in a closed circle of national narratives and haunted by the ghosts of Polish kings buried in the Wawel Cathedral. The symbolic of the royal crypts is also the basis of the meaningfully entitled installation *Krakow – the Capital of Polish Memory*, presented in Plac Matejki in 2012. The predominance of this function of the city leads to neglecting its 20th-century heritage, which is the reason of initiatives such as the Krakovian Modernism Route.

JUSTYNA RUBASZEK

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A graduate of the Faculty of Architecture at Wrocław University of Technology, where in 2007 she received her PhD in architecture and urbanism. Since 2008, she has been assistant professor at the Institute of Landscape Architecture, Wrocław University of Environmental and Life Sciences. She is also a member of the Lower Silesia Architectural Chamber.

Her research and teaching is concerned with shaping the urban landscape and public spaces, urban renewal, and cultural heritage. She has published several papers on urban public spaces, green areas, and architectural heritage.

Publications:

→ 1. Justyna Zygmunt-Rubaszek, "Przekształcenie nieczynnej linii kolejowej w promenadę – przypadek jedyny w swoim rodzaju, czy nowe zjawisko w projektowaniu przestrzeni zielonych?" [Converting an abandoned railroad right-of-way into a linear park – a one off? or a new trend in green space design?], in: *Od promenady do autostrady. Komunikacja z naturą*, eds. Andrzej Greinert and Monika Edyta Drozdek, Sulechów-Kalsk 2008, pp. 184-191.

→ 2. Elżbieta Szopińska and Justyna Zygmunt-Rubaszek, "Rozwiązania techniczne w projektowaniu i realizacji zieleni wysokiej w krajobrazie zurbanizowanym" [Technical solutions in the design and the realization of tall greenery in the urban landscape], in: *Techniki i technologie dla terenów zieleni*, eds. Andrzej Greinert and Monika Edyta Drozdek, Sulechów-Kalsk 2009, pp. 19-25.

→ 3. Justyna Zygmunt-Rubaszek, "Pasaż w krajobrazie współczesnych miast" [Arcade in the landscape of modern cities], in: *Odnowa krajobrazu miejskiego. Uroda miasta*, Gliwice 2009, pp. 868-871.

→ 4. Justyna Zygmunt-Rubaszek, "Na styku miasta i rzeki: uwagi o zagospodarowaniu terenów nadrzecznych we Wrocławiu i Głogowie" [Where the city meets the river: remarks of the development of riverside areas in Wrocław and Głogów], in: *Architektura Krajobrazu* 4(29), Wrocław 2010, pp. 37-45.

→ 5. Justyna Zygmunt-Rubaszek, et al., *Walim: dzieje i krajobraz kulturowy sudeckiej osady włókienniczej* [Walim: the history and cultural landscape of a colony of textile workers in the Sudetens], Wrocław 2014.

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Justyna Rubaszek

NARRATION IN THE PROCESS OF WROCŁAW'S URBAN SPACE TRANSFORMATION

This paper presents the narration in the process of revitalization and creating a new image of downtown areas, specifically in renewal projects carried out over several years in Wrocław's Old Town, the former Jewish district, and Nadodrze district.

The revitalized old town public places draw on the past, no longer existing town form by presenting the previous urban arrangement in the present pavement composition. In the former Jewish district, the Path of Four Temples, which leads along streets and through blocks of revitalized houses located among the synagogue, Evangelical, Catholic and

Orthodox churches, is gradually being constructed. In this way, the former Jewish district is gaining a new identity which is reflected in its new official name — Mutual Respect District of Four Denominations.

The revitalization project of Nadodrze, a district located in the centre of Wrocław, draws on its pre-war craft history, while at the same time creating its own artistic image. It promotes various arts and crafts shops and such places as Krzywy Komin (Leaning Chimney), the Centre for Professional Development that offers new facilities.

Analysis of these cases has led to making a few general remarks postulating certain activities, often called *narration of place*, that are to help to preserve and create identity, as well as promote the revitalized areas.

In the contemporary world, activities that stimulate economic growth merely in quantitative terms are slowly being abandoned in favour of qualitative development. Similarly, approaches to heritage continue to change – today we speak of taking advantage of the past for the sake of the future. One might ask, then, if heritage and development are magical companions or are rather mutually exclusive. The session aims at presenting the challenges of balancing the economic interest of real estate

investments, urban development, and contemporary use of built heritage with the preservation and conservation of cultural heritage. What are the approaches to this problem in Europe? How do heritage cities tackle the problem and what solutions are implemented? In this context, managing dissonant heritage, i.e., one left after the communist regimes in Central Europe or contested oriental past in the Balkan Peninsula, poses a particular problem that will be discussed during the session.

HERITAGE IN CONFLICT SESSION

MILOŠ DUDÁŠ

MONUMENTS BOARD OF THE SLOVAK REPUBLIC – REGIONAL BOARD IN ŽILINA

SLOVAKIA

Prof Dr Miloš Dudáš, director of the Regional Monuments Board of Žilina, Associate Professor and full-time lecturer at the Faculty of Humanities of Žilina University, and a member of the Slovak Committee of ICOMOS; field of current research work and interest – protection and conservation of wooden religious architecture.

Publications:

- 1. Miloš Dudáš, “Slovak Wooden Churches Built under the Tolerance Edict,” in: *Pamiatky a múzeá – Revue pre kultúrne dedičstvo* – special issue (2006), pp. 13–20.
- 2. Miloš Dudáš et. al., *Cultural Heritage of Slovakia, Wooden Churches*, Bratislava, 2007.
- 3. Miloš Dudáš, *Drevené artikulárne a tolerančné chrámy na Slovensku* [Wooden Articular and Tolerance Churches in Slovakia], Liptovský Mikuláš, 2011.
- 4. Miloš Dudáš and Alexander Jiroušek, *Wooden Churches and Bell-towers in Slovakia*, Košice, 2013.
- 5. Miloš Dudáš, “Slovak Wooden Lutheran Churches of the Seventeenth and Eighteenth Centuries,” in: *Protestantischer Kirchenbau der Frühen neuzeit in Europa – Grundlagen und neue Forschungskonzepte* [Protestant Church Architecture in Early Modern Europe – Fundamentals and New Research Approaches], ed. Jan Harasimowicz, Regensburg, 2015, pp. 323–332.

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Miloš Dudáš

HISTORIC SITE – A BRITTLE SPACE FOR CONTEMPORARY USE AND LIFE

The economic growth, commercial interests and enormous developer activities and investments along with various local interests and low civic awareness and involvement during the last two decades have left a deep footprint on the historic site of many Slovak towns and villages. The municipality and self-government as well as the local community often see the cultural monuments and

protected historic areas as serious barriers for so-called modern life and urban development. Therefore, many recent building interventions within protected historic sites have been created through a questionable approach, resulting in counter-productive design and architecture. Present commercial interests and activities seldom correspond with the genius loci of a specific historic site and its cultural heritage values. Several negative as well as positive real life examples from the town of Žilina and UNESCO world heritage site of Vlkolinec, Slovakia, will illustrate the basic view on the topic.

MATHIAS ELLGER

CREATIVE WORX

LATVIA

Mathias Ellger is an internationally operating German consultant for urban, regional and community planning. He graduated in Lübeck in Architecture, and received his diploma in urban and regional planning from the Technical University of Berlin. He mainly works in the Near East and in East Europe in addition to Germany, and has also prepared several studies and planning proposals for heritage cities in countries as Germany, Syria, Azerbaijan and Yemen in his 35-year career. Mathias Ellger lectured until 1997 at the University of Siegen, Germany, before he went for two years to the Kingdom of Saudi Arabia as an advisor to the Ministry of Planning. Currently, he frequently lectures at the Universities of Jelgava and Riga, and since 2012

he has been a member of the editorial board of Daugavpils University, Faculty of Social Science, i.a. for quality control of technical publications in the field of urban planning and design. He seeks in his urban planning concepts both compliance with the human dimensions as well as the preservation of essential urban functions, such as supply, culture, communication, adventure, and relaxation.

He is co-owner of the Latvian non-profit company Creative WorX, established in 2011, and has conducted numerous conferences as well as presentations for planning ministries in Latvia and Estonia, as well as in countries of the Middle East and East Europe. Mathias Ellger currently resides together with his wife Anna in a small village in Germany and in Jurmala, Latvia, and both are avid fans of modern and antique art.

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Mathias Ellger

HERITAGE CITIES – BURDEN OR POTENTIAL FOR DEVELOPMENT

The attractiveness of cities plays a decisive role in urban development. Soft location factors are crucial in location decisions of economic entities, including key factors as urban-living environment and culture. Therefore, heritage cities induce considerable cultural development momentum due to their existing potential, if strategically, functionally, and economically planned. Preconditions are good governance practices, the esteem of historical structures, the willingness to safeguard historical heritage despite high maintenance costs, the professional ability to plan and implement the integration of historic structures into the urban tissue, and proper marketing.

However, historic fabrics are and will be always endangered by ignorance and short-term profit motives, and therefore binding legal support is needed. As economic considerations dominate the urban development process in all cultures to varying degrees, it is advisable to advocate the preservation of historical heritage with economic arguments. Tourism, profitable re-use, city image and marketing, location factors, and the attraction of a skilled and educated work force, etc., are key arguments.

Due to the indefinite number of constellations, preconditions, and particularities of heritage cities there is “no method, which fits for all”. Relevant to the approach is to determine clear goals of development, as well as stakeholder groups, developing tailored, convincing concepts, establishing “ownership of ideas”, care for participatory processes, and the promotion of interest groups or associations.

HEIKE OEVERMANN

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Dr Heike Oevermann is a researcher in urban and heritage studies. She studied architecture (Dipl.-Ing.) as well as World Heritage Studies (MA). She practiced as an architect for several years, before focusing on urban and heritage studies. Her doctoral degree was awarded by the Technical University of Berlin, for her work on the transformation processes of the industrial complex of Zollverein, Essen. Today, she works at the Georg-Simmel-Center for Metropolitan Studies at the Humboldt Universität zu Berlin, where she has coordinated a three-year research project on industrial heritage sites in Europe (DFG). She also lectures at the Humboldt Universität zu Berlin, the Technische Universität zu Berlin, and the Politecnico di Milano. She is the co-initiator of the network "Heritage meets Stadtforschung". Upcoming research will be on urban design history and participation, related to the use and transformation of urban heritage sites.

Publications:

- 1. Heike Oevermann and Harald A. Mieg, eds. *Industrial Heritage Sites in Transformation. Clash of Discourses*. New York, London 2005.
2. Heike Oevermann and Harald A. Mieg, "Zollverein and Sulzer: The Tangible and Intangible Dimensions of Industrial Heritage Sites," in: *Regions, Industries and Heritage. Perspectives on Economy, Society, and Culture in Modern Western Europe*, eds. J. Czierpka, K. Oerters and N. Thorade, Basingstoke 2015, pp. 260-279.
3. Harald A. Mieg and Heike Oevermann, *Planungsprozesse in der Stadt: Die Synchronische Diskursanalyse. Forschungsinstrument und Werkzeug für die planerische Praxis*, Zürich 2015.
4. Heike Oevermann et al., "Participation and reuse of industrial heritage sites: The case of Oberschöneweide," in: *International Journal of Heritage Studies* (submitted).

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Heike Oevermann

URBAN TRANSFORMATIONS: INDUSTRIAL HERITAGE SITES AND URBAN PLANNING

The management of industrial heritage sites requires rethinking in the context of urban change, and the issue of how to balance protection, preservation/conservation, and development becomes all the more crucial as industrial heritage sites grow in number. This brings into play new challenges – not only through the known conflicts between monument preservation and contemporary architecture, but also with the increasing demand for economic urban development by reusing the built heritage of former industrial sites. In this context, the research question arises: how to balance the diverse objectives of heritage conservation, urban development, and the production of new architecture?

The main issue of the presentation is the conflict between heritage conservation, urban development, and the production of architecture, as well as approaches to bridge these conflicts. Synchronic discourse analysis is used as a research instrument developed to analyse different agents, rationales, and discourse in heritage conservation management and urban planning. The presentation presents the results of the DFG research project (2011-2014), including the deep analysis of several case studies in European cities and the discussion of further cases from abroad. The presentation will focus on the case studies of Pilsen, Budapest, and Berlin, as well as Winterthur and Milan.

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Piotr Szpanowski – graduated in archaeology from the University of Warsaw (1997); “Academy of Heritage” postgraduate studies at the International Cultural Centre in Krakow (2001-2003); graduated with a PhD in landscape architecture from Warsaw University of Life Sciences – SGGW (2014); employee at the state service for the protection of historical monuments (1997-2002); employee at the Museum of King Jan the III’s Palace at Wilanów (2002-2015 – since 2011 as the museum’s deputy director); since May 2015, deputy director of the Department of Cultural Heritage at the Ministry of Culture and National Heritage.

Publications:

- 1. Piotr Szpanowski, “Before and after the Change: the social-economic transition period and its impact on the agriculture and cultural landscape in Poland,” in: *Europe’s Cultural Landscape: archaeologists and the management of the change*, eds. G. Fairclough and S. Rippon, Brussels 2002, pp. 125-132.
- 2. Piotr Szpanowski and Zbigniew Kobyliński, “Metal detector users and archaeology in Poland: the current state of affairs,” in: *Metal Detecting and Archaeology*, eds. S. Thomas and P. G. Stone, Woodbridge 2009, pp. 13-24.
- 3. Piotr Szpanowski, “Wilanów residence a desired neighborhood,” in: *Green Worlds. Monumental cultural landscape, parks, gardens, cemeteries and other forms of designed green spaces. Their protection, conservation, restoration and public promotion*, eds. J. Rylke and M. Kaczyńska, Warszawa 2009, pp. 165-185.
- 4. Piotr Szpanowski, “Organisation of Heritage Protection in Poland,” in: *Protecting and safeguarding cultural heritage. Systems of Management of Cultural Heritage in the Visegrad Countries*, ed. J. Purchla, Kraków 2011, pp. 211-222.
- 5. Piotr Szpanowski, “Wilanów – problemy urbanizacji krajobrazu historycznej rezydencji wiejskiej” [Wilanów – the Problems of the Urbanization of the Landscape of a Historic Country Residence], in: *Historyczna rezydencja we współczesnym mieście*, ed. Maria Poprzęcka, Warszawa 2014, pp. 26-96.

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WILANÓW – HERITAGE AND... DEVELOPMENT?

The immediate neighbourhood of the Wilanów suburban residence of King Jan III was, after the fall of communism, expected to be an area where heritage and urban development would harmoniously coexist. Many believed this idea would be the guiding light of the Wilanów urban planners. The adoption of the 2001 urban plan showed that they were concentrated rather on the perspective of urbanization, allowing the developers to build residential quarters in the fields just opposite the palace – fields constituting over 300 Wilanów cultural landscapes and enabling views from the palace towards the west. It was not until 2012 that the city council turned its attention to the potential for growth

of the heritage landscape, which survived especially as: Morysin fields and the historic Wilanów farm (both parts in the possession of Warsaw University of Life Sciences after the 1945 nationalization of the private Wilanów estate). In effect, Wilanów Cultural Park was established, providing a formal frame for the urban planners, architects, and city public space managers. The aim was to reduce the negative impact of wrong past decisions by preserving and enhancing the remnants of the historic landscape and green spaces, e.g., for recreational activities and sport, and also to promote and grow cultural tourism and the cultural industry. The rapid urbanization of the Wilanów fields versus the preservation of the Morysin fields and the Wilanów farm, as the potential for the long-term development strategy, will be confronted in the paper.

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Publications:

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Mykola Riabchuk

DECOMMUNIZATION OR DECOLONIZATION? CLASH OF SYMBOLS AND NARRATIVES IN UKRAINE'S CAPITAL

The so-called “decommunization law” passed earlier this year by the Ukrainian parliament evoked heated debates in the both artistic community and society at large. The paper addresses some arguments regarding the legitimacy of the law, its content, scope, and applicability, as well as its specificity compared to similar laws

passed in other post-communist countries. The communist heritage is a contested issue in many societies, but in Ukraine it is intrinsically intertwined with the colonial legacy that draws the issue into the realm of highly complex Creole/aborigine relations. The capital city of Kyiv is a focal point where the both colonial and anticolonial symbols and narratives clash in the urban space, and where the new, largely cosmopolitan consumerism enfeeble and integrate them into a new, increasingly postmodern and postcolonial environment.

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Born 1978 in the city of Dresden, he grew up in the eastern part of Germany. In 1996 he joined the German Federal Forces as an alpinist, and in spring 1999 I was deployed to Macedonia and Kosovo as an alpinist and squad leader during the multinational NATO mission *Kosovo-Force*, followed by repeated deployments to Kosovo and Afghanistan. From 2010 to 2014, he studied art history and philology at the Dresden University of Technology. From 2011 to 2015 I lived, studied, and researched in Zagreb, Belgrade, Sarajevo, Prizren, and Prishtina. In April 2011 he started his doctoral studies under Prof Bruno Klein at the Dresden University of Technology, with the subject of his doctoral dissertation being the destruction of cultural heritage during the Yugoslav wars from 1991-1999 (2004). In January 2015, he followed his partner to Abuja, Nigeria, where he researches Nigerian heritage and heritage politics and works as a programme manager for the Konrad-Adenauer-Foundation in Nigeria.

Publications:

- 1. Tobias Strahl, "Architecture as a weapon," in: *The Challenge of the Object* [Die Herausforderung des Objekts], eds. Ulrich G. Großmann and Petra Krutisch, 33rd Congress of the International Committee of the History of Art. Congress Proceedings (=32. Wissenschaftlicher Beiband zum Anzeiger des Germanischen Nationalmuseums), no 2. Nürnberg, 2013, pp. 476-479.
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Tobias Strahl

A CONTESTED PAST - ON THE DISAPPEARANCE OF THE ORIENTAL CITY ON THE BALKAN PENINSULA

The problem in addressing the disappearance of the oriental city on the Balkan Peninsula is manifold. Systematically denied, neglected, and destroyed during two centuries, the Islamic heritage of the Balkans is barely present in the European heritage discourse. Its documentation in and outside the Balkans is at its best fragmentary. Sources are rare and scattered. On the basis of historic discourse analysis and by reference to selected examples, the paper traces the destruction of the oriental city on the Balkan Peninsula from 1804 until today.

For more than 500 years, the major part of the Balkan Peninsula fell under Ottoman rule. Built objects, language, and cultural characteristics of Islamic tradition, agglomerated in the typical oriental cities on the Balkan Peninsula formed a large part of Balkan and therefore European heritage.

With the defeat and retreat of the Ottoman Empire and the formation of national movements at the beginning of the 19th century, the destruction of the oriental cities under the auspices of the so called *renaissance* of the (Christian) Balkan nation began.

After the Second World War, the barely restricted destruction of the oriental cities resumed under the pretext of social change, industrialization, and modernization.

In the Yugoslav Wars, two-thirds of the remaining Islamic heritage, mainly mosques, on the territory of the former Yugoslavia were destroyed by Croatian and Serbian forces.

Today, tourism, infrastructure measures, the lack of protection and funding, and the nearly limitless commercialization of the urban space, threaten to destroy the oriental character of the Balkan cities completely.

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Publications:

- 1. Magdalena Banasziewicz, *Kulturowe krajobrazy pamięci* [The cultural memory sites], in: *Przeszłość we współczesnej narracji kulturowej. Studia i szkice kulturoznawcze*, ed. P. Plichta, Kraków 2011, pp. 37-51.
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Anna Duda is a graduate of International Cultural Studies (2011) and Culture Management (2013) at the Jagiellonian University. She is a first year postgraduate Cultural Studies student. Her main field of interest is anthropology of tourism, especially host-guest relations, the tourist gaze and semiotics of tourist attractions. Recently, she has become interested in *dark tourism*, especially *black spots* travels – New York City Ground Zero and Smolensk catastrophe case studies. She took part in organizing the international conference of Anthropology of Tourism – Heritage and Perspectives (www.anthropologyoftourism.pl).

Publications:

- 1. Anna Duda, "Hiperrzeczywiste enklawy kulturowe Nowego Jorku a autentyczność turystycznych doświadczeń" [Hiperreal New York City cultural enclaves and the authenticity of tourist experiences] in: *Turystyka Kulturowa*, 3 (2015), pp. 6-18.
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THE NARRATIVE AND TOURIST BEHAVIOUR IN THE DIFFICULT HERITAGE SITE

The general purpose of the paper is to present the phenomenon of the controversial/difficult heritage that has been recently undergoing the process of transformation into the tourist attraction in the Central-Eastern European region. Taking as its starting point the state-of-art summary, the paper will aim to create a network of terms which are used to define the problem (e.g., dark tourism, black spots tourism, difficult heritage tourism) in order to depict, in the local context, the main avenues

of enquiry of recent tourist studies. The basic theoretical question concerns the relationship between the narration and the tourist experience in the controversial/difficult heritage sites. The focus of the empirical part of the study was limited to the Wawel Cathedral's crypt, where the Polish president Lech Kaczyński and his wife are buried. On the basis of the participant observation and in-depth semi-structured interviews, the study will seek to explain the complexity of the relationships between the different stakeholders. The range of the parties consequently influences the perception of the crypt's role as a heritage site as well as a tourist attraction.

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Beata Turek

WSCHOWA AS AN EXAMPLE OF UNCLEARLY DEFINED HERITAGE

The presentation explores the question of cultural heritage in the case of Wschowa. The town’s history represents cultural and religious diversity at every step. Many dates are significant, but the most important is 1945; from that time the definition of cultural heritage of Wschowa became more complicated and problematic than it had been before. Wschowa is an example of redefinition and making responsible choices of heritage elements and the way of talking about them. The author also investigates the local and regional media in the context of contemporary understanding of citizens’ idea of conservation, protection, and management of Wschowa’s historical remains.

Methodology: data analysis based on empirical materials collected during ethnographical fieldwork and observation.

The main goal is to investigate the question of the conflict between citizens’ vision of Wschowa’s cultural heritage versus the official discourse.

Wschowa is a small town in the western part of Poland, and as part of the Recovered Territories, it is a perfect case study for the question of cultural heritage, historical remains, and identity. After 1945, new settlers from the Borderlands (today in Ukraine, Belarus) and Great Poland started to build a new, Polish town. The beginning was not easy, but after 70 years some unsolved problems are again under the public discussion.

In 1968, Henri Lefebvre in his book *Le Droit à la ville* talked about “the right to the city”. Now, almost 50 years later, what does a close examination of the urban situation around Europe reveal in this matter? Who is the city really for – the inhabitant, the tourist, the investor, or someone else? What is the role and strength of non-governmental organizations and various urban movements that have recently been emerging in the urban context? Do local governments allow for civic engagement in urban policies or do they rather enforce their ideas regardless of the citizens’ needs for welcoming public spaces and useful infrastructure? The topic

of the session results directly from a phenomenon that has been recently observed in many places, of the slowly shifting focus of municipal authorities from initiatives for tourism development and investment attraction towards initiatives for city residents, their participation in the city, and their quality of life. Civic budgets and social consultations illustrating this very trend have become indispensable elements of the actions undertaken by many city authorities. What is the role and place of heritage and heritage listings in this process? How do citizens engage in the active use of their city’s heritage?

WHO IS THE CITY FOR? SESSION

PETR ŠIMON

PILSEN 2015

CZECH REPUBLIC

see biographical note on p. 61



Petr Šimon

ECOC AS A RIVER FLOW TRANSFORMING THE CITY

The “city and citizens” is one criterion of the project of the European Capital of Culture (ECoC). Every single candidate city for ECoC presents itself as melting pot of ideas, cultures, and energy based on the will of the inhabitants to make a change. ECoC is supposed to be a living lab where pro-active people meet politicians and representatives of public servants regularly to discuss the vision of the development of the city.

Pilsen, ECoC for 2015, is an example of the middle-sized Central European city where the candidacy for the title of European Capital of Culture was prepared with the active participation of its inhabitants. Nevertheless,

the implementation of ideas from the candidacy period has been quite problematic. By giving four examples of projects more or less connected to the river Radbuza (DEPO2015), Papírna, Municipal River Bath (Plovárna), and River Bank (Náplavka k světu), I will refer to challenges and risks related to the ECoC project, as well as to links between the ECoC's and cultural heritage as such, stressing the project of DEPO2015 as a part of the industrial heritage in Pilsen.

Finally, the title of the European Capital of Culture very often creates some “contra movements” and projects which, from my perspective, are a very important part of the transformation of the city closely related to ECoC. Therefore, the focus will be put on all those non-tangible aspects of ECoC (before, during, and after the year itself).

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After graduating in 1978 from the Institute of History of Art (Adam Mickiewicz University), she started working at the Museum of Art in Łódź in the Unit of Polish Art of 17th to 19th century, where she was promoted to the position of head of unit. She cooperated in the preparation of numerous exhibitions and I developed two own exhibitions accompanied by respective catalogues. After moving to Poznań in 1986, she worked for the Poznań Society of Friends of Learning until 1995. Since then, she has been working at the Faculty of Architecture of Poznań University of Technology, in the Department of History of Architecture and Urban design.

She holds a PhD from the Institute of Art of Polish Academy of Science in 1995, based on a dissertation “Idea of nature in paintings of Young Poland”; and habilitation in 2013 from the Faculty of History of Adam Mickiewicz University in Poznań, after presenting the work “City for living. The issues of housing reform in the late 19th and early 20th century and its introduction in Poznań in the first half of the 20th century”.

In addition to publications and participation in national and international conferences, she was a visiting professor at GWZO in Leipzig, a scholarship holder at the Herder Institute in Marburg, and an intern in TU Berlin.

She is a member of the Poznań Society of Friends of Learning and the Association of Art Historians. In addition to her professional activities focused on the history of architecture and art in the context of cultural phenomena of the late 19th and 19th centuries, she is actively involved in the Poznań Association “Right for the City”, of which she is a vice-president.

Publications:

→ 1. Hanna Grzeszczuk-Brendel, “Architektura i budownictwo Poznania w pierwszej połowie XX wieku” [Architecture and civil engineering of Poznań in the first half of the twentieth century], *Architektura i urbanistyka Poznania w XX wieku*, ed. Teresa Jakimowicz, Poznań 2005.

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TAKING OVER THE CITY? URBAN MOVEMENTS IN POZNAŃ

The need for protection of urban “background” architecture – tenements and housing complexes – is still not sufficient in social consciousness, especially in Poland and other post-Soviet countries. Thus, even more interesting are exemplar behaviours of enlivening historical parts of a city in cooperation with a local

community and local government. Historical districts and tenements are very often the most neglected places, simultaneously being the most vulnerable to gentrification, because of the initiation of processes of broadly understood revitalization.

The problem lies in the scope and possibilities of cooperation between inhabitants, experts and local authorities in the activities centred around urban cultural heritage protection.

On the example of the competition for the spatial development of Taczaka Street in Poznań, treated as a case study, I intend to present a process of developing a common solution in the aim of stopping the degradation of 19th-century inner city streets. Among the participants of this undertaking were councillors, residents, businessmen, and architects, thus exhibiting a demeanour of joint responsibility for the city, its past, present, and future. Such a model of involvement is an effect of introducing to the social consciousness the virtues represented in so-called urban movements, which, after recent elections in Poznań, were shifted away from opposition to a co-governing position.

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Assoc. Prof. Juraj Hamar, PhD, studied Aesthetics and Literature at the Department of Aesthetics, Faculty of Arts of Comenius University in Bratislava, Slovakia. He defended his PhD thesis, the Aesthetics and Poetics of Erotic Motives in Folk Songs, at the Institute of Ethnology, Slovak Academy of Sciences in Bratislava, Slovakia. With the inaugural dissertation Popular Puppet Theatre and Anton Anderle – puppeteer, he habilitated at the Faculty of Arts of Comenius University in Bratislava, Slovakia. Currently, he is the Head of the Department of Aesthetics, Faculty of Arts of Comenius University in Bratislava, Slovakia. He simultaneously works as the Chairman of the Council of the Ministry of Culture for the Protection of the Intangible Cultural Heritage related to the implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) in the Slovak Republic. He is a member of the editorial board of the scientific peer-reviewed journal *Slovenský národopis/Slovak ethnology* published by the Institute of Ethnology, Slovak Academy of Sciences in Bratislava, Slovakia, and *Národopisná revue/Journal of Ethnology*, published by the Institute of Folk Culture in Strážnice, Czech Republic. His major fields of interest cover intangible cultural heritage, ethno-theatrolgy, ethno-choreology and the aesthetics of folklore, and interpretation of the art texts.

Publications:

- 1. Juraj Hamar, *Ľudové bábkové divadlo a bábkár Anton Anderle* [Popular Puppet Theatre and Anton Anderle – puppeteer], Bratislava 2008.
- 2. Juraj Hamar, *Hry ľudových bábkárov Anderlovcov z Radvane* [Repertoire of Anderles – popular family of puppeteers from Radvaň], Bratislava: Slovenské centrum pre tradičnú kultúru, 2010.
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Publications:

- 1. Ľubica Voľanská, “K metodológii práce s rozprávanými a napísanými životnými príbehmi/životopismi” [On the Methodology of Work with Oral and Written Life Stories/Autobiographies], *Etnologické rozpravy*, 2 (2004), pp. 90-94.
- 2. Ľubica Voľanská, “Ide o život...! Pamäť v autobiografickom písaní/It’s all about the life...!” [Memory in the autobiographical writings], *Os. Fórum občianskej spoločnosti*, (dedicated to the work of Moritz Csáky), 1-2 (2006), pp. 48-54.
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COMMUNITY MATTERS. ON THE WAYS CITIES IN SLOVAKIA USE INTANGIBLE CULTURAL HERITAGE

This paper deals with the recent activities of and in the cities in Slovakia related to various UNESCO lists and the register of intangible cultural heritage (as a part of the UNESCO Convention for the Safeguarding of the ICH, 2003). It analyses the activities of various actors – inhabitants, communities, NGOs, experts on ICH, local investors, and local authorities (mayor, city council...) connected with the nomination processes of ICH elements to various UNESCO lists on the national and international level.

Using concrete examples of nominations of the elements including The Radvaň Fair (Banská Bystrica), Salamander Parade in Banská Štiavnica,

and partly also the latest element Slovak and Czech Puppetry (several cities in Czech Republic and Slovakia), the paper concentrates on the question, in what manner the inscription of particular ICH elements in various lists fosters the city narratives. How do the authorities cooperate with citizens and what is the role of NGOs in this process? How can the inscription influence the quality of life in cities especially regarding the communities concerned?

Through analysis of the documents of the Intangible Cultural Heritage Centre by SĽUK (Bratislava) and UNESCO guidelines related to the nomination processes, as well as through ethnographic methods such as participant observation and analysis of narratives gained in biographical interviews and specific thematic interviews, the paper concentrates on the balance between the needs of community members in the cities, expert inputs, and UNESCO instructions.

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Publications:

- 1. Alexandra Bitušíková, "Slovakia: An Anthropological Perspective on Regional Reform," in: *Region, State and Identity in Central and Eastern Europe*, eds. J. Batt and K. Wolczuk, *Regional and Federal Studies*, Special Issue, Vol. 12 (2002), No 2, pp. 41 – 64.
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Alexandra Bitušíková

GRASSROOTS ACTIVISM AND MEMORY PRACTICES IN A SLOVAK CITY

The paper discusses the growth of local activism in the city of Banská Bystrica, Slovakia, in recent decades. It follows Jacobsson and Saxonberg's (2013) and Jacobsson's (2015) approach to studying urban movements in Central and Eastern Europe and focuses on grassroots activism as the most common way of citizen engagement in the studied Slovak city. The paper refers to theories on participatory and transactional activism described by Petrova and

Tarrow (2007) built on increasing citizens' participation in civic life and relations among various civil groups and other actors including decision-makers, local authorities, and other institutions. The main objective is to present cases of urban activism that are heritage-related, such as civic protests against new developments in the historic area of the city (the National Urban Heritage Site), but also memory practices developed for the commemoration of various events or figures relevant to the history of the city. The paper builds on ethnographic methods of participant observation, interviews, and textual analysis of local resources.

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Dr. Marcin Poprawski works at the Institute of Cultural Studies (Faculty of Social Sciences) at the Adam Mickiewicz University in Poznań, Poland; since 2006 he has been a lecturer at the Faculty of Cultural Studies of the European University Viadrina in Frankfurt Oder (Germany); PhD in humanities (AMU Faculty of History); member of research teams and international networks, mastermind of professional trainings and research tools for the public and civic cultural sector; expert of the Association of Polish Cities, author and editor of a series of publications in the research fields of cultural policies and memory policies, cultural studies, cultural education and aesthetics, and city culture-led development published in international journals. Since 2013, vice-president of ENCATC – a leading European network on Cultural Policy education and research institutions. He was guest lecturer at DAMU University in Prague (2014) and JAMU University in Brno (2013), improving his professional teaching skills during an internship at the Centre for Cultural Policy Studies, University of Warwick (UK) in 2012, and within the project *Teaching Cultural Policies* held at Central European University in Budapest (H) in 2008. He is co-founder and current research coordinator of ROK AMU Culture Observatory research centre in Poznań. Since 2010, the Observatory has carried out over 30

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Publications:

- 1. J. Sójka, Marcin Poprawski and P. Kieliszewski, eds. *Instytucje upowszechniania kultury w XXI wieku. Studia Kulturoznawcze – Polityka kulturalna* [Cultural Education Institutions in the 21st century. Cultural Studies – Cultural Policies], Poznań 2009.
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Marcin Poprawski

LIVING IN A NUTSHELL CULTURAL PUBLIC SPACE. IN SEARCH OF CULTURAL AND HERITAGE PRACTICES AND POLICIES OF SMALL TOWN COMMUNITIES IN THE SOUTHERN WIELKOPOLSKA REGION OF POLAND

The aim of the paper is to present and discuss selected outcomes of two research projects conducted in 13 towns of the southern Wielkopolska region of Poland in 2014. The object of the study is the spectrum of trends in practices and strategic proj-

ects in the field of cultural memory, cultural heritage, cultural tourism, local cultural identity, and cultural audience development identified in diagnosed small urban communities in Poland. The research projects on which the article is based were focused on identifying cultural resources, deficits, and potentials of selected county capitals in the central west region of Poland. Data was collected through a balanced mix of quantitative and qualitative research methods: surveys with over 1,200 questionnaires, 36 focus interviews, over 20 in-depth interviews, and profound desk-research provided an interesting set of information. The text will interpret key issues identified in the research process that provide an insight into current trends in heritage and cultural practices and policies of smaller city communities located in Central Europe, distinctive of urban areas other than the metropolitan one.

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Anna Kozioł works as a Heritage Management Specialist at the National Heritage Board of Poland, where she currently serves as the deputy coordinator of the EOG project *HoME – Heritage of My Environment. Cultural heritage values in local communities*. She is a graduate of spatial management at the Cracow University of Economics and in Management Sciences at the Groupe Sup de Co Montpellier Business School. She is a student of the Academy of Heritage in Krakow – postgraduate studies in the field of cultural heritage management. Acting on the border of heritage and economics, she has been associated both with financial and cultural institutions. Her interests focus on the use of the potential of cultural heritage in the socio-economic development and its place in regional and local development policies. She is the co-author of the publication “Socio-economic impact of cultural heritage. Report on social research”, which is Poland’s first analysis of the results of social research on the attitudes of Poles towards various aspects related to cultural heritage, as well as the analysis of the impact of cultural heritage on socio-economic processes.

Publications:

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Anna Kozioł

PLAYING THE HERITAGE GAME: MODERN BURGHERS AT THE HERITAGE CROSSROADS. RESULTS OF A NATION-WIDE QUALITATIVE SURVEY ON HERITAGE PERSPECTIVE IN POLAND

The city is an area where different groups of interests cross and interact. This is where tourists, investors, public authorities, and citizens play the game in heritage. The question arises: who is the city really for, and more precisely, does the city’s citizens want to play the heritage game?

It appears that people living in cities are changing their perspective towards culture heritage, which is a wind of change in Polish society.

Is it so? The article will treat the results of a nation-wide qualitative survey on a representative sample of adults. It will expose, among others, attitudes of the inhabitants of urban areas towards their historical surroundings, subsequently contrasted with rest of Polish society. The survey will consider not only heritage values and the impact on urban society noticed by citizens (for example, do the citizens think that the heritage influence their quality of life?). It will also measure their level of participation, engagement, and sense of responsibility, providing an answer to the question: what is the willingness of city’s society to pay or sacrifice when it comes to heritage protection? Thus, it will provide an answer to whether the city’s citizens want to play in the heritage and if they acknowledge the city and its historic assets as truly theirs.

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Dr. Anna Kurpiel graduated in Ethnology and Cultural Anthropology from the Jagiellonian University. Her PhD thesis was entitled *Macedonian war refugees in Lower Silesia. Adaptation, migration remembrance*, which she defended at the University of Wrocław. She studied at universities in Skopje and Paris, and stayed as a visiting scholar at universities in Leipzig and Montreal. She has participated in numerous documentary and research projects together with Polish, German, Canadian, and Macedonians scholars as well as with the “Ważka” Foundation from Wrocław. She works for the Polish Ethnological Society and cooperates with the Willy Brandt Centre for German and European Studies, University of Wrocław.

Her research interests include topics such as: migrations, border areas, memory, remembrance and commemoration, oral history, autobiographies, and public history. She is a member of the Polish Oral History Association and the Polish Ethnological Society.

Publications:

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Anna Kurpiel

SKOPJE. THE CITY AS A MONUMENT

In my presentation, based on my own field research conducted from 2008 and the research project “The New Macedonian Question” (with the University of Leipzig), I would like to show an example of a city that cares only about creating an artificial façade not its inhabitants. This city is Skopje – the capital city of the Republic of Macedonia – “a city as a monument” as I call it because of its two big projects. The first is rebuilding Skopje after the earthquake in 1963, which was an unfulfilled dream of creating a city “as a monument of international friendship”. The second is the project “Skopje 2014”,

financed by the Macedonian government, which is a direct response to Macedonian political problems (mainly its conflict with Greece about Macedonian national identity and the name of the country). Skopje city centre has been completely covered by (too) many new buildings, statues, and fountains supposedly connected to Macedonian history. These two megalomaniac projects have resulted in creating monumental “inhuman spaces” which are useless for Skopje citizens, who would prefer to live in a city with clean streets and bus stops rather than in an arena of political battles. Analysing the Skopje case study would also be an attempt to answer the question about connections between politics, history, and urban space.

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Istanbul-born visual artist, author and cultural critic. Elçin Maraşlı is a second year PhD candidate at the Graduate School for Social Research, the Polish Academy of Sciences in Warsaw. She completed her bachelor's degree in Studio Arts at the School of the Museum of Fine Arts in Boston with a minor in Communications and Mass Media at Tufts University in Medford. She holds a master's degree from the department of Visual and Critical Studies at the School of the Art Institute of Chicago (2013), and a second degree with distinction in Sociology with a focus on Media, Culture, and Society from the College of Social Sciences, IFiS PAN in Warsaw (2014). She has exhibited and worked in the United States between 2007-2013, and spent a study-year in Zürich in 2010. Between February 2014 and February 2015 she worked as the managing editor for the project website, turkiye.culture.pl/tr, initiated by the Adam Mickiewicz Institute as part of the cultural programme marking the

600th anniversary of Polish-Turkish diplomatic relations. She is currently a contributing writer at Culture.pl, and continues to work at a Krakow-based, start-up IT company. Her current research focuses on the notion of fraudulence in exhibition practices, illustrated by a philosophical inquiry into Wagner's *Gesamtkunstwerk* and its realization at the Bayreuth Opera House and pseudo-museum. Elçin's research interests include: comparative studies in visual arts, literature, and mass media; critical theory of art and visual culture; semiotics; philosophy; art history; visual and aesthetic theory; globalism/cosmopolitanism; curatorial practice.

Publications:

- 1. Elçin Maraşlı, "Some Time: Existential Intermediates In Everyday Social Practice," essay published as part of the journal for the symposium, *Traveler's Eye: Narrating (Dis) Location in 20th Century Travel Literature*, University of Bucharest, Romania 2013.
- 2. Elçin Maraşlı, "Liberals Gone Global – How Does the Internet Challenge Studies in the Humanities?" essay published as part of the journal for the symposium, *Imagine There Were No Humanities*, University of Warsaw 2014.

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Elçin Maraşlı

THE MUSLIM QUESTION IN A POLISH CITY: A CASE STUDY ON RAJKOWSKA'S MINARET (2009-2011)

Transformation of the Habermasian public sphere from the salons to the streets is directly related to understanding the boundaries of the city and the dynamics among its inhabitants today. "Transnationalization" via the mass media results in "deterritorialization" (Negt and Kluge, 1993), which brings with it the ambivalence of locality and universality within the same city. While the "counter-publics" (Warner 2002 and Fraser 1992) continue to lack material means to the rational-critical debate in envisioning the links between heritage and the city, questions remain about

what institutional arrangements can best facilitate participatory parity. Joanna Rajkowska's *Minaret* (2009-2011) struggles as a work of art in terms of its critical relationship to the city of Poznań as a site of play upon heritage, time-space relations, and religion. Who is really the city for – the inhabitant, the investor... the artist? Following Lefebvre's definition (1968) and work conducted by organizations such as UN-Habitat (2005), "the right to the city" suggests that all urban dwellers are equal participants. Does Rajkowska's *Minaret* employ the preferred means that can ignite counter-public mobilization for Muslim minorities in Poznań (Bobako 2014), or does it simply make itself a victim to the postmodern Other? The presentation aims to reflect upon these questions with selected images.

The period of political and economic system transformation in many Central European countries has led to an increasing crisis in spatial planning. So-called liberalization of the law and periodic rapid growth of investment have brought about visual chaos which is most striking in the largest and most attractive cities. Often it is historical cities that are particularly strongly affected by the problem: disturbing changes can be observed in the shaping of the development outline, and consequently in the panoramas of entire

districts. The effects of the pressure from investors usually clashes with the Recommendation on the Historic Urban Landscape (2011), endorsed by UNESCO and ICOMOS, concerning historic urban landscapes as well as with the needs of local communities, their identity, and memory. To what extent can these guidelines be helpful in heritage protection and in a balanced development of our cities? To what extent should they be or already are reflected in urban planning policies?

HISTORIC URBAN LANDSCAPE SESSION

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Gábor Sonkoly, born in 1969, is an historian. He was Candidate of Sciences (CSc) at the Hungarian Academy of Sciences in 1998, and earned his PhD from EHESS (Paris) in 2000, as well as his habilitation from Budapest's Eötvös Loránd University in 2008. He is the Director of the Department of European Historiography and Social Sciences at Eötvös Loránd University (ELTE), a department founded by EHESS in 1988, and is Vice Director of the History Institute at ELTE. He is the Scientific Coordinator of the European Master's programme "TEMA" Erasmus Mundus. He has also written or edited seven books and presented at 100 international colloquia. He has received fellowships from several international foundations and institutions, and has been a visiting professor at several universities. He is a member of the International Committee of the European Association for Urban History since 2008. He is a Knight of the French Order of Academic Palms (2011) and has received the Palládium Prize (2011) and the Antal Cziráky Prize (2012) in Hungary.

Publications:

- 1. Péter Erdősi and Gábor Sonkoly, *A kulturális örökség* [The cultural heritage], Budapest 2004.
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Gábor Sonkoly

A CRITICAL ANALYSIS OF THE CONCEPT OF HISTORICAL URBAN LANDSCAPE

The relatively new concept of Historic Urban Landscape (HUL) does not only mean a new stage in the ever expanding notion of cultural heritage (from tangible through landscape to intangible), but means that the notion of cultural heritage is recognized as an institutionalized form of knowledge to interpret and to manage realities engendered by cultural heritage after a half-a-century-long evolution, and defines and manages social and cultural realities according to the discourse of international – primarily UNESCO – legal texts.

HUL demands its own methodology to be analysed and understood. Contemporary expansion of the Foucauldian security connected to the theory

of presentism has been proved to be appropriate to frame the conceptual analysis of HUL. Accordingly, I will analyse the conceptual evolution of HUL by the triplet of its territory, time, and community.

The survival of the heritage-city's community is equally important for the international, national, and local institutions. It cannot be guaranteed by the mere satisfaction of the community's primary biological needs, as cultural diversity interpreted as biological necessity has also become indispensable for the survival of the community's identity. For the maintenance of security in the biological sense, the central power needed a population with measurable indicators. For the maintenance of the cultural security of recently determined heritage-cities, the international community assigned the establishment of a system of indicators integrated to HUL as its own duty.

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Aisha Darwish is a Syrian architect and PhD student at the Department of History, Design, and Restoration of Architecture, Sapienza University of Rome, Italy. After gaining a Bachelor of Architecture in 2000 from Damascus University, Syria, she did a postgraduate course and then a MA in Architectural Design at the same university. In 2005, she obtained her second MA in Restoration and Rehabilitation of Historic Monuments and Historic Urban and Natural Sites, from the Faculty of Architecture, Damascus University, in collaboration with CEDHEC, Paris. From 2001-2013 she worked as a teaching assistant at the Faculty of Architecture, Damascus University, Syria. She was a researcher at IFPO (the French Institute of the Near East), Damascus, during the period 2005-2013, with her research field being the restoration of historic urban and architectural heritage, in which she held several training courses in Syria, Cyprus, and France. She was also a scholar at the International Cultural Centre of Krakow from October to December 2014. Aisha Darwish is a member of the Teachers Association, the Engineers Syndicate and the Association of the Friends of Damascus. Recently, she has become a scholar of the EU Erasmus Mundus project to complete her PhD at La Sapienza University in Rome.

Publications:

- 1. Aisha Darwish and Mhd Jalal Istanbouli, Architectural Drawing Depending on Descriptive Geometry 1, Damascus 2008.
- 2. Aisha Darwish, "Conservation of Historic Extra-Mural quarters in Damascus: Legislative approach. Case study: Qanawat quarter," in *Rehabilitation and Sustainability. The Future is Possible* (2010), <http://www.rsfo10.org/en/comm> (accessed: 17 May 2015).
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Publications:

- 1. Daniela Esposito Di Rocco, "Realidad de la arquitectura y técnicas constructivas de los muros medievales en Roma y en Lazio (Italia). Reflexiones sobre la recuperación del opus

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RECONSTRUCTION OF URBAN GAPS IN HISTORIC CENTRES DESTROYED BY WARFARE. PRACTICES FROM POLAND

Through warfare, cities have been always targeted on both the level of architecture and inhabitants. Consequently, urban gaps can still be observed in some historic centres destroyed by the Second World War, where the reconstruction process has been continuing to shape the cityscape of these centres in different ways that could be or not be particularly respectful for the values inherent in these cultural properties.

“What makes a good reconstruction practice of an urban gap in a Polish historic centre from the point of view of the conservation discipline?” An important question which the research seeks to answer by developing further understanding about the different approaches of the on-going reconstruction process started

in the post Second World War and held in some Polish historic centres in the still existing urban gaps, regarding the relationship between practice on the one hand, and theory and international legislative framework related to historic centres, on the other.

Based on the Above-mentioned research question, this study is mostly qualitative, as it is mainly based on studying the essence of several historic centres in Poland, and observing sustained and switched heritage values related to these centres over the on-going reconstruction process. A case study strategy is followed in this research concerning the historic centres of Gdańsk, Wrocław, and Elbląg.

Within the increasing destruction-reconstruction process taking place in the midst of man-made and natural disasters, the findings of the research would be of great use for both the academic and operational staff interested in the field of architectural conservation.

ÁDÁM ARNÓTH

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Ádám Arnóth finished his studies at the Faculty of Architecture of the Technical University of Budapest in 1981, and attended a post post-graduate course on conservation at the same university. He has been working as a civil servant for more than 30 years at the State Institute for the Protection of Heritage and more recently at the Department of Cultural Heritage of the Ministry of Interior, and later at the prime minister's office. Between 1981 and 2007, he used to be a conservation officer in changing positions and changing territories. These territories were North-East Hungary, later Western Hungary, including World Heritage sites such as Tokaj-Hegyalja wine region and the Fertő/Neusiedler See cultural landscape. From 1992 to 2014, he used to be a member and, for 20 years, the chairman of the jury working in his places of work. This jury used to be an advisory body of experts giving opinions about the restoration plans of the most important heritage buildings and new buildings to be built within the historic context. He was awarded the Forster Prize in 2010. Beside his official activity, he teaches as a guest teacher at two universities in Sopron and Budapest. He has attended several conferences, and written articles on conservation and reconstruction, new architecture in protected zones, and Hungarian World Heritage sites. His photos have appeared in several books, leaflets, and exhibitions on cultural heritage. He has been a member of ICOMOS Hungarian Committee since 1985, and has been vice president for some years.

Publications:

- 1. Ádám Arnóth, "Tokaj-Hegyalja építészeti értékei" [Architectural values of Tokaj-Hegyalja], *Műemlékvédelem*, XLVI. 3. Budapest 2002, pp. 132-137.
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Ádám Arnóth

NEW ARCHITECTURE ACCORDING TO THE PRINCIPLES OF HISTORIC URBAN LANDSCAPE

There is a need – even a right – for everybody, and every group of people, to have their local environment developed, to improve their quality of life. On the other hand, the contrary also holds true: to keep their surroundings unchanged, to leave their memories intact, and not to disturb their recall. These opposing demands create conflict if a new building is to be built in an historic context.

The most characteristic examples can be seen in the Castle district of Buda. After the Second World War, some buildings were designed using historic forms, but from the 1960s, contemporary architecture, that means modernism was used even in historic context. The volume and bulk of the building was determined by its surroundings, but all the other elements were designed in a contemporary way. In recent decades, this principle has also been used, although

the best examples have become even more sensitive to keep more contact with the historic context, taking into consideration some more characteristics, the system of proportions, and even the spirit of place – according to the principles of "historic urban landscape".

In my presentation, some case studies will be presented. Most examples have been built in towns, but there are some others in rural surroundings according to these principles (Buda, Sopron, Pécs, and the region of the Balaton and Őrség). These buildings accommodate the contemporary demands extremely well, while at the same time they fit into the context, save the identity of the site, and enhance the use of the place by sensitive coexistence of old and new.

All the presented examples show solutions of successful architectural behaviour created by architects with city planners, conservators, and developers being in harmony with the wishes of local inhabitants and the identity of the surroundings, by using the idea of historic urban landscape.

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Jadwiga Zimpel is an assistant professor at the Institute of Cultural Studies, Adam Mickiewicz University in Poznań, where she received her MA and PhD degrees. She teaches courses in Cultural Urban Studies, Fundamentals of Urban Culture, Contemporary Cultural Identities, Contemporary Revitalization Practices, and the Laboratory of Methods in Cultural Research. She is the author of a book on urban revitalization practices. Her articles and reviews have been published in academic monographs and peer-reviewed academic journals such as: *Kultura Współczesna*, *Studia Kulturoznawcze*, *Przegląd Kulturoznawczy*, *Praktyka Teoretyczna*, and *Autoportret*. Her current areas of interest and academic activity include cultural urban studies, sound studies, and heritage studies. She is a fellow of Polskie Towarzystwo Kulturoznawcze.

Publications:

- 1. Jadwiga Zimpel, *Rewitalizacja miast. Projekt kulturowy* [Revitalisation of cities. A cultural project], Poznań 2013.
- 2. Jadwiga Zimpel, "Spaces for Performance. From Festival Marketplaces to Urban Voids," in: *Performance Studies: Sources and Perspectives. Performatyka źródła i perspektywy*, ed. Juliusz Tyszka, Poznań 2014, pp. 157-162.
- 3. Jadwiga Zimpel, "Rewitalizacja jako zestaw strategii kulturowych" [Revitalisation as a set of cultural strategies], *Studia kulturoznawcze*, 1 (2014), pp. 93-106.
- 4. Jadwiga Zimpel, "Squares of Osijek. Grounding Urban Culture Analysis," in: *The Rise of City Cultures in Central Europe*, ed. Ewa Rewers, Warsaw 2015, pp. 162-180.
- 5. Jadwiga Zimpel, "Lost in Translation. Negotiating the Concept of Urban Creativity," in: *The Rise of City Cultures in the Central Europe*, ed. Ewa Rewers, Warsaw 2015, pp. 241-253.

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Jadwiga Zimpel

SOUNDSCAPE OF THE CITY AS ITS HERITAGE

Contemporary reflection on the city is dominated by visibility. This leads to the underestimation of non-visual variables such as sound and sonic experience in the official discourses regarding protection of the historic urban landscapes. For example UNESCO's definition of the historic city (HUL 2011) is based on the enumeration of several visual components of such structures – although it does not specify its non-visual elements – such as urban soundscapes. Referring to the work

of acoustic ecologists (R. M. Schafer, B. Truax, H. Westerkamp), and to the investigations performed at the Centre for Research on Sonic Space and Urban Environment in Grenoble, I will argue for the inclusion of audible components of the city into the domain of intangible cultural heritage. Such endeavour corresponds with a landscape approach towards protection of historic urban areas, as recommended by HUL. In the course of my argumentation, I will try to trace the connection between urban sounds and cultural practices and show how sound data might be useful in determining the socio-cultural value of historic urban areas.

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Melinda Harlov studied (among many other subjects) communications, nationalism, and cultural heritage management in both Hungarian and English-speaking educational institutions. Since 2006, she has been working in diverse cultural institutions too that has made her able to build a network with members in her researched area and to experience current practices. Currently, she is a PhD candidate at the Atelier Department of ELTE and her research topic is the establishment of UNESCO World Heritage Cultural sites in Hungary, as a combination of the international norms and national circumstances. Her comparative approach is also ensured by attending both national and foreign scholarly programs, as well as by presenting her research at Hungarian and international conferences and publishing at both types of scholarly publications.

Publications:

- 1. Melinda Harlov, A book review of Gertrudis Gomez de Avellaneda, Sab, in: *International Journal of Humanities and Cultural Studies* (2014) Volume 1 Issue 2, pp. 171-176.
- 2. Melinda Harlov, "Rendszerváltásról fiatalosan" [About the Transition in a Fresh Way], *Szépirodalmi Figyelő*, (2014) 5th Issue, pp. 86-91.
- 3. Melinda Harlov, "The National Heroes Monument in Budapest, Hungary: A case study for World War I memorials as symbolic-political venues for interaction between politics and the masses," in: *Politics. Rivista di studi politici* (2014) Numero 2, pp. 45-70.
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- 5. Melinda Harlov, "Remember, but for what?!: Critical Analysis of Hungarian Public Art Representation of WWI," *CASCA: Journal of Social Sciences, Culture and Arts* (2014) 3. Issue, <http://www.journal.casca.org.rs/2014/11/26/remember-but-for-what-critical-analysis-of-hungarian-public-art-representations-of-wwi/> (accessed: 20 May, 2015).

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Melinda Harlov

THE HISTORIC URBAN LANDSCAPE APPROACH IN USE - POST-2011 PUBLIC STATUES ON THE TERRITORY OF WORLD HERITAGE SITES IN BUDAPEST

The "Recommendation on the Historic Urban Landscape" transformed the notion of preserving urban heritage by emphasizing new aspects of these processes. This proposal has influenced all cultural heritage sites that are located in historic urban settings including those that have been on World Heritage List prior 2011, such as Budapest, Hungary. In my presentation, I concentrate on the establishments of new public statues on the territory of Budapest World Heritage sites, such as the banks of

the Danube and Buda Castle, after 2011. I am establishing a database of all these public statues (established after 2011 on World Heritage sites, including buffer zones) and categorize and analyse them. The aim is not just artistic analysis of these new art pieces, but also an investigation of the circumstances. Social (media) reaction to these art pieces, as well as pre-inauguration steps are going to be reviewed for the paper. Besides creating a historical overview and a critical understanding of these art pieces, the main question of the research is that whether the HUL approach played a role in the proposals, or in decision-making procedures. As a result, I intend to clearly understand the given UNESCO proposal and its adaptation, as well as the local perceptions of it through concrete case studies.

Creativity and innovation are key-words in the discourse on the development of the contemporary world. The concept of a creative city in this context highlights the importance of cultural industries, cultural infrastructure, as well as “the creative class” in discussions on key city resources. A creative city, according to Sharon Zukin, fosters creativity by promoting open attitudes and low entrance barriers for cultural diversity, and is characterized by an “impatient desire for new things, while appreciating what is old”. What is

heritage’s place in building the potential of a creative city as well as fostering the development of creative industries and generating new products and services? What is the impact of heritage in the adaptive reuse of post-industrial architecture and a new image of old industrial districts? What is the relationship between the creative class (Richard Florida’s concept) and heritage? Is heritage “useful” or important for them when choosing the place of residence, work, and leisure time?

CREATIVE HERITAGE CITIES SESSION

JOANNA SANETRA-SZELIGA

INTERNATIONAL CULTURAL
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POLAND

see biographical note on p. 45



Joanna Sanetra-Szeliga

CHALLENGES OF CREATIVE HERITAGE CITIES

The presentation will introduce the problem of creative heritage cities, outlining the main impact areas cultural heritage has on creativity and creative cities. On the one hand, it will show how heritage might contribute to an individual's creative and innovative potential which might result in undertaking creative actions and entrepreneurial initiatives. On the other, it will try to contribute to a policy discussion on how cities might trigger creativity by using their heritage and consequently foster their socio-economic development. Real life examples from different disciplines will be provided to illustrate the arguments.

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Monika Murzyn-Kupisz (doctorate and habilitation in Economic Sciences, MA in European Leisure Studies) is an assistant professor in the UNESCO Chair for Heritage and Urban Studies, Department of Economic and Social History at the Cracow University of Economics, Krakow, Poland. She is a member of ICOMOS Poland and specializes in research on contemporary attitudes, usage and interpretation of heritage, cultural economics and cultural policy, as well as urban regeneration and management of historic cities, with special focus on Central and Eastern Europe. She is the author of over 60 publications on the above subjects as well as monographs *Kazimierz: the Central European experience of urban regeneration* (2006), *Heritage and local development* (in Polish, 2012), and co-editor of the books *Cultural Heritage in the 21st Century: Opportunities and Challenges* (2007) and *Reclaiming Memory: Urban Regeneration in the Historic Jewish Quarters in Central European Cities* (2009).

Publications:

- 1. Monika Murzyn-Kupisz and Jarosław Działek, "Cultural heritage in building and enhancing social capital," *Journal of Cultural Heritage Management and Sustainable Development*, no. 1, 2013, pp. 35-54.
- 2. Monika Murzyn-Kupisz, "The socio-economic impact of heritage projects conducted by private investors," *Journal of Cultural Heritage*, vol. 14, no. 2, 2013, pp. 156-162.
- 3. Monika Murzyn-Kupisz, "Endogenous factors in turning heritage into a local development asset: experiences of small towns in Poland," in: *Small and medium towns' attractiveness at the beginning of the 21st century*, eds. A. Kwiatek-Soltys et al., Presses Universitaires Blaise Pascal, 2014, pp. 77-96.
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- 5. Monika Murzyn-Kupisz, "Rediscovering the Jewish past in the Polish provinces: the socioeconomics of nostalgia," in: *Jewish space in contemporary Poland*, eds. E. Lehrer and M. Meng, Bloomington, 2015, pp. 115-148.

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Jarosław Działek (Doctor of Human Geography, MA in Sociology) is a researcher and lecturer at the Department of Regional Development, Institute of Geography and Spatial Planning at the Jagiellonian University, Krakow, Poland. His research focuses on the problems of local and regional development, especially its social dimensions, social capital and regional identity, as well as development of knowledge economy, innovation, and cooperation between science, institutions, and firms. He is an author of over 40 publications on the above subjects, including a monograph "Social capital as a factor of economic development at the regional and local level in Poland" (in Polish, 2011).

Publications:

- 1. Monika Murzyn-Kupisz and Jarosław Działek, "Cultural heritage in building and enhancing social capital," *Journal of Cultural Heritage Management and Sustainable Development*, no. 1, 2013, pp. 35-54.
- 2. Jarosław Działek, "Is social capital useful for explaining economic development in Polish regions?" *Geografiska Annaler: Series B, Human Geography*, vol. 96, no. 2, 2014, pp. 177-193.
- 3. Monika Murzyn-Kupisz and Jarosław Działek, "Young artists and the development of artistic quarters in Polish cities," *BELGEO. Belgian Journal of Geography*, no. 3, 2014, <http://belgeo.revues.org/13012>.
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IS URBAN HERITAGE IMPORTANT TO ARTISTS?

Narratives on attracting creative industries and a creative class to cities often mention cultural heritage, in particular an attractive historic-built environment and an interesting offer of heritage institutions among important location factors. In spite of this, few up-to-date, in-depth investigations have been done to test the validity of this supposition on a broader respondent group in a specific city. As follows, singling out artists as important members of the creative class, the main goal of the paper is to show to what extent and in what ways various expressions of

urban heritage (i.e., built heritage, intangible heritage, heritage institutions) are “useful” or important to artists for the purpose of residence, artistic creation, networking, presentation of outcomes of their creative endeavours, cultural consumption, and leisure. Using results of a comprehensive questionnaire survey among young artists studying at art schools in two major cities in Poland (Krakow and Katowice, N=444) and information obtained during interviews with art graduates in both cities (N=50), complemented by statistical data on the location of firms in the creative sector, the authors aim to assess the strength of links between artists and cultural heritage in the particular context of post-socialist cities.

DANIELA TOMŠIČ

INSTITUTE FOR THE PROTECTION OF CULTURAL HERITAGE OF SLOVENIA

Daniela Tomšič, Dipl. Eng. Arch., has worked at the Institute for the Protection of Cultural Heritage of Slovenia since 1981. She works in the fields of regional planning, the restoration of historical towns and the presentation of individual architectural monuments in the Slovenian Coastal Region, where she has been the leader of the regional office since 1985. Between 2009 and 2014 she was appointed conservator general of the unified Cultural Heritage Office of Slovenia.

In her work, she is interested in the urban history of settlements in connection with urban and cultural landscape and in the implementation of lost heritage, as well as the growth of the intangible values of heritage. Absolute cultural values do not represent the only starting-point of evaluation for her. The interdependence of conservation with the level of recognition and awareness of the value of cultural heritage among the general population, has led her to research the conditions of the interacting relationship between environmental factors, putting emphasis on the psychological capacities of the individual and the social need of society to enable the identification of the pluralistic values of heritage. Professional and scientific articles of her work are published in national and foreign publications. She collaborates professionally with universities, frequently attends their workshops, and takes part as an invited

lecturer in national and international scientific and professional meetings, including those organized by ICOMOS, of which she has been a member since 1985.

Publications:

- 1. Daniela Tomšič, "The intangible meaning of ornamentation in the town's history. The church of St. Mary of Alieto in Isola," in: *The Northern Adriatic cultural heritage: experiences in protection, preservation and restoration*, eds. Letizia Caselli and Endrio Niero, Venezia 2004, pp. 103-117, 256-259.
- 2. Daniela Tomšič, "The Methodology for Distinguished Development of Positioning the Natural and Cultural heritage within Space," in: *Monuments and sites in their setting – Conserving cultural heritage in changing townscapes and landscapes*, 15th ICOMOS General Assembly and Scientific Symposium, Xi'an 2005, pp. 190-197, <http://openarchive.icomos.org/301/1/1-31.pdf> (accessed: 3 May 2015).
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- 5. Daniela Tomšič, "The conservation scheme as a legislative guarantee for equal treatment of the cultural heritage protection in spatial

interventions," in: *International legal standards for heritage protection in a period of economic recession and tools for safeguarding protection standards*, eds. Marko Stokin and Sonja Ifko, Monographic publications of ICOMOS Slovenia 1, Ljubljana 2014, pp. 33-37, <http://www.icomos.si/documents/pdf/legal-standards.pdf> (accessed: 3 May 2015).

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Daniela Tomšič

INDUCTIVE AND DEDUCTIVE COMPONENTS OF CULTURAL HERITAGE AS CREATIVE POTENTIAL FOR AN INTEGRATED DEVELOPMENT OF PLACES

Each city has its historical reason to be. Its recognisability and harmonic position in space are its greatest spatial qualities. A conceptual and creative upgrade of inherited factors in order to meet modern needs is necessary to achieve sustainable spatial development and high-quality life of a city.

When created, heritage possesses qualities that, as time passes, may not all be recognisable. Employing special methodology it is possible

to assess the information potential of heritage according to its degree of conservation. The methodology is based on the connection between heritage qualitative structure and the integral semblance of heritage. Qualitative structure arises from qualitative theory that links the matter as exterior of heritage with the thought as interior of heritage. The integral semblance of heritage is composed of three levels, i.e., its formative, integrated, and contextual level. This allows inductive factors and deductive assumptions to be identified, which, in turn, make possible an upgrade of cognitions and gives rise to the development of heritage as a creative value.

The methodology will be demonstrated by way of example of three Slovenian seaside towns: Piran, with the surprising discovery of a Neolithic obsidian fragment found beneath the foundations of the parish church above the town, Koper, with Greek-era Aegida and Roman-era Justinopolis at unknown locations, Izola, as a relatively well-recognisable town.

The options offered by the information potential of heritage and the benefits it brings to the broader task of creating a social environment will be systematically analysed.

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MA in History of Art from the Nicholas Copernicus University in Toruń (1972), graduate of sociology (1975-1977), PhD in Sociology at the University of Łódź, dissertation: "Local Inhabitants' Attitudes Towards Habitable Environment" (1984), habilitation at the Silesian University with the book *Big American Cities: Crisis and Renewal* (1997), professorship, the University of Łódź, Faculty of Economics and Sociology (2001).

Professional and/or academic experience: 2005-present – professor, Faculty of Economics and Sociology, Department of Rural and Urban; 1996-2005 – associate professor, University of Łódź, Department of Regional Economics, 1997-2008 – associate professor, Human Sciences and Technical University in Kielce, Branch in Piotrków; 1985-1996 – assistant professor, University of Łódź, Department of Rural and Urban Sociology; 1977-1985 – assistant, University of Łódź, Department of Rural and Urban Sociology; 1979-present – Polytechnic of Łódź, Faculty of Architecture and Urban Design, classes on urban sociology, 1981-1984 – Nicholas Copernicus University in Toruń, Faculty of Fine Arts, visiting lecturer.

Publications:

→ 1. Andrzej Majer, *Duże miasta Ameryki. Kryzys i polityka odnowy* [Big American Cities. Crisis and Policy of Renewal], Łódź 1997.

→ 2. Andrzej Majer, "Od idei przestrzeni społecznej do koncepcji czasoprzestrzeni"

[From the idea of social space to the concept of sociospatiality], in: *Wokół socjologii przestrzeni*

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→ 3. Andrzej Majer, "Urban policy as viewed by politicians from four Polish cities," in: *City and region*, eds. W. Strubelt and G. Gorzelak, eds. Leverkusen 2008, pp. 246-273.

→ 4. Andrzej Majer, *Socjologia i przestrzeń miejska* [Sociology and City Space], Warszawa 2010.

→ 5. Andrzej Majer, *Odrodzenie miast* [Resurgence of Cities], Warszawa-Łódź 2014.

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Andrzej Majer

PLACES OF CULTURE - ELEMENTS OF RESURGENT POLISH CITIES

The presentation explores the sphere of Polish cities after years of being on the edge of the mainstream of modern urbanization. Currently, Polish cities are witnessing changes comparable to those taking place in the more developed countries, named "urban renaissance" or more specifically: "resurgence", although they are imperfect in many instances. The driving forces of these conversions are twofold: on the one hand, the great political change 25 years earlier and, on the other hand, substantial financial assistance from the Europe-

an Union in progress. The main point argued here is to sum up on-going processes in Polish cities, to indicate likeness to the transformations previously carried on in the Western part of Europe and to point out some barriers, instigated from history and "post-socialist" inheritance. The general thesis is the following: along with macro-interventions, i.e., improvements of the cities' structures in quantity and quality, the resurgence of cities suggests that contemporary urbanism and urbanity in the cities of Poland take into account the cultural and historical aspects on an equal footing with the economic or political issues, and so take account of human diversity and solidarity to fit the specific nature of local life.

LUBOMIRA TROJAN

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Lubomira Trojan is a cultural anthropologist, working in the design department of Zamek Cieszyn. Member of a team co-ordinating the work of “Professor Michał Ożmin Institute of Design for All”, promoting the idea of accessibility, inclusive design, and co-ordinating the processes of service design in public bodies and companies in Poland. Among her main interests are linking designers with local craftsmen, and reinterpreting tradition in a way that is attractive for contemporary consumers. She has given lectures and led workshops on inclusive design and service design for students (e.g. at the Academy of Fine Arts in Katowice) and for companies.

Publications

- 1. Lubomira Trojan, “What happened on Nowolipie?”, *i: przedsiębiorczość i dizajn* 10.
- 2. Lubomira Trojan, “Design Traverse”, *i: przedsiębiorczość i dizajn* 12 (2013).

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Lubomira Trojan

ZAMEK CIESZYN – DESIGNING POSSIBILITIES

Zamek Cieszyn is the first regional design centre in Poland, located far away from big cultural centers in an attractive location on the Polish-Czech border. Architectural treasures of Cieszyn Silesia and the very attractive tradition of the highlanders in the Beskid Mountains encourage people to come to this region, where they can find both: history and modernity.

At Zamek we believe that design solves problems and designers can offer suggestions for transforming our closest surroundings in order to make our lives better. We educate young designers, entrepreneurs, young people and tourists by showing them modern design and architecture. Since 2010 we have housed the Professor Michał Ożmin Institute

of Design for All, and we are the custodians of the EIDD Design for All archive. Our particular focus is on: implementing design thinking in the public sector, supporting innovative businesses, launching new products and services, and promoting cultural tourism and crafts.

We also protect traditional crafts, while at the same time promoting their remarkable new roles. Using design as a tool we try to explore and reinterpret our tradition. We lead projects showing that combining the abilities of designers with craftsmen’s knowledge and experience (e.g. that of artisans or master craftsmen from the Beskids, the Opole region, or Turkey) provides an opportunity for creating new products and services. “Going back to the roots”, designers discover traditional techniques and natural materials to give them a new expression in the language of the contemporary consumer.

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MA in sociology, PhD student at the Jagiellonian University, Krakow. Graduated in sociology from the Jagiellonian University, and fascinated by the sociology of culture and new media. Currently interested in studies of the role of media competence in professional biographies. In her research, she draws special attention to the perspective of active, creative individuals and bottom-up social initiatives. She is personally passionate about living in Krakow, and scientifically committed to observe and analyse recent changes of Krakow's urban space, mainly determined by daily praxis of its citizens.

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Ewa Popiel-Rzucidło

ART AS AN INTERACTION BETWEEN URBAN SPACE AND CITY RESIDENTS. CREATIVE TRANSFORMATION OF KRAKOW DISTRICTS: KAZIMIERZ, PODGÓRZE, AND NOWA HUTA

Can the historical landscape of a city be vitally redefined by the grassroots, artistic praxis of its residents? The starting point of the presentation is the argument that the heritage of the city is much more than just a fixed record of the past; it is also a kind of canvas, on which the essence of the space can be written anew. The paper explores the process of redefining the city due to non-institutionalized artistic initiatives, founded on the interaction between the urban space and its citizens. The presentation is based on a case study about three Krakow districts, whose new contrary identity is the result of the creative transformation conducted by the city's residents.

Kazimierz – constructing the new agora. A historical Jewish district, in which the young residents of Krakow have built their own public space as an expression of post-materialistic values.

Podgórze – project: creative cluster. A post-industrial district, which after a long time of abandonment, is entering the rising stage as a space of socially engaged street art and creative class' praxis.

Nowa Huta – searching for a new identity. A modernist district with a strong post-communist stigma, becoming the urban centre of an alternative culture movement.

The goal of this paper is to expose the creative potential of the artistic interaction between the urban space, historical heritage, and the city's residents, which was vividly observed in the conducted research.

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Julia Sowińska-Heim PhD – art historian, employed as an assistant professor at the Department of Art History of the University of Łódź.

Her research interests mainly focus on transformations taking place in the architectural tissue of socialist and post-socialist cities. What I find particularly interesting is the process of redefinition and reinterpretation of both particular architectural productions and bigger areas of urban space, occurring under the influence of political and economic transformations as well as social changes. An important aspect is also the role of architectural artefacts in creating the sense of collective identity in new political, social, and cultural reality.

Another study area concerns contemporary sacred architecture. In 2006, her book *Forma i sacrum. Współczesne kościoły Górnego Śląska* [Form and sacrum. Contemporary churches of Upper Silesia] was published; she presented the results of my research at Polish and international conferences; she is a member of Stowarzyszenie Historyków Sztuki [The Association of Art Historians] and Stowarzyszenie Salon Sztuki; and as a part of a scholarship granted by the Lanckoroński Foundation, she carried out research in Rome.

She is a curator of numerous exhibitions with works by both Polish and foreign artists, such as Gennaro Scarpetta (Italy), Richard Bilan (France), Theodoros Iliadis (Greece), Friedrich Iwan, Prof Stanisław Baj, Prof Andrzej Bartczak, Prof Roman Banaszewski, Prof Bronisław Chromy, and film operator, Ryszard Lenczewski.

Publications:

- 1. Julia Sowińska, *Forma i sacrum. Współczesne kościoły Górnego Śląska* [The form and sacrum. Contemporary churches of Upper Silesia], Warszawa 2006.
- 2. Julia Sowińska-Heim, "Architektura a ideologia. Rzym totalitarny" [Architecture and ideology. Totalitarian Rome], in: *Sztuka w kręgu władzy*, eds. Elżbieta Pilecka and Katarzyna Kluczwajd, Warszawa 2009, pp. 379-394.
- 3. Julia Sowińska-Heim, "Conversions and redefinitions – architecture and identity of a place," *Art Inquiry. Recherches sur les Arts*, (XV) 2013, pp.191-205.
- 4. Julia Sowińska-Heim, "Margins and marginalizations in a post-socialist urban area. The case of Łódź," in: *Art Inquiry. Recherches sur les Arts*, (XVI) 2014, pp. 303-318.
- 5. Julia Sowińska-Heim, "Culture and nature: The language of symbols and nature in the oeuvre of the contemporary Polish architect, Marek Budzynski," *An introduction to sustainability and aesthetics: the arts and design for the environment*, eds. Christopher Crouch et al., Florida 2015, pp. 175-186.

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Julia Sowińska-Heim

ŁÓDŹ AS A CREATIVE CITY: CULTURAL INDUSTRIES AND THE PROCESS OF URBAN REVIVAL

"Łódź creates" is a motto which forms the basis for the official strategy of creating a contemporary brand and current promotion of this 19th-century industrial city. Since the political transformation of 1989, Łódź has been sorely tried by the process of de-industrialization. Local authorities had to reconstruct not only the city's economy, but also its identity. An important aspect was elaborating a programme of development of Łódź as a creative city, where culture was acknowledged as one of the most important elements improving the economic situation.

This paper examines how the concept of a "creative city" influences the strategy of adaptive reuse of the 19th-century post-industrial architecture of Łódź. Creativity and cultural industries are to help Łódź preserve its *genius loci*, and at the same time contribute to creating attractive public space as well as touristic objects which are worth visiting. Such activities take various forms: from the macro project EC1, being a part of the new centre of Łódź, to the micro project of Off-Piotrkowska, appearing to be spontaneous and uncontrolled building reuse and alteration of architectural heritage. This paper presents some reflections concerning transformations of architectural complexes which are important for the cultural heritage of Łódź, "re-defined" according to theoretical assumptions resulting from establishment of the image of Łódź as a creative city.

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FORUM OF SLAVIC CULTURES

SLOVENIA

Andreja Rihter, MA in History, BA in Sociology. Over the course of the last 20 years, Andreja Rihter has strongly supported cultural heritage projects and activities at the national, regional, and international level – as the Minister of Culture in the Government of Slovenia during her term of office (2000–2004), former director of the Museum of Recent History Celje (1986–2000), and through other assignments, functions, and positions in different national and European cultural organizations such as: the European Museum Forum (national correspondent from 1987–2009); the Association of the Museums of Slovenia (president, 1998–2001); the Museology School of Celje, Slovenia (Initiator and Head, 2006–); ICOM-ICTOP (board member (2007–, vice-chair 2010–); the Forum of Slavic Cultures (Founding member and initiator, 2002–, president 2002–2005, 2009–2012); and more recently the Council of Europe – Parliamentary Assembly (chairperson of the Sub-Committee on Cultural Heritage, 2010–2011); the European Museum Academy (president, 2009–); Hands On! International association for Children's Museum (vice-president, 2009–2011, 2011 member of the Board) and Member of Parliament of Slovenia (2008–2012); Director Forum of Slavic Cultures (2012–).

Publications:

- 1. Andreja Rihter and Marjeta Ciglencički, eds. *Guide to Slovene museums: 252 museums and galleries*, Skupnost muzejev Slovenije, Mladinska knjiga, Ljubljana 2001.
- 2. Josip Pelikan, Radovan Jenko, and Andreja Rihter, eds. *Josip Pelikan: arhitektura in industrija*, Muzej novejšje zgodovine, Celje 2007.
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Andreja Rihter

LJUBLJANA – MY CITY!

The approaches of Slovenian cities to the modernization or better to the reconstruction of centres are very different. In our country as well as in other European cities, the elderly population is increasing, and therefore receives considerable attention.

The project Ljubljana – My City adopted by the city municipality in 1989 has included the reconstruction of the architectural heritage and public spaces, and the preservation of historical buildings. In 2007 the project was upgraded with the sustainable development Vision of Ljubljana 2025 project. The goal of the project is the stimulation of self-confidence of the population and the awareness of the meaning of cultural heritage

The presentation will emphasize the arguments for heritage as an incentive for the creative industry in the development strategy of Ljubljana. Ljubljana – My City is a project which proves the proportion of creativity in the field of heritage. It is also the promoter in the reconstruction and development of the city. The key message of the contribution will be the thesis that heritage as a basis of creative industry development also creates new products and workplaces. *Ljubljana – moje mesto* is a project of good practice of symbiosis between heritage, modern architecture, and urbanism based on the tradition of development. The presentation will be based on the explanation of new bases for the accessibility of heritage as an example of the encouragement for new creativity.

JACEK GADECKI

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Jacek Gądecki received his PhD in Sociology from the Institute of Sociology at the Nicolaus Copernicus University in Toruń. Since 2009, he has been working as a researcher and academic teacher at the Department of Social Anthropology at the AGH University of Science and Technology in Krakow. His research interests include the anthropology of architecture, urban anthropology, urban sociology, and housing studies. He has participated in research programmes at the Bauhaus Dessau Foundation (transit spaces) and the Fulbright Foundation Young Researcher Program at City University of New York (gated communities), and realized his own research projects: on gated communities (Ministry of Science), gentrification of Nowa Huta (NCN Opus), and (currently) on the ethnography of teleworkers and their households (NCN Sonata).

Publications:

- 1. Jacek Gądecki, "The Marketers of Deams vs. Romantic Gentrifiers – reflections on consumption in the Polish Housing Market," *Europa Regional*, vol. 19, 2012 (2014) 1, pp. 30-41.
- 2. Jacek Gądecki, "The Wild West. The Reality of Everyday Social Relations in Gated Communities in Poland," *The Cities*, Vol. 35, 2013, pp. 174-180. (+ reprint in 2014).
- 3. Jacek Gądecki, "I love NH. Przemiany gentryfikacyjne starej części dzielnicy Nowa Huta" [I love NH. Gentrification transformation of old Nowa Huta], Warszawa 2012.
- 4. Jacek Gądecki, "Gating Warsaw: Enclosed Housing Estates and the Aesthetics of Luxury," in: *Chasing Warsaw. Socio-Material Dynamics of Transformation*, eds. Monika Grubbauer and Joanna Kusiak, Frankfurt/New York 2012, pp. 109-132.
- 5. Jacek Gądecki, "I love NH. The Marginal Gentrification of an Ideal Socialist City of Nowa Huta," *Kultura i Edukacja*, No. 6, 2012, pp. 176-191.

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Jacek Gądecki

SOCIALIST HERITAGE AND THE RISE OF ACTUAL CREATIVE CLASS

The paper is focused on the process of gentrification of the former ideal socialist city – Nowa Huta. The purpose of the two-year qualitative sociological and ethnographical research programme carried out in 2011-2013 in the old part of the Nowa Huta district, was to understand the process of gentrification in its primal stages, and from the bottom-up perspective to capture the image of the district constructed by a group of newcomers, or "the pioneers" of gentrification.

The process of change of social composition of the district and new types of attachment to the place raise questions about the formation of the actual creativity and symbolic work invested in the creation of the new image of the old industrial district. Pioneers aren't just imitators but creators of a specific mixtures of lifestyles. Their fascination and symbolic attachment to the place makes newcomers actual "innovators" and "early adopters" (Rogers 1995) in terms of theory of innovation, or "producers" of gentrification (Ley 1997) instead of its consumers.

Space is one of the most common and important perspectives applied to researching and understanding cities. Urban landscape, town- and cityscape, maps, planning, conservation, tourism, greenery – these are the subjects to be discussed during this session, referring to the burning issues of historical cities and heritage today. Space in this session will be presented both in its tangible and intangible dimension. How, why, and in what direction is the space of historical cities changing? On the one hand, space is the key factor that shapes the city. On the other, the city as such creates factors that change its space constantly. This is why legal regulations as well as social prac-

tices need to be moderated in a way that will help to keep the city space a vivid and inspiring phenomenon. Moreover, there are also questions concerning the relationship between the built fabric, nature, and people. All of the above-mentioned areas of understanding city spaces will be addressed and discussed during the session, presenting both the historical and contemporary perspectives. Last but not least, the session will help to formulate questions concerning what Central European countries can learn from each other and from outside the region in terms of cityspace.

CITYSPACE SESSION

MICHAŁ WIŚNIEWSKI

INTERNATIONAL CULTURAL CENTRE, KRAKOW

POLAND

Dr. Michał Wiśniewski, a graduate of art history and architecture, is interested in the connections between modern architecture and politics. He works at the International Culture Centre (Educational Department – The Academy of Heritage) and the Economic University in Krakow. Author of scientific and popular papers and books dedicated to the architecture history of Krakow, Poland, and Central Europe; co-curator of the exhibition *In-habitation 2012. Garden City, Gated City* at the National Museum in Krakow, and curator of the exhibition *Reaction to Modernism. Architecture of Adolf Szyszko-Bohusz (2013)* at the same museum, *Monument. Architecture of Adolf Szyszko-Bohusz* at Zachęta National Gallery in Warsaw (2014), and *Impossible Figures* (Venice Biennale of Architecture, Polish Pavilion, 2014).

Publications:

- 1. Michał Wiśniewski, *Impossible Objects*, in: "Impossible Objects. The Polish Pavilion at the 14th International Architecture Exhibition – la Biennale di Venezia," pp. 13-22. (together with Dorota Jędruch, Marta Karpińska and Dorota Leśniak-Rychlak).
- 2. Michał Wiśniewski, *Adolf Szyszko-Bohusz*, Instytut Architektury, Kraków 2013.
- 3. Michał Wiśniewski, "Adolf Szyszko-Bohusz. Reakcyjny modernista?" [Adolf Szyszko-Bohusz. Reactionary Modernist?], in: *Reakcja na modernizm. Architektura Adolfa Szyszko-Bohusza* [Reaction to modernism. Architecture of Adolf Szyszko-Bohusz], Instytut Architektury, Muzeum Narodowe w Krakowie, Kraków 2013, pp. 30-54.
- 4. Michał Wiśniewski, "Architektura użyteczności publicznej" [Architecture of the public use], in: *Modernizmy. Architektura nowoczesności w II Rzeczypospolitej*, ed. Andrzej Szczerski, Kraków 2013, pp. 13-52.
- 5. Michał Wiśniewski, "Między nowoczesnością i swojskością – konkurs na plan Wielkiego Krakowa oraz Wystawa Architektury i Wnętrz w Otoczeniu Ogrodowym a poszukiwania nowej wizji miasta" [Between modernity and identity – the competition for the plan of the Greater Krakow and the Exhibition of the Architecture and Interiors in Garden settings and a search for a new idea of a town], in: *Wielki Kraków*, ed. Marta Bochenek, Towarzystwo Miłośników Historii i Zabytków Krakowa, Kraków 2011, pp.19-34.

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Michał Wiśniewski

KRAKOW AND TRANSFORMATION OF THE POLISH CITYSCAPE DURING THE 20TH CENTURY

During the 20th century, Polish cities witnessed the total transformation of their cityscape. The dramatic events of both world wars that resulted with the total annihilation of the entire metropolis including Warsaw, as well as fast industrialization followed by the rampant and urbanization, and last but not least suburban sprawl which occurred after 1989, made Polish cities a specific laboratories of fast transformation and change. One example of the already mentioned phenomena can be seen and described through the example of Krakow. One hundred years ago it was small, densely built, neglected, and without perspectives for fast development, yet still kept its historical urban structure. Like many cities in Poland and Central Europe, it saw its fast development during post-First World War times and especially during the post-Second World War era.

What is the cityscape of the Central European city today? How should we define the space and how we should define heritage of the cities that developed so intensively in the 20th century? Is the historical core zone still the most important and defining structure of the city morphology, or has the spread and vast structure of the 20th-century development areas completely changed the paradigm? The city of Krakow, the expansion of which is full of paradoxes, brings many fresh and inspiring answers to the mentioned areas of discussion.

ZOFIA BEDNAROWSKA

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Zofia Bednarowska holds a MA in Political Science, BA in Interfaculty Studies in Humanities and MA in Sociology from the Jagiellonian University, Krakow, with a specialization in Social Research and Data Analysis.

A PhD candidate in the Department of Sociology, Economy, Education, and Methods of Social Research at the Institute of Sociology. She is a Teaching Assistant of *Quantitative Methods in Social Sciences and Usage of IBM SPSS Statistics and MS Excel in research on public opinion polls* at the Jagiellonian University and works as a research executive in a market research agency.

She is a participant of the interdisciplinary PhD study programme "Society – Environment – Technologies" financed by the EU. Graduate of the prestigious Essex Summer School in Social Science Data Analysis in 2014. She was granted a scholarship from the Ministry of Science and Higher Education, as well as an Erasmus scholarship, which led her to study market research techniques and sociology at the University of Barcelona in 2011. During her studies she was a member of the Senate of the Jagiellonian University, Jagiellonian University Student Government and Rector's Committee for the Development of Quality of Education of the Jagiellonian University.

Her research interests are focused on the methodology of market research, techniques of statistical data analysis, as well as application of statistics in understanding social and consumer behaviour in urban environment.

Publications:

- 1. Zofia Bednarowska, "Społeczeństwo obywatelskie w postkomunistycznej Polsce. Utopia czy konieczność?" [*Civil society in post-communist Poland. Utopia or necessity?*], *Nauki Polityczne*, 5 (2008), pp. 43-69.
- 2. Zofia Bednarowska, "Korupcja urzędnicza. Raport" [*Corruption among civil servants. The report*], *Artes*, 1 (2009), pp. 9-59.
- 3. Zofia Bednarowska, "Społecznie uwarunkowane stanowiska wobec procesów transformacji" [*Socially conditioned attitudes towards the transformation process*], *Palimpsest*, 3 (2012), pp. 33-42.
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Zofia Bednarowska

SPACE AS THE KEY FACTOR IN UNDERSTANDING HERITAGE CITIES

The pivotal notion of the paper is the spatial transformation of heritage cities, with a strong focus on the economic and social part. The aim is to identify key spatial factors responsible for commercial space development, with a particular focus on Krakow, taking into consideration its heritage, which could be both restrictive and perspective in this aspect.

The key thesis states that the spatial structure of the commercial area (especially retail chains) is specific in European cities with such rich heritage as Krakow. Therefore, it is even more crucial to apply all means to

contribute to a better understanding of the city spatial structure, discovering directions of its economic development having cultural heritage saved. On top of that, a thorough understanding of social interactions and behaviour within a heritage city and its commercial part needs to be included.

This analysis will be achieved via implementation of multi-methodology, including secondary data, case study, and innovative geospatial analysis. The final findings will have strong value in explaining where heritage is placed in commercial cities and what revitalization solutions can be introduced. The impact of the study is a recommendation on how statistical analyses can help in better understanding spatial structure, so that international comparisons will be possible.

EVA LOVRA

FACULTY OF TECHNOLOGY AND IT UNIVERSITY OF PÉCS HUNGARY

Eva Lovra, is a civil and urban engineer, MSc (University of Novi Sad, Serbia), and guest lecturer at the Sapienza University of Rome DIAP and Roma TRE University, Department of Architecture. She is a PhD student of Architecture and a lecturer at the University of Pécs, Faculty of Technology and IT Marcel Breuer Doctoral School, Hungary, a researcher for the Hungarian Academy of Arts, visiting research fellow at the Czech Technical University of Prague, and a Visegrad Fund and National Cultural Fund scholar.

Her main research topics are: post-Second World War architecture and urbanism, and city and urban tissue typology of Hungary in 1867-1918.

She has published numerous papers on the aforementioned topics, as well as a book in Hungarian titled: *Post-World War II Urbanism and Architecture in Subotica (1945-1975)*. Together with Zoltan Toth PhD Professor Emeritus, she is currently co-authoring: *Cities and their Architecture, as an Reflection of the Society in each Era*. She is a member of the Association of the Hungarian Doctorate Students and Researchers in Vojvodina, the Association of the Scientific Association of Vojvodina, and a fellow of the Academic Committee in Pécs.

Publications:

- 1. Eva Lovra, "Szabadka urbanisztikája és építésze a titói Jugoszláviában 1945-1975" [Urbanism and architecture in Subotica in the Titoist Yugoslavia], *Utóirat* (Budapest) 12:(4) pp. 10-11. (2012)
- 2. Eva Lovra, *Szabadka urbanizmusa és építésze a második világháború után 1945-1975* [Urbanism and Architecture of Subotica after the Second World War 1945-1975], Novi Sad, Fórum, 2014.
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- 4. Eva Lovra, "Modern városállás: Városrendezési tendenciák Szabadkán a 19. század utolsó harmadától a 20. század közepéig" [Establishment of a Modern City: Urban Planning Trends in Subotica from the Last Third of the 19th Century to the Middle of the 20th Century], *Létünk*, Novi Sad, 8(1), 2014, pp. 107-123.
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Eva Lovra

CITIES AND URBAN LANDSCAPES: TYPOLOGICAL ASPECTS OF THEIR MUTUAL NARRATIVES

The study is based on a hypothesis that the urban fabric of the modern city was evolved in Hungary (1867-1918). The proposed research aims to examine the underlying systems of the towns in order to define an aesthetical heritage evaluation through a typology of the structural changes. The perception of a city's contemporary design and narrative depends on the structure of the urban fabric. The determination of the typology of the selected settlements' urban fabric forms the basis of the analysis, as built heritage is part of the context of the wider aesthetical values that can also define the changes of the socialist/communist era. The proposed typo-morphological system follows

the Conzenian cognitive approach, with the incorporation of Caniggia's research methodology (understanding the built form through historical processes). The theoretical approach of the study is corroborated by case studies made in Hungary, it negates the doctrine that each city is unique (Benevolo), establishing that each city can be seen as a collage of different urban tissue, the organization of which creates a specific urban type and image. The evaluation of inherited townscapes, with focus on cities in Hungary, is defined by physical properties, typo-morphology, evolution, and communication of the forms with the aim of forming a coherent whole. The study focuses on the effect the complexity of the roadways, the visual imagery, the contrasts resulting from changes in the road network, the built environment, public and green spaces has on the town image, and its narratives throughout the eras.

SHANKAR PRATYUSH

UNIVERSITÄT BONN (GERMANY)
/ CEPT UNIVERSITY (INDIA)

Prof. Shankar is an associate professor and was the Acting Dean at the Faculty of Architecture, CEPT University, Ahmedabad, India. He is now a Humboldt fellow at the Department of Asian and Islamic Art History, Universität Bonn, Germany.

He is an architect by training and has been involved in research on Himalayan Architecture and Urban History of South Asia for many years. He has widely published in journals, books, book chapters, and conference proceedings and was recipient of the Ford-Asia fellowship in 2008-2009.

His long research on the Himalayas has resulted in a book *Himalayan Cities: Settlement Pattern, Public Places and Architecture* by Niyogi publishers, New Delhi. His present research interest includes the historic evolution of Indian cities due to their specific landscape conditions. During the Humboldt fellowship at the Universität Bonn, he will try to derive a model to look into questions of South Asian Urban History.

He is presently also editing a book on contemporary urbanism titled *The Spaces of Digital*, which looks at the transformation of cities due to globalization and digital technologies. Prof Shankar is very passionate about teaching and conducts courses on Indian Urban History, the History of Architecture, Urban Theory, and Design Studios. He likes to draw and conducts many workshops on creative analytical drawings.

Prof. Shankar also runs a design practice and has done numerous projects in India and Nepal. He was recently awarded Architect of the Year in India for the year 2012 in the Residence Design category by J K Cement, India.

Publications:

- 1. Shankar Pratyush, "Settlement Pattern; Moodabidri," in: "The Jaina Heritage," ed. Julia A. B. Hegewald, New Delhi 2009.
- 2. Shankar Pratyush, "Patan Structure and Form," *Nepalese Studies*, Vol. 36, No. 2, July 2009, Kathmandu.
- 3. Shankar Pratyush, "Is their something like a Himalayan City," *International Journal of Asia Fellowship Foundation*, July 2010, Bangkok.
- 4. Shankar Pratyush, *Internet Society and Space in Indian Cities*, Bangalore 2012.
- 5. Shankar Pratyush, *Himalayan Cities: Settlement Pattern Public Places and Architecture*, New Delhi 2014.

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Shankar Pratyush

THE ARCHETYPES OF LANDSCAPE AND CITIES

The paper is an attempt to understand the role of physical and imagined landscape on the form and notion of the city, with a particular focus on the mountain valley system of the Himalayas in India and Nepal.

The landscapes of mountain valleys have traditionally encouraged the formation of autonomous and independent city-states due to the limitation of the place. The particularities of the valley landscape conditions in terms of its tenacious connection through trade routes with the world outside or the flow of surface water through the slopes, have led to certain archetypical formations in material culture.

These archetypical spatial constructs can be observed in the formation of city structures in nature and the occurrence of public places (city centre) and in role institutional architecture plays in forming the character of the "city". The larger argument is that in special landscape conditions such as the Himalayan hills, landscape becomes the foremost generator of the city form and public places.

The paper makes a case for treating landscape determinants as clues to understand the history of cities. In the case of Central European landscape conditions, these methodologies can become useful. For example, historic cities of Central Europe such as Bratislava, Budapest, and Prague, among others, are mostly located in mild hill and valley conditions. Has the immediate landscape conditions of the slopes of land and flow of water led to certain cultural preferences with respect to the material practices?

MIKLÓS OKRUTAY

MANAGEMENT BODY FOR THE BUDAPEST WORLD HERITAGE SITE

HUNGARY

Since November 2014, Miklós Okrutay has been the Head of the Management Body for the Budapest World Heritage site. In 1991 he received a degree in civil engineering from the Budapest University of Technology and Economics (BME). He completed post-graduate studies in monument conservation in Brussels (Université Libre de Bruxelles) and also at BME. He began his professional career in 1996, working as a monument inspector for several regions of Hungary. Between 2004 and 2008 he was the Deputy Programme Director of the Hungarian National Office of Cultural Heritage (KÖH), and between 2011 and 2014 he managed the Department of Budapest Monument Inspection. He was a member (2004-2011), and later the president (2006-2008) of the Monuments' Advisory Board. Next to historical preservation, his professional interest extends to contemporary architecture. His architectural critical writing and studies have been regularly published since 1992. He now lives in Szentendre with his wife and two daughters.

Miklós Okrutay

RISK MAPPING IN THE WORLD HERITAGE CITY OF BUDAPEST: METHODOLOGY AND POTENTIAL IMPACTS

The Management Body for the Hungarian World Heritage site Budapest, including the Banks of the Danube, the Buda Castle Quarter, and Andrassy Avenue plays an active role in implementing measures against threatening processes to historic monuments. We are currently preparing a comprehensive record on the World Heritage site's condition. One element of our work is the preparation of a risk map, the first phase of which focuses on the Andrassy Avenue area of the World Heritage site.

The initial methodological approach was developed in 2014, while the field work itself and its processing took place in the first quarter of 2015. We invited non-governmental organizations, academic institutions operating with heritage protection, as well as the relevant municipality to get involved in preparing the risk map and the buildings' on-site condition survey. After finalization of the risk map, the results will be communicated through an interactive process with various stakeholders, during which we will explore the causes and sources of threats and the required preventive measures for the future.

Together with the local municipality and building owners, we would like to find new ways to start the renovation process. In light of the experiences gained in this pilot site, we wish to extend the monitoring to further areas of the protected site in Buda and Pest.

HELENA POSTAWKA-LECH

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Art historian, PhD student at the Institute of History of Art at the Jagiellonian University, where, under the guidance of Dr Andrzej Szczerski, she is preparing a doctoral thesis on architecture at the borders of the Second Polish Republic. Her other research interests include also the connections between Polish architecture in the interwar period with other architectural centres (France, the United States), post-war architecture and museum education. She is a co-ordinator of the publishing project *Modernisms* whose collections of essays on Polish architecture in the interwar period are published by the DodoEditor Publishing house. She regularly collaborates with various cultural institutions, such as the Malopolska Institute of Culture in Krakow, for which she prepared the trail of modernist architecture in Krynica (within the framework of Malopolska Cultural Heritage Days 2011) and the presentation of *Modernism in Lesser Poland* for *Wirtualne Muzea Małopolski* (Virtual Museums of Malopolska). Since 2009 she has worked in the International Cultural Centre in Krakow as a curator of exhibitions and accompanying programs.

Publications

- 1. Helena Postawka-Lech, "Place and expanse. Church on Góra Borkowska in Cracow", *Archiwolta* 1 (2010) pp. 58–61.
- 2. Helena Postawka-Lech, "We laugh for we believe that the world can be changed", *Herito* 1 (2010), p. 128–131.
- 3. Helena Postawka-Lech, "Invisible city. Notes on the presentation of architecture and urban planning to the blind and partially sighted people", in: *Polis – Urbs – Metropolis*, eds. L. Lameński and E. Błotnicka-Mazur, Lublin 2011.
- 4. Helena Postawka-Lech, "Warhol's abstraction", in: *Andy Warhol. Contexts*, exhibition catalogue, Kraków 2012, pp. 104–109.
- 5. Helena Postawka-Lech, "Świątynie nowych dzielnic" [New districts' churches], in: *Modernizmy. Architektura nowoczesności w II Rzeczypospolitej. Tom I Kraków i województwo krakowskie*, ed. A. Szczerski, Kraków 2013, pp. 53–77.

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Helena Postawka-Lech

EBENEZER HOWARD'S CONCEPTION OF GARDEN-CITY FROM THE PERSPECTIVE OF SUSTAINABLE DEVELOPMENT. THEORY AND THE PRESENT DAY

In the book *Garden Cities of Tomorrow*, published in 1902, Ebenezer Howard outlined a concept of an urban organism based on a symbiosis between housing and green areas. Crucial for this idea was a combination of the best features from cities (such as easy access to employment, social care, and infrastructure) and the best qualities of rural areas (e.g. closeness to nature, good solar exposition, and fresh air). This idealistic vision, depicted in a diagram entitled "Three magnets", shows the architect's holistic attitude towards the city which organises space not only from an architectural point of view but also from a social and economic perspective. For many decades this vision has been inspiring architects and its realisations and echoes can

be found all over the world. The first part of my presentation will be an analysis of Howard's concept in view of sustainable development. The second part will be devoted to the current condition of a city district which was built on the basis of Howard's idea. I will consider the question whether the inhabitants find this space friendly and functional or whether they transform it to match their needs. Howard's heritage is an important lesson for contemporary urban planners. In many cities the sudden growth of housing and residential development is noticeable. Very often new settlements are built without any consultation with residents and locations are chosen only for economic reasons, regardless of wider and important issues. On the other hand we can notice a growing number of urban movements which are trying to heal city space from harmful investments and stimulate city authorities to take greater social responsibility. The third part of my presentation will explore how contemporary urban movements use the idea of the garden-city.

ŁUKASZ MUSIAKA

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Łukasz Musiaka was born in 1983 in Malbork. He graduated in geographical studies from the University of Łódź (specialization: geography of tourism and hotel management) and completed postgraduate studies in the field of GIS science. He works as an assistant professor at the Department of Historical Geography and Cultural Heritage at the University of Łódź. In his scientific work, he combines urban geography, the geography of tourism, and historical geography, particularly concerning *architectura militaris* and medieval architecture and urban planning. He is the author of scientific papers, including a book: *Medieval Castles' Tourist Function and its Impact on the Towns of Pomerania, Warmia and Masuria Region*. He is also a member of Polish Geographical Society. In his private life keen traveller, musician, and martial arts enthusiast.

Publications:

- 1. Łukasz Musiaka, "Current status of accessibility of chosen castles and palaces of Łódź region to the needs of disabled people," in: *Tourism role in the regional economy. Social health-related, economic and spatial conditions of disabled people's tourism development*, vol. III, eds. J. Wyrzykowski and J. Marak, Wrocław 2011, pp. 169-189.
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Łukasz Musiaka

THE ROLE OF TOURISM IN THE CONSERVATION AND USE OF THE HISTORIC URBAN LANDSCAPE IN SMALL TOWNS IN NORTHERN POLAND

The author of the article aims to present some challenges concerning the functioning of the medieval small towns in the territory of the former Teutonic State Order.

In the north of Poland over the years, many changes have occurred in the field of conservation, protection, and using of cultural heritage. After the liquidation of many enterprises during the period of transformation, the local authorities faced the problem of economic mobilization. For some towns, cultural tourism has become an opportunity for economical development.

At present, we are witnessing many transformations of towns' cultural heritage. The positive aspects of these changes include: functional transformation of historic buildings and areas, the development of tourism promotion, increasing the level of investment in the field of heritage protection and conservation, and positive changes in spatial development, which has resulted in a growing number of tourists and cultural events. Finally, it leads to an increase in the income of local budgets and a growing number of benefits for the local population.

However, the process of transformation of historic areas faces many obstacles. On the one hand, there are problems which damaged historical towns centres after the Second World War, incompetent management and spatial planning during the communist period, large distances from major urban centres, and difficult access and poor road infrastructure in some areas. On the other hand, we can observe new problems such as insufficient cooperation between investors and institutions, problems with obtaining local and skilled manpower, and many others.

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Bogusław Podhalański began his professional career at the Krakow branch of the Institute of Environmental Management. He obtained his master's diploma in 1978 from the Faculty of Architecture of the Cracow University of Technology and started working at its Institute of Urban and Spatial Planning in 1980. The following year he graduated from the CUT Postgraduate Spatial Planning Studies and in 1986 from the Postgraduate Preservation of Monuments of Architecture and Urban Planning. He was awarded the title of Dr on the basis of his doctorate, titled *Evaluation Of City Centres On The Basis of Kraków*. In 2014 he was awarded the title of Dr hab. on the basis of his publication titled *The Integration of Metropolitan Spaces*. He has a constantly developing professional interest in urban planning. His academic achievements consist of several articles and publications about subjects such as methods of re-evaluation that are used in urban planning, urban composition, regional planning, and the mechanisms that govern the formation of metropolitan areas and their development. He was awarded a full scope architectural design licence in 1990 and a construction work director's licence in 1992. In 1994 he obtained a licence for the conservation of monuments. His educational activity is centred at the Institute of City and Regional Design at CUT. He is

a member of the Polish Chamber of Architects and the Chamber of Civil Engineers, the Society of Polish Architects, and the Society of Polish Planners.

Publications:

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Bogusław Podhalański

DEREGULATION OR HYPER-REGULATION IN THE PLAN OF THE CULTURAL PARK OF KRAKOW

The paper focuses on the problem of the flexibility of the regulations in the zoning plan of the cultural park of Krakow. Many regulations of the plan are beyond the scope of building construction codes, which do not directly serve the purpose of issuing building permits; can we, therefore, still call it a zoning plan at all? How is the process of the renewal of historical substance to be undertaken in the context of new functional needs, especially in light

of the need to implement the ever-changing interpretations of the same legal rules? What is the maximum acceptable length of time that can be spent on official proceedings on a single design? The problems of designers who are facing a growing number of official decisions and permits which unnecessarily prolong the time it takes to acquire a building permit result in the flight of investors, as well as local residents away from the boundaries of the cultural park. The slowly depopulated city centre is seeing a decline in public order and rising crime rates. What are the remedies that the city officials are to implement? Is their goal the creation of buildings that are deprived of their authentic cultural context in perfect implementation of a conservator's dream due to the flight of their inhabitants who are one of the factors that help create the unique atmosphere of the city, instead resulting in a pseudo-marketable poster-town meant for the masses of foreign tourists? There is the need to find the answers to these questions that arise from design practice.

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Renata Chyżewska, MSc, landscape architect. Graduate of the landscape architecture at the University of Life Sciences in Lublin, specialty: Architecture of Parks and Gardens and horticulture, specializing in green areas at the University of Life Sciences in Lublin. PhD student at the Department of Ornamental Plants and Landscape Architecture of the University of Life Sciences in Lublin. Renata Chyżewska and Magdalena Boruch work together as the active designers and cooperate with the NN Theatre in Lublin, gathering and developing materials on the topic of green areas of the city of Lublin and the region.

Renata Chyżewska

GARDENS AND PARKS IN THE URBAN AND LANDSCAPE DEVELOPMENT OF CITIES OF CENTRAL AND EASTERN EUROPE, IN THE 18TH AND 19TH CENTURIES, THE EXAMPLE OF LVIV AND LUBLIN

For centuries greenery has been an important element of the urban structure of cities. It shapes their spatial arrangement and the natural environment. The 18th and 19th centuries were a period in which green areas became a consciously composing element of urban systems. The 19th century shaped the typological system of urban greenery – from squares, promenades, and parks, to special objects such as botanical gardens or greenery in public buildings. It is also the period of the industrial revolution and profound socio-political and economical changes, which resulted in a series of space and functional transformations of European urban centres. Examples

of Central European cities, which at the time underwent urban transformation are, among others, Lviv and Lublin. Lviv's parks and gardens, such as the Jesuit Garden and Stryjski Park, were described as the greatest ornaments of the city. And together with the High Castle park, Hetman Shafts, and Governor Shafts, were the origins of the emerging greenery system of the city. Similar process took place in Lublin, where the Saxon Garden and Foksal were significant elements of contemporary urban structure. The article – through analysis of cartographic materials and written sources – attempts to define the role and importance of urban parks in the process of formation and subsequent transformation of the urban structures of Lublin and Lviv. Over the following centuries, green areas in the cities underwent numerous transformations. However, despite the passage of time, they continue to be an essential element of the city.

Paper prepared together with Mykola Bevez
and Magdalena Boruch

In recent years, mainly due to the inflow of EU funds, Central Europe has seen a great increase in the need or even fashion for reviving heritage cities and individual historical objects. It is both the historic city centres as well as post-industrial heritage that have become the arena of new practices.

Given the importance of the trend, it becomes necessary to ask about both the positive and negative consequences of revitalisation projects. Are the newly created places positively perceived by inhabitants and tourists and thus have a chance for a future life? How can there be a balance between old and new ar-

chitecture and green spaces? What happens to historical green space complexes under protection – can they be combined with recreation, playgrounds, and education for both children and adults? What is the situation of revitalised post-industrial buildings, often transformed to fulfil completely new roles, and their surroundings? How is the fabric and space changing, and how does it affect the image of the place and attitudes of local communities? The presenters in this session will draw upon selected case studies from the region of Silesia, Belarusian towns, Gdańsk, Poznań, Łódź, and Krakow to discuss various aspects of revitalisation.

REVITALISATION PRACTICES IN HERITAGE CITIES SESSION

KRISTÍNA MARKUŠOVÁ

MONUMENTS BOARD OF
THE SLOVAK REPUBLIC –
REGIONAL BOARD IN KOŠICE

SLOVAKIA

see biographical note on p. 54



Kristína Markušová

WHICH HERITAGE CITY NEEDS REVITALISATION?

A residential site – town or village – with continuous development is usually a natural process, in recent centuries nurtured with rational regulations. If everything is set in its function, there is no need for revitalization at all. But where could we find a city like that? Without breaks, falls, and damage? It seems that revitalization should be a must in almost all historic urban settlements. What does this expression mean actually? Re-vitalisation – bringing back life, function, and energy ... where and why and which way could it be effective?

Revitalisation is mostly needed in sites where the continuity has been broken in some way. It could be a break in the continuity of ethnicity (forced ethnic moves after the Second World War), in the continuity of character (agricultural landscape – heavy industrialisation close

to new resources), in the continuity of ownership (countries of the Eastern – Central Europe and former Soviet Union), or in the continuity of a historic state (newly constituted states within the borders of previous countries). Such changes usually cause a change of inhabitants – they usually bring a wave of newcomers with different relations, traditions, historic backgrounds, and perhaps also different language and religion ... what could these new people do with a heritage city? It is not their heritage – they have no attachment to its history, to its traditions, to its monuments, both tangible and intangible. They are just inhabitants, but a heritage city needs heritors and citizens with an attachment to their city. What do inhabitants need to turn to citizens? – a great deal of public education and an enlightened local government ... to help them know the local history, the local heritage values, to understand its uniqueness and to encourage them to use it in the proper way. Let us know more about the ways to achieve these goals.

BEATA LABUHN

UNIVERSITY OF ZÜRICH
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(THE NETHERLANDS)

Beata Labuhn, is an architect and academic, born in Gdynia (Poland), graduated in Architecture from Delft University of Technology in 2005 and in Philosophy from Leiden University in 2008. She specializes in urban transformation, the re-use of old structures, site-specific design and heritage theory, and ethics. She enjoys interdisciplinary projects which integrate historic research, archaeology, heritage protection, and contemporary design. As a practicing architect, she worked on the restoration of Modernist icons Van Nelle in Rotterdam and Zonnestraal in Hilversum, and on the re-use and transformation of St. Joseph's convent in Deventer and the Veldstraat Art Deco swimming pool in Antwerp. Between 2010 and 2014, she taught architectural and urban (re)design at TU Delft and was also visiting tutor at VU Amsterdam and Sapienza University Rome. Between 2010 and 2013, she conducted academic research at TU Delft on how designers deal with historical data. This research was based on the study of more than 400 urban and landscape projects which – stimulated by the Dutch Belvedere programme – aimed at combining large-scale heritage protection with new developments. Since 2014, she has been working at the University of Zürich on the research project Holy Spaces in Modernity, concerned with changing relations between the sacred and the secular in 19th and 20th-century architecture and design. Currently, she is also

involved at TU Delft in international research on history, transformation, and rehabilitation of city fortification zones in Europe.

Publications:

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Beata Labuhn

FIRST MILITARY, THEN GREEN, NOW WHAT? COMPARATIVE ANALYSIS OF THE TRANSFORMATION OF GREEN ZONES MARKING FORMER CITY FORTIFICATIONS IN POLAND AND THE NETHERLANDS

Until the 19th century, European cities have been physically and politically defined by their fortifications. From then on, changes in warfare technology and defence politics have gradually made city fortifications in Europe abundant. Most of the European cities were free to maintain, dismantle, or transform their "stony and earthen corsets", and could finally expand beyond their former territory. This article focuses on cases where the fortification zones have been totally or partially transformed into a city park, which now clearly marks the border between the "old city centre" and its extension. Dur-

ing the 20th century, these areas have changed due to deterioration of the original greenery or due to real estate claims. In the 21st century, these zones are being re-valued as important urban spaces and different strategies are being applied for their rehabilitation. This article is a comparative investigation into the why and the how of the past, present, and future of the green belts marking former city fortifications in cities in Poland (Krakow and Wrocław) and the Netherlands (Leiden and Haarlem). The hypothesis is that in both countries, the 19th century transformations from military zones into city parks have been triggered by the same cultural and economic factors. And that now – at the beginning of the 21st century – both countries are struggling with the same dilemmas when it comes to the maintenance and rehabilitation of these green belts. The underlying research for the article includes historical studies, a study of the plans for the future, and the adjacent public debate.

MONIKA ADAMSKA

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POLAND

Monika Ewa Adamska obtained her MSc in Engineering and Architecture at Wrocław University of Technology, Poland, in 1989. She was also awarded a PhD in Architecture and Urban Planning from Wrocław University of Technology in 2006 upon presentation of a thesis on spatial development of Opole between 1816-1945. Her academic work is connected with Opole University of Technology, where she holds the position of assistant professor.

Dr Adamska's teaching work covers lectures and seminars on the history of European architecture and urban planning. Her research interest includes: architectural, urban, and rural history from the 18th to the 20th century, particularly in relation to the region of Silesia in Poland. Dr Adamska's current research is focused on the transformation of medieval old towns in this region and the phenomenon of their market squares, the colonization work of Frederick the Great in Silesia, and public green areas.

Monika Adamska has lectured in Germany, Portugal, Spain, and Turkey. She has also completed internships at the University of Pavia (2009), Oslo School of Architecture and Design AHO

(2010), and the University of Reading (2013). In 2015, Dr Adamska was awarded a scholarship from the Herder Institute for Historical Research on East Central Europe.

As an architect, she cooperates elaborating development plans for rural communes in Opole voivodeship. She is a member of the Association of Polish Urban Planners TUP and since 2012 has acted as Secretary of the Management of Opole Section of the Association of Polish Architects SARP.

Publications:

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Monika Adamska

NEW LIFE FOR AN OLD TOWN? REVITALISATION OF HISTORIC CENTRES. CASE STUDIES ON TOWNS OF THE SILESIA REGION IN POLAND

Silesia is a historic region located in the East Central Europe, spread along the Odra river. Since 1945, its largest part has lain within the borders of Poland, with small parts in the Czech Republic and Germany. Polish Silesia is located in the territory of four voivodeships: Lubusz, Lower Silesian, Opole, and Silesian.

Most Silesian towns (about 120) were founded in the Middle Ages (13th to 14th centuries) on the basis of German town law. Their medieval layouts are characterized by some repeatable features: a geometrical grid of streets,

regular building blocks, and a centrally located, mostly rectangular, market square. This urban scheme, present in many Silesian towns, along with preserved developments (town halls, churches, castles, tenement houses) today constitute the unique and individual character of these historic centres.

In the 21st century, mainly thanks to the EU funds, complex programmes of revitalization were elaborated and implemented in many historic, registered town centres of Silesia diagnosed as areas of decline. In this paper, on the basis of selected revitalization programmes, the range and specificity of reviving works in the spatial, economic, and social areas are analysed. Moreover, the defined values of the towns, their symbols, and sense of local identity among inhabitants are listed. The completed document and source analysis which has been compared to results of conducted field trips, surveys studies, available statistic data, and reviews, allow the estimation of not only the impact of completed works on the quality of urban living conditions but also on the towns' identity and spatial uniqueness.

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Dr Stsiapan Stureika – historian, cultural anthropologist, full-time lecturer at the European Humanities University (Vilnius), member of the Belarusian committee of ICOMOS. The field of his current research interest is the theory of architectural heritage, community-based conservation projects, new museology, the theory of nationalism, and then integration of migrants. Since 2010 he has conducted several research projects, among the most important are: *Restoration of Belarusian Castles as cultural and social project* (independent monitoring of governmental programme “Castles of Belarus”); *The concept of ‘architectural heritage’ in the postmodern era: a comparative cultural anthropological study of the two regions in Ukraine and Belarus* (Center for Advanced Studies and Education, EHU, Lithuania); *Transformation of cultural landscapes of Belarusian towns during the preparation to the Dazhynki harvest festival* (Flying University, Minsk).

In 2015 he defended the doctoral dissertation *Social and Family Traditions of the Afghans in Belarus (end of 20th – beginning of 21st century)* (Jagiellonian University, Krakow).

Publications:

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HISTORICAL CENTRES OF SMALL BELARUSIAN TOWNS DURING THE “DAŽYNKI” HARVEST FESTIVAL: REVITALIZATION UNDER POST-SOVIET IDENTITY

The Belarusian harvest holiday “Dozhynki” was held annually from 1996 to 2014. Eighteen regional centres became its “capitals”. The main feature of the preparations for this festival is the rapid large-scale renovation of city centres, which can be easily compared to post-war reconstruction. Transformations include changes in the traces of central streets, the building of the major sporting infrastructure, and, of course, renovation of architectural heritage (demolition of buildings; renaming streets; alterations to historic neighbourhoods and

reconstruction of the iconic monuments; revitalization of central pedestrian streets, etc.). All in one year! Massive renovation caused serious change in the cultural landscapes of these cities, the disappearance of conventional spaces of memory, and artificial implantations of outside ones. All these changes reflect the never-ending transitional mode of citizens’ identity that could be followed by examination of attitudes towards heritage.

The presentation will be based on the results of the research project “Transformation of cultural landscapes of Belarusian towns during the preparation to the Dažynki harvest festival”. Its methodology was based on series of expeditions to renovated cities as well as a number of semi-structured interviews with architects, designers, local activists, journalists, and politicians.

JOANNA SZECHLICKA

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Joanna Szechlicka is an active architect, and a PhD candidate at Gdańsk University of Technology, Faculty of Architecture. Her fields of interest are historic residential architecture and the regeneration of cities as well as regeneration and architecture of palaces and parks in the country. The subject of her postgraduate thesis is *The great palaces and parks of the 17th and the 18th century in the Warmia and Masuria region and their revitalization*. Since October 2014, she has been a student of the three-semester postgraduate studies of monuments' issues and preservation of historic architecture at the Nicolaus Copernicus University.

In 2011 (March-October), she was a member of the international multidisciplinary scientific project *LongLife – Sustainable and energy efficient residential design*. In 2014 she graduated from CEEPUS – a one-month scholarship at the Czech Technical University in Prague.

She has taken part in several workshops, most of them international, both as a student and, currently, as a teacher, in e.g., in Żuławy, Gdańsk, Ankara, Caceres, Utrecht, and Kaliningrad. From October 2014 to January 2015, she was a leader and organizer of the project *Urban quarters – non-places?* in the frame of "Design Thinking at Gdańsk University of Technology", which was custom-built for the FRAG association. This multidisciplinary project was carried out thanks to the methodology of design thinking. Its aim was to prepare the development method of run-down backyards of the historic Main Town in Gdańsk.

Joanna Szechlicka is always very involved in NGO activities on various levels of collaboration.

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Joanna Szechlicka

NON-PLACES IN THE CENTRE OF THE HISTORIC MAIN TOWN IN GDAŃSK? – DESIGN THINKING AS A METHOD OF SOLVING PROBLEMS IN CITIES

The interiors of reconstructed extensive blocks of the historic Main Town in Gdańsk are today full of garbage, puddles, people drinking alcohol, "holes" after archaeological excavations, and cars. It is not surprising that inhabitants avoid them. These are *non-places*. This dramatic situation prompts social movements to act. The first step towards change was the interdisciplinary and transdisciplinary project of revitalization of one of the backyards. The main issue

was to find a way for its development which was accepted by users, as well as economically justified and based on the cultural heritage of this unique city. This was also noticed by inhabitants, the media and the local government. The second step – the implementation of the project – is in progress.

According to this experience, the question is what should be changed in the policy of the social participation of the city to make it efficient and the results satisfying. The aim of the speech is to introduce design-thinking methodology. The development of the backyards in the Main Town in Gdańsk project can be an example and the proof that this project is the relevant and the universal method of solving problems in cities.

Paper prepared together with Paweł Mrozek

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Katarzyna Jagodzińska

MUSEUMS IN CONVERTED HISTORIC BUILDINGS AND THE STRUGGLE FOR SOCIAL CHANGE

Factories, warehouses, railway stations, mills, mines, barracks, baths, and temples have been eagerly converted for artists' studios, galleries, and museums since the 1970s. Rough buildings, especially those with industrial provenance lure with large spaces, often alternative, off-central, yet attractive locations and a unique atmosphere, appealing to contemporary artists, curators, and cultural bohemia.

The fashion for converting buildings, which have played different functions in the past (not artistic nor residential) for art purposes, came to Central Europe from the West – converted spaces first appeared in the United States and shortly after

in the United Kingdom. This fashion coincided with the museum boom that started in the 1990s and resulted in museums, centres, and galleries of art in converted spaces in Krakow, Łódź, Katowice, Wrocław, Gdańsk, Prague, Brno, Budapest, Paks, Košice, Žilina and many more.

Giving new life to these walls and opening them up to the public changes their context. The majority of art institutions do not limit themselves to collecting and mounting exhibitions, they also develop programmes of social engagement. The basic hypothesis of my paper is that art institutions in converted buildings play a role of a catalyst of social change for local communities.

Using several examples from Central Europe, I will discuss that institutions are more and more conscious of their potential impact on social change and thus they develop various engagement programmes.

ANETA BOROWIK

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Dr Aneta Borowik graduated from the Institute of Art History at the Jagiellonian University in Krakow. In 2003 she defended her PhD dissertation, written under the guidance of Prof. Jacek Purchla, devoted to the Neo-Baroque architecture of Galicia. Since 2008 she has been teaching history of art at the University of Silesia in Katowice. Author of numerous articles on the 19th- and 20th-century architecture as well as two books: *Słownik architektów, inżynierów i budowniczych związanych z Katowicami okresie międzywojennym* [Dictionary of architects, engineers and builders connected with Katowice in the interwar period] and *Dzieje i architektura Zakładu OO. Jezuitów w Chyrowie* [The history and architecture of the Scientific and Educational Department of the Jesuit Fathers in Chyrów]. Since 2014 she has been the head of the Regional Office for the Protection of Monuments in Katowice.

Aneta Borowik

THE METAMORPHOSES OF KATOWICE

Katowice is a city with 150 years of history. It was established as a peripheral outpost of Prussia, and its development was based primarily on mining and metallurgy. In 1922 it became part of Poland as the capital of an autonomous Silesian region, one of the richest and most modern in the Second Polish Republic. After WWII the city's character changed. Attempts were made to obliterate its German and Sanation history in order to create a modern centre for the agglomeration of Upper Silesia. The bold decisions made at the time resulted in the realisation of one of the most valuable and consistently built urban complexes of the 1960s and 70s.

With time the postwar architecture became devalued, and the centre was depopulated. The 21st century, however, has brought significant changes, and in less than a decade the city centre has undergone a metamorphosis, and, in effect, has been returned to its inhabitants. The major investments in the revitalisation of the centre encompassed the main square and the adjacent streets, the main urban axis, i.e. Wojciech Korfanty Avenue, and the post-industrial area, where three important complexes belonging to the Sphere of culture and business have been located: the hall of the arena complex Spodek with the International Conference Centre, the concert hall and the Silesian Museum. The post-industrial city with outmoded and neglected architecture has rapidly changed into a nationwide business and cultural centre with a spectacular and very valuable urban design and architecture, as well as with user-friendly space.

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ARCHITECTURAL ADAPTABILITY OF REVITALIZED POST- INDUSTRIAL AND POST- MILITARY AREAS AND BUILDINGS OF POZNAŃ

Do post-military and post-industrial architectural and spatial examples of revitalized Poznań areas contain physical features, values, and formal potential of being literally a living part of the city, from an architectural point of view? If so, what are these features in particular and to what extent do they create this potential? This paper discusses the methodology and research of architectural adaptability of chosen old post-military and post-industrial revitalized areas and

their brick architecture examples of downtown Poznań. They constitute interesting yet sparsely recognized potential as an architectural research subject, especially in the context of contemporary search for new image and performance of public urban spaces. Multiple case study (empirical inquiry) includes a mixed methodology approach: exploratory description, Organized Complexity Index and Regional Adaptation Index, for estimating brick architecture values; CRIG method (Context-Routes-Interface-Grouping), for estimating urban design values, and pattern language analysis of 14 Biophilic Design Patterns, for estimating human environment values.

Paper prepared together with Anna Szkołut

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Barbara Fogarasi

INTEGRATING VALUES IN THE REVITALISATION OF CULTURAL HERITAGE: THE NIVEGY-VALLEY PARISH HOUSE PILOT PROJECT

The Nivegy-valley Parish House Pilot Project is being carried out within the framework of the project *Revealing the Socio-economic Potentials of Cultural Heritage*, led by the national heritage agency in Hungary, the Gyula Forster National Centre for Cultural Heritage Management from 2014-2016. It intends to develop a new model of cultural heritage protection and management, aimed at a maximum positive impact on the local socio-economy. Social innovation, institutional learning and empowerment of the local community as well as unlocking local resources for development along with the protection and appropriate (re)use of cultural heritage are at the heart of our work.

Nivegy-valley is a small rural region with significant unexploited resources. Through the current project, the opportunity arose to enhance the local economy, community activities, and social life. The main goal is to involve the local community for the value-based restoration of an abandoned national monument. While finding a new function for the building, inhabitants are sensitized to recognize their values and identity, their relationship with the building, with their own heritage, and with each other. The house, which is being developed into a community and visitor centre, is not only an icon of such a local identity, but provides a physical space for a community and capacity building, training, human resource development, business, and local identity marketing.

This paper gives an account of the results so far, showing the methods, the complexity of value systems and the ongoing processes of institutional and social learning.

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Edited by
Katarzyna Jagodzińska

Graphic design
Radoszek Arts

Published by
©International Cultural Centre
Krakow 2015

Secretariat of the 3rd Heritage Forum of Central Europe
Karolina Grabarczyk-Chochołek
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