

An abstract geometric logo consisting of several overlapping lines and shapes. A thin black line runs diagonally from the top right to the bottom left. A thicker black line runs diagonally from the bottom left to the top right. In the center, there are several overlapping rectangular and trapezoidal shapes, some of which are filled with solid black. The word "Bernau" is written in a bold, black, sans-serif font across the middle of the logo.

Bernau

Ćwiczenie nowoczesności
Modernität üben

Project organized
by the Pilecki
Institute

Director
Dr Wojciech
Kozłowski

exercising modernity

www.exercisingmodernity.com
www.institutpileckiego.pl

23-28.10.18
Baudenkmal Bundesschule Bernau
Hannes-Meyer-Campus 9
16321 Bernau bei Berlin

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Partners



	23.10	24.10	25.10	26.10	27.10
9:00-11:30	BLOCK I	Kuba Snopek / Joanna Kusiak	Kuba Snopek / Joanna Kusiak	Kuba Snopek / Joanna Kusiak	Kuba Snopek / Joanna Kusiak
	BLOCK II	Shira Levy Benyemini & Sharon Golan (White City Center)	RAZ (Ander Gortazar Balerdi, Jacek Markusiewicz)	RAZ (Ander Gortazar Balerdi, Jacek Markusiewicz)	RAZ (Ander Gortazar Balerdi, Jacek Markusiewicz)
11:30-12:00		COFFEE BREAK			
12:00-13:00		seminaria tematyczne	seminaria tematyczne	seminaria tematyczne	seminaria tematyczne
13:00-14:30		LUNCH			
14:30-17:00	BLOCK I	Tomek Fudala	Tomek Fudala	Tomek Fudala	Tomek Fudala
	BLOCK II	Mannou Weerdenburg	chmara.rosinke	chmara.rosinke	Mannou Weerdenburg
17:00-18:00		BREAK			
18:00-20:00	Shira Levy Benyemini	Shira Levy Benyemini & Sharon Golan-Yaron	Andrzej Mencwel	Daniel Talesnik	David Crowley

23 October 2018

18:00 – Welcome dinner with all participants of the workshop and lecturers in the Dining hall of Meyer-Wittwer-Bau

18:00–20:00 – Lecture:
Shira Levy Benyemini “The Project Liebling: The Modern Think Tank of the White City”

24 October

8:00–9:00 – Breakfast

9:00–11:30 – Workshops:
BLOCK I Joanna Kusiak & Kuba Snopek
“New Modernism”
BLOCK II Shira Levy Benyemini & Sharon Golan
“The Vernacular Paradigm of Modernism in Israel”

11:30–12:00 – Coffee Break

12:00–13:00 – Seminar

13:00–14:00 – Lunch

14:30–17:00 – Workshops:
BLOCK I Mannou Weerdenburg
“Designing Waste”
BLOCK II Tomasz Fudala “Modern Propaganda”

17:00–18:00 – Break

18:00–20:00 – Lecture:
“The Vernacular Paradigm of Modernism in Israel” – Shira Levy Benyemini & Sharon Golan-Yaron

25 October

8:00–9:00 – Breakfast

9:00–11:30 – Workshops:
BLOCK I Joanna Kusiak & Kuba Snopek
“New Modernism”
BLOCK II RAZ (Ander Gortazar Balerdi,
Jacek Markusiewicz) “Revisions”

11:30–12:00 – Coffee Break

12:00–13:00 – Seminar

13:00–14:00 – Lunch

14:30–17:00 – Workshops:
BLOCK I chmara.rosinke “Common Space”
BLOCK II Tomasz Fudala “Modern Propaganda”

17:00–18:00 – Break

18:00–20:00 – Lecture: “What is the meaning of <<Glass Houses>>?” - Andrzej Mencwel

26 October

8:00–9:00 – Breakfast

9:00–11:30 – Workshops:
BLOCK I Joanna Kusiak & Kuba Snopek
“New Modernism”
BLOCK II RAZ (Ander Gortazar Balerdi,
Jacek Markusiewicz) “Revisions”

11:30–12:00 – Coffee Break

12:00–13:00 – Seminar

13:00–14:00 – Lunch

14:30–17:00 – Workshops:
BLOCK I chmara.rosinke “Common Space”
BLOCK II Tomasz Fudala “Modern Propaganda”

17:00–18:00 – Break

18:00–20:00 – Lecture:
“From Dessau to Moscow: Hannes Meyer and a Bauhaus Crew go East” – Daniel Talesnik

27 October

8:00–9:00 – Breakfast

9:00–11:30 – Workshops:
BLOCK I Joanna Kusiak & Kuba Snopek
“New Modernism”
BLOCK II RAZ (Ander Gortazar Balerdi,
Jacek Markusiewicz) “Revisions”

11:30–12:00 – Coffee Break

12:00–13:00 – Seminar

13:00–14:00 – Lunch

14:30–17:00 – Workshops:

BLOCK I Mannou Weerdenburg

“Designing Waste”

BLOCK II Tomasz Fudala “Modern Propaganda”

17:00–18:00 – Break

18:00–20:00 – Lecture:

“Real Existing Modernism c. 1981 – the Past,
Present and Future of Polish Modernist
Architecture” – David Crowley

28 October

8:00–9:00 – Breakfast

9:00–10:00 – Checkout



Bauhaus Denkmal
Auditorium
1930
Bernau

Welcome to Bernau!

Below you will find all necessary information that will help you move around the city, and a map showing all the important locations, such as the dining hall, lecture and study rooms, housing, along with other useful information.

Bernau, where you will spend this part of the project, can be reached in just one hour by train from Berlin central station (Berlin Hauptbahnhof).

The ADGB Trade Union School (Bundesschule des Allgemeinen Deutschen Gewerkschaftsbundes (ADGB)), is a complex of teaching and administrative buildings in Berlin bei Bernau, Germany, constructed for the former Federation of German Trade Unions.

The Federal School of the German Trade Union Federation in Bernau is still regarded today as a paradigmatic example of functional architecture. It was designed by Hannes Meyer, Hans Wittwer and the building department at the Bauhaus in Dessau, at the time when Meyer was the director of the Bauhaus school in Dessau.

Next to the Bauhaus school buildings in Dessau, it was the second largest project ever undertaken by the Bauhaus. Among the notable figures who worked there were the Bauhaus directors Walter Gropius, Hannes Meyer, and Ludwig Mies van der Rohe, as well as renowned architects, such as Otto Haesler, Erich Mendelsohn, or Bruno and Max Taut.

The almost 10-year-long process of restoration of the building started in 1998. The building was inscribed to the World Heritage List of UNESCO in 2017.

Travel

Bernau near Berlin can be reached by train no. RE3 (direction: Schwedt Bahnhof) from Berlin Hauptbahnhof. The station is S Bernau Bhf, from there bus no. 894 (direction: Wandlitz, Bacharachstraße, bus stop: Bernau, Waldfrieden) takes you close to the ADGB Trade Union School, located around 550m from the bus stop.

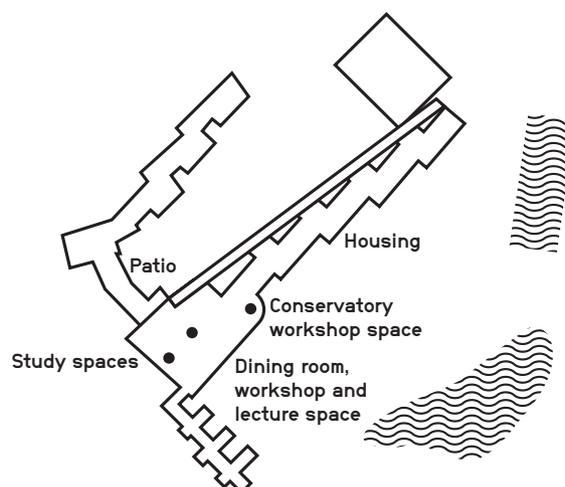
A Shuttle Service from Bernau train station to the campus can be provided.

All activities (workshops, lectures and housing) are taking place in the Meyer-Wittwer-Bau:

Bundesschule Bernau (ADGB Trade Union School)

Meyer-Wittwer-Bau
Hannes-Meyer-Campus 9
16321 Bernau

Bundesschule Bernau



Accommodation

All participants will be housed in single rooms in the elongated part of the building located behind the entrance hall.

Lectures and Workshops

Lectures and Workshops will be held in the dining hall and the neighbouring conservatory.

Study and work space

Study spaces are located on the second floor and can be reached through the dining hall.

Smoking is allowed on the outside patio. Please note that it is absolutely forbidden to drink

alcoholic beverages or use any other illegal substances in any of the buildings or their surroundings. Since the complex still serves as a boarding school, we won't be the only people there. Nevertheless, we came to a special agreement with the schools' manager and will have private evening gatherings in the study area, where we can enjoy a few drinks.

We wish you a pleasant stay, as well as productive learning experience and collaboration!



The Vernacular Paradigm of Modernism in Israel

The lecture focuses on two significant concepts that have been shaping Tel Aviv's distinct character and contemporary values. The language of modernist architecture has remained the most valuable and meaningful premise of theoretical, historical, and cultural discussions about the DNA of Tel Aviv. The Bauhaus, Le Corbusier, and other leading modern influences were a significant force in the design and planning of Israel at large and the White City of Tel Aviv in particular, and demonstrate the popularization of architectural-historical discourse. The second aspect is the modernist Garden City plan, the urban-ecologic concept of city planner and biologist Sir Patrick Geddes, who saw the city as a habitat allowing various organisms to coexist. This applied utopia has contributed to the declaration of Tel Aviv as a UNESCO Heritage Site.

Shira Levy-Benyemini



Director and co-founder of the White City Center in Tel Aviv. She received her master's degree in Urban Planning and Public Policy from the Hebrew University of Jerusalem. Levy-Benyemini specializes in planning in urban renewal

and conservation zones and publicly-engaged communal planning. In recent years, she has been leading urban projects incorporating planning, activism, and culture.

Sharon Golan-Yaron



Program Director and co-founder of the White City Center in Tel Aviv, an urban hub based in the UNESCO heritage zone and operating in collaboration with the German Federal Ministry. She trained as an architect at the Illinois

Institute of Technology (IIT), Chicago and the Technical University (TU), Berlin, where she received her degree. She later specialized in Heritage Conservation, receiving her master's degree from the Technion in Haifa. Since 2009, Golan-Yaron serves as a senior architect at the Conservation Department of the Tel Aviv-Yafo Municipality, specializing in buildings of the Modern Movement.

From Dessau to Moscow: Hannes Meyer and a Bauhaus Crew go East

In April 1927, Meyer started teaching at the Bauhaus, and the following year he succeeded Gropius as director of the school. Meyer changed the interests of the Bauhaus, and although there were several continuations from the tenure of Gropius, the school underwent several structural transformations. Meyer was expelled from the directorship and the Bauhaus in August 1930 on political grounds, and in reaction to this he moved to the Soviet Union with a brigade of Bauhaus students. Although Meyer and this brigade worked together only for a brief period, their migration is exemplary of a broader movement of foreign architects in the 1930s. In this presentation, using Meyer and the Bauhaus as a lens, I will address the topics of modernity, modernization and modernism—including a detailed explanation on how the several Bauhaus workshops worked in the project for the ADGB Trade Union School in Bernau near Berlin—and how these categories shifted once they started working in the Soviet Union.

Daniel Talesnik



Daniel Talesnik is a trained architect specializing in modern and contemporary architecture and urbanism, with a particular focus on architectural pedagogy and relationships between architecture and political ideologies. He was awarded

a PhD by Columbia University in 2016 with the dissertation *The Itinerant Red Bauhaus, or the Third Emigration*. He has published articles, interviews and book chapters. Daniel has taught studio and history / theory courses at Columbia's Graduate School of Architecture, Preservation, and Planning and at the School of Architecture at the Universidad Católica of Chile. In 2016–2017 he was a full-time Visiting Assistant Professor at the Illinois Institute of Technology. Since September 2017 he is an Assistant Professor and Curator at the Museum of Architecture of the Technische Universität München.

What is the meaning of “GlassHouses”?

The Crystal Palace built during the first World's Fair held in London (1851) became a symbol of modernity in Central and East Europe.

Its legendary structure conveyed the vision, desires, and dreams of the intellectuals who functioned on the periphery of modernity. International exchange at the time involved both progressives and traditionalists – Chernyshevsky and Dostoyevsky, Krzywicki and Żeromski. Bringing the idea of “glass houses” into reality was of key importance to the contemporary modernist concepts in Poland, especially after the restoration of Poland's sovereignty.

Andrzej Mencwel



Andrzej Mencwel, critic, essayist, professor of history and anthropology of culture at Warsaw University. Former Head of the Institute of Polish Culture. Former President of Humanistic Committee at Ministry of Education. Honorary

President of Polish Society of Sciences of Culture.

Author of scientific and essayistic books. 3 of them were awarded with the Ministry of

Education Prize (Stanisław Brzozowski, 1976; *Etos lewicy*, 1990; *Przedwiośnie czy potop*, 1997), and one with the Polish PEN-Club Prize (*Przedwiośnie czy potop*, 1997), Book of Year 2014, by Magazine of “*Nowe Książki*” (Stanisław Brzozowski. *Postawa krytyczna. Wiek XX*).

His books, essays and articles were published in Byelorussian, Czech, English, French, German, Lithuanian, Russian, Serbian, Slovak, Sweden, and Ukrainian.

Real Existing Modernism c. 1981 – the Past, Present and Future of Polish Modernist Architecture

In 1981 a group of architects in Warsaw issued an ‘underground’ manifesto accusing their profession of acquiescing to illegitimate power in the People's Republic of Poland. The ‘Warsaw Charter’ was the boldest and most damning critique of modern architecture published anywhere and at any time in the Eastern Bloc.

In his talk, David Crowley will look back from the vantage point of 1981 to explore the manifesto's critique of 20th modernism. He will also look forward from this year, to reflect on the transformation of the cityscapes of Poland since the collapse of communist rule. In the age of hyper capitalism, the modern architecture of communist Poland appears today to be the subject of considerable nostalgia and sentiment – why should this be?

David Crowley



Professor of Visual Culture at the National College of Art and Design in Dublin. He specializes in modernism in art and design, often focusing on the history of Eastern Europe under communist rule. His books include

Warsaw (2003) and *Socialism and Style. Material Culture in Post-war Eastern Europe* (2000); *Socialist Spaces. Sites of Everyday Life in the Eastern Bloc* (2003); and *Pleasures in Socialism: Leisure and Luxury in the Eastern Bloc* (2010). Crowley also curated exhibitions including 'Cold War Modern' at the Victoria and Albert Museum in 2008–9 with Jane Pavitt, and 'Sounding the Body Electric. Experiments in Art and Music in Eastern Europe' at Muzeum Sztuki, Łódź, 2012 and Calvert 22/ London, 2013, and 'Notes from the Underground' Muzeum Sztuki, Łódź, 2016 and Akademie der Künste, Berlin 2018 – both with Daniel Muzyczuk.

BLOCK I

New Modernism

Due to its real and alleged failures, old modernism has been vilified. Yet, the anti-/post-modern critical approach is also failing us, for it has not provided any cures to the problems it points to. Can we remain critically alert and yet revive modernism's original ambition to create better urban futures? Engaging the diverse expertise of the workshop participants, we will single out the core values of old modernism. Then, we will attempt to reinvent these values, through grounding them in the new political and economic conditions. To which extent is a New Modernism possible and what might its critical components be?

Kuba Snopek and Joanna Kusiak



Dr Joanna Kusiak is an interdisciplinary urban researcher and writer based at King's College, University of Cambridge. Her latest research project focuses on urban land and new forms of democratic expropriation. She is also interested in the role that law, legal technicalities and judicial systems play in shaping urban space. She holds a PhD in sociology from TU Darmstadt and is a former visiting researcher at the University of California, Berkeley, University College of London and the Humboldt University of Berlin. She is writing a book titled *Orders of Chaos: Law, Land and Neoliberal Globalization in Warsaw*. She is also the author of *Chaos Warszawa: Porządku przestrzenne polskiego kapitalizmu* (Bęc Zmiana 2017) and the editor, with Monika Grubbauer, of *Chasing Warsaw: Socio-Material Dynamics of Urban Change since 1990* (Campus 2012).

Kuba Snopek is an urbanist, educator and architectural theorist. He is curator of the educational program at the Kharkiv School of Architecture. Kuba graduated in urban planning from the Wrocław University of Technology and the Strelka Institute for Media, Architecture and Design in Moscow. He has worked on architecture, city planning, curatorial and research projects in Poland, Russia, Ukraine, Spain and Denmark. He was a faculty member at the Strelka Institute and taught at the Moscow State Institute of International Relations (MGIMO). He is the author of *Belyayevo Forever*, about the preservation of intangible heritage (published in English, Polish and Russian) and co-author of *Architecture of the VII day*, a comprehensive study of the Polish churches built during the communist era. Kuba is an initiator and co-author of *Stage*, a crowdsourced public space built in Dnipro that received a special mention as part of the prestigious 2018 European Prize for Urban Public Space. Curated by Joanna Kusiak and Kuba Snopek, *New Modernism* is a joint theory/praxis venture into a new systemic thinking about architecture and society.

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who saw the city as a habitat allowing various organisms to coexist. This applied utopia has contributed to the declaration of Tel Aviv as a UNESCO Heritage Site.

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Program Director and co-founder of the White City Center in Tel Aviv, an urban hub based in the UNESCO heritage zone and operating in collaboration with the German Federal Ministry. She trained as an architect at the Illinois Institute of Technology (IIT), Chicago and the Technical University (TU), Berlin, where she received her degree. She later specialized in Heritage Conservation, receiving her master's degree from the Technion in Haifa. Since 2009, Golan-Yaron serves as a senior architect at the Conservation Department of the Tel Aviv-Yafo Municipality, specializing in buildings of the Modern Movement.

Revisions

The starting point for our workshop will be a selection of projects of modernist artists which are available in the public domain and can thus be artistically processed and modified using the modern tools at the disposal of designers and architects. We will work on archival projects, drawing on their forms and the ideas behind them in order to create new qualities (e.g. by utilizing elements of parametric architecture) which respond to modern needs and challenges.

Michał Piasecki (idea)



Michał is a parametric designer and an entrepreneur fascinated by potential intersections of algorithmically generated design, distributed digital manufacturing and internet of things. He is a co-founder of Tylko, a start-up which

is on a mission to digitize the furniture industry. It's one of the world's first solutions combining Augmented Reality, mass customisation and local digital manufacturing on demand. Tylko launched at London Design Festival 2015 and attracted attention of an array of notable investors including Paua Ventures and Yves Behar. As a parametric design consultant Michał creates custom software, scripts and parametric models which aid generation, management and fabrication of complex geometry. He works with award-winning designers such as Joris Laarman. Collaboration with Joris includes microlattice: a series of 3d printed chairs which are now part of the permanent collections of MoMA New York and Vitra Design Museum. Michał teaches parametric design at School of Form and tutored numerous workshops. He graduated from Warsaw School of Architecture, Iaac in Barcelona and Msc Adaptive Architecture and Computation at the Bartlett in London.

RAZ



RAZ is a Europe-based company specialized in parametric modeling, digital tools, interfaces, data analysis, visual programming and scripting applied to the design of the built environment – ranging from structural solutions and furniture to mobility projects and urban design.

We support project decision-making in every phase of the design process. In RAZ we merge creativity and problem-solving. We are enthusiastic about data and we use parameters to create algorithms that optimize and automate design processes. However, we do not believe in the impartiality nor the objectivity of data. We create tools but we offer holistic design assistance, putting human decisions in the center of our work.

RAZ is led by Ander Gortazar Balerdi and Jacek Markusiewicz.

Architects graduated from the University of the Basque Country and the Warsaw University of Technology, respectively, they met each other in the Institute for advanced architecture of Catalonia. They then combined parametric approach, architecture and urban planning in Barcelona and Beirut based office Built by Associative Data (2010-2013).

Jacek, as a tutor and researcher in the Faculty of Architecture at the Warsaw University of Technology, focuses on human-computer interaction in architectural processes (such as augmented reality, haptic interfaces and responsive design) as well as generative modeling and programming. He is now pursuing his PhD in the Computer Aided Design Department of the Warsaw University of Technology.

Ander is specialist in process optimization through computational tools applied to the built environment. He worked in first level international projects in BuroHappold Engineering (2013-2017), including works by Foster + Partners, Zaha Hadid Architects and Snohetta. He also works as a consultant on mobility and urban planning, and publishes articles regularly on these topics. Ander is now pursuing his PhD in urban mobility at the Urban Planning department of the Polytechnic University of Catalonia.

BLOCK II

Modern propaganda

During this workshop we will explore the Cold War propaganda discourse on modernist architecture. By analyzing texts, documents, pop culture iconography and films we will be able to look at the largest investments not only from the angle of aesthetics, but also from the perspective of political history. We will examine exhibitions held in the 1950s as a form of the Cold War modern-life race, investigate the relations between residential architecture and the post-War visions of a “new man”, and also take a look at the concept of cities built from scratch and the types of urbanity that they created. Our most important question will be the following: How did governments communicate large-scale investments at various times during the Cold War? How was the social modernist project used to “sell” new ways of living? Where does the current interest in modernism stem from?

Tomasz Fudala



Tomasz Fudala is an art historian and curator at the Museum of Modern Art in Warsaw. He is interested in architecture and the history of exhibitions, which was the subject to his project *The Space Between Us*. Curator of the WARSAW

UNDER CONSTRUCTION FESTIVAL (2009–2017), organised by the Museum of Modern Art in Warsaw and Museum of Warsaw, attempts to describe the character of Warsaw. His writings have appeared in *Domus*, *Artforum*, *Odra*, *Obieg*, *CzasKultury*, and *Autoportret*.

Designing Waste

When designing a product or something, we usually think about its lifespan. But what happens after that? Does our responsibility for the product end when it is no longer useful?

What if we were to design a product from the beginning till the end? Like nature does? And what if we were not to begin with creating something, but with using something that already exists? It would be a somewhat novel approach to design. When we find an appropriate object, we should ask ourselves: what could be its new form and function?

Mannou Weerdenburg



In April 2011 Mannou Weerdenburg founded *Nederhout*, a company designing and building furniture and interiors with the use of local wood (Dutch wood). Over the last 7 years, *Nederhout* has worked on all sorts of projects from

a range of disciplines, but the use of local or reclaimed wood has always been a focal point of the company’s activities. Last year, for example, *Nederhout* was involved in designing a movable park (*B-parks.nl*) The materials used are all local or at least resemble those from the area for which the park is built: *De Binckhorst*. The visitors can scan special codes and thus learn more about the materials, plants and types of wood used for building a given fragment of the park.

Common Space

The artists of the Bauhaus and the creators of the new city of Gdynia shared the idea of shaping everyday life in a way that would contribute to building a new, better society. This concept has not lost its actuality today, in a time of dynamic social change and the challenges accompanying it. During our workshop we will scrutinize the Bauhaus concept of designing democratic space, test its relevance in today's world, and finally attempt to bring it up to date taking into account local conditions. The aim of the workshop is to design elements of a mobile device/installation that will temporarily transform public space and express our postulates defined during the meeting.

chmara.rosinke



chmara.rosinke is a design studio based in Vienna and Berlin. Since 2011 chmara.rosinke studio designs, directs and executes objects, interiors and pop-ups from concept through to creation. They strive to combine craftsmanship with

a conceptual and ecological approach, realizing both commissioned and self-initiated projects. Many of their works are inspired by functional and socio-cultural aspects and are trying to translate their observations into objects after its analysis and research. In their designs chmara.rosinke pay a lot of attention to details and the emotions objects and spaces arouse in people. Above all, they see aesthetics as an important sustainability factor.

Ania Rosinke and Maciej Chmara met during their architecture and design studies at the Academy of Fine Arts in Gdansk. Their shared passion for design and art has led to their cooperation. After finishing studies in Gdansk, they have spend two terms at the Kunstuniversität in Linz (space&design strategies), some time at the Akademie der bildenden Künste and the TU Wien, and have worked at several architectural offices.

Their background includes a wide range of fields from drawing, art history, architectural theory to interior and object design, what allows them to develop a good understanding for creative work and its realization.

Their projects have been shown during the Milan, Dutch, Paris, New York and Vienna Design Week, in MAK, the Austrian Museum of Applied Arts, and other international design fairs and exhibition.

chmara.rosinke have received many internationally appreciated awards like between others the Neue Wiener Werkstätte Design Award 2012, DMY Berlin Award 2012, a recognition of the Outstanding Artist Award for Experimental Design, in 2014 were finalists of the prestigious The Prix Émile Hermès and were distinguished as MAK designer-in-residence in 2013. Their works are a part of the collection of MAK Austrian Museum of Applied Arts and Hofmobiliendepot. In 2014 they have curated their first design show: "Austria-South Africa: in discourse" – Austrian exhibition in Cape town during Cape town – design capital 2014. In 2015, together with breadedEscalope and Patrick Rampelotto, they have launched in Vienna SPAZIO PULPO – a space for experimental design.

Their works were published in ICON, FRAME, Le Monde, Die Zeit, Süddeutsche Zeitung, FvF, Elle decoration, Domus, Vogue, Icon, AD, this is papaer, Damn, Li Edelkoort's trend tablet and many, many more.

Seminars

In essence, the seminars organized by “Liberal Culture” are hour-long intellectual warm-ups – discussions focusing on various issues and selected texts. The objective of these meetings is a joint reflection on the concept and cultural framework of modernity. Modernity, its associations with the Enlightenment, rationality, progress and art, and the hopes connected therewith constitute an excellent starting point for the discussion and the formulation of comprehensive questions as to the present-day condition of dreams for the future. Why, in the twentieth century, did modernity metamorphose into its own antitheses – totalitarianism, alienation and the loss of faith in progress? Is it at all possible to overcome the faults and flaws of modernity? How is the Bauhaus, interpreted as its architectural and aesthetic implementation, connected with the postmodernist critique of the 1960s and 70s, or the phenomenon – so widespread in the interwar period – whereby modernism was conjoined with the radicalization and polarization of attitudes? The workshops will be accompanied by a small assortment of texts in English, which have been specially selected for the participants.

Łukasz Bertram

Łukasz Bertram, a sociologist and a post-graduate student at the Institute of Sociology of the University of Warsaw, is a recognized collaborator of the KARTA Center. His doctoral thesis concerns the Stalinist political elite in Poland. Mr Bertram is a member of the editorial team of “Liberal Culture”.

Iza Mrzygłód

Iza Mrzygłód, a historian and the editor of the book reviews section of “Liberal Culture”, is currently writing her doctoral dissertation on the topic of the political radicalization of students in the 1930s.

Reading list

Wednesday 24.10.2018, 12:00–13:00

Cooperativism

Edward Abramowski
The Social Ideas of Cooperativism

Thursday 25.10.2018, 12:00–13:00

Warsaw Housing Cooperative

Barbara Brukalska
Social rules of housing estates design
Magdalena Matysek-Imielińska, Educational civil experiment – a story of a particular radical housing estate

Friday 26.10.2018, 12:00–13:00

Crisis of classical modernity and Red Vienna

Stanley E. Payne, World War, Revolution, Civil War, 1905–1918, in: Civil War in Europe, 1905-1949
Helmut Gruber, Municipal Socialism, in: Red Vienna: Experiment in Working-Class Culture 1919–1934

Saturday 27.10.2018, 12:00–13:00

Modernisation from above

Adam Leszczyński, Leap into Modernity. Political Economy of Growth on the Periphery, 1943–1980