

WITH/OUT IDENTITY

WITH/OUT IDENTITY
On the Question of Identity Construction
in Spaces, Heritage, and Communities

7th Annual Meeting of the
DFG Research Training Group
“Identity and Heritage”
23–24 November 2023

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Bauhaus-Universität Weimar
Hauptgebäude (Oberlichtsaal)
Geschwister-Scholl-Str. 8a
99423 Weimar

You can find the latest information on our conference and the access data
for online attendance by means of video conference on our website:
<https://www.identitaet-und-erbe.org/veranstaltungen/with-out-identity>

Translation of the conference programme:
Áine Ryan, Hanna Hemberger

FURTHER INFORMATION

Office of the DFG-Research Group 2227
“Identity and Heritage”
Bauhaus-Universität Weimar
Marienstraße 9 (1. Floor, Room 105)
99423 Weimar

Dr. Wolfram Höhne
Scientific Coordinator
Phone: +49 (0) 3643 583139
E-Mail: wolfram.hoehne@uni-weimar.de
www.identitaet-und-erbe.org

The concept of identity is under critical scrutiny in various disciplines. Its vagueness and the questionable tendency to essentialise the term lead, on the one hand, to a conscious avoidance of its use. On the other hand, having recourse to concepts of identity and identity formation provides an important frame of reference – especially for those communities that are denied the possibility to articulate history, memory and bodies of knowledge themselves.

The construction of spaces and cultural heritage is of crucial importance for the question of how identity is appropriated, negotiated or asserted in social, political, and thus also in physical spaces. The 7th annual conference of the research training group therefore understands the concept of identity as a means for groups and communities to constitute themselves and imagine commonalities with reference to spatial as well as material cultural heritage. In order to critically explore processes of identity construction, the conference will address current and socio-political discourses on heritage and space, from the perspective of various disciplines.

Across five panels, invited speakers from the fields of architecture, (art) history, sociology, political science and monument preservation will present the findings and questions of current research projects. The classic conference format will be complemented by two keynote lectures and a film screening. Particular focus is put on the use of identity construction to justify the shaping of futures. Furthermore, alternative concepts of space, the current transformations of museum narratives and contested heritage constructs will be discussed, as well as examples of (de)construction of colonial identity and identity construction from the perspective of marginalised communities.

THUR

23. NOVEMBER 2023

09:00	Welcome Hans-Rudolf Meier, Ulrike Kuch Introduction Fridtjof Florian Dossin, Niloufar Tajeri, Juan Carlos Barrientos	15:00 – 17:00	PANEL II Conflicted (Concepts of) Heritage Moderation: Juan Carlos Barrientos, Olga Zenker
		15:00	If This Wall Could Talk: The <i>Judensau</i> in Wittenberg (EN) Galit Noga-Banai
09:30 – 11:30	PANEL I Transformative Spaces Moderation: Niloufar Tajeri, Fridtjof Florian Dossin	→ 14	
09:30	<i>Ton, Steine, Erben</i> – What Remains of Squatted Buildings in Berlin? (DE) Kirsten Angermann, Franka Fetzer, Ulrike Kuch	→ 15	Negotiating Tehran’s Identity: The Spatial-Discursive Assemblage Around the Reconstruction of <i>Baladiyeh</i> (EN) Solmaz Yadollahi
→ 6		16:20	Sovietness as Part of the Identity of Modern Ukrainian Cities (EN) Yevheniia Moliar
10:10	Local Identity Construction in Digital Transformation: At the ‘Peripheries’ of a Globalized World (DE) Jae-Young E. Lee	→ 16	
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11:30	Break	→ 17	The Disidentified Subject: On the Critique of the Critique of Identity Politics (DE) Adrian Daub
12:00	Keynote 1 Lecture-screening of “Making Good Again” – a feature documentary film in development (EN) Moderation: Wolfram Höhne		
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	(Not So) Difficult Heritage (Anymore). On Documenting Nuremberg’s Transforming Nazi Party Rally Grounds (EN) Gilad Baram, Bnaya Halperin-Kaddari		
13:30	Lunch break		

FRI

24. NOVEMBER 2023

09:00	Introduction Nadja Bournonville, Nicola Groß, Olga Zenker	13:00	Lunch break
09:15 – 11:15	PANEL III (De)constructed Spaces of Colonial Identity Moderation: Niloufar Tajeri, Fridtjof Florian Dossin	15:00 – 17:00	PANEL V Identity and Empowerment Moderation: Juan Carlos Barrientos, Olga Zenker
09:15 → 20	Vibe and Violence: Picturesque Architecture and Urban Planning in the Enish and German-Speaking World Since the 18th Century. An Aesthetic Concept of Affective Control and (Social) Spatial Segregation (DE) Philipp Krüpe	15:00 → 30	Hidden Heritage, Segregated Spaces: Uncovering Socio-Spatial Negotiations of Highly Skilled Indian Migrants in Frankfurt am Main (EN) Dhara Patel
09:55 → 21	Notions of a Historically Determined City Identity and an Exclusive Politics of Memory in the ‘Naval City’ Wilhelmshaven (DE) Leon Biela	15:40 → 31	Mosque Communities on the Way to Postmigration: Negotiations of Tradition, Transformation and Identity (DE) Halil Emre Ucar
10:35 → 22	(De)constructing Pelourinho Through Memory: On the Social Construction of a Symbolic Black Place in Brazil (DE) Gabriela Iracema Randig	16:20 → 32	“We Are Already Standing Here a Few Hundred Years”: Negotiating Heritage and Identity in Amsterdam’s Red-Light District (EN) Nina Gribling
11:15	Break	17:00	Break
11:45 – 13:00	PANEL IV Visibility Through Museum Practices Moderation: Nadja Bournonville, Nicola Groß	17:30 → 34	Keynote 3 Moderation: Daniela Spiegel The Research and Mediation Project “A Future for whose Past? The Heritage of Minorities, Fringe Groups and People without a Lobby” for the 50th Anniversary of the “European Architectural Heritage Year” (DE) Regine Hess
11:45 → 26	Positionalities and Identities in the Museum. Our Path Towards a More Personal and Reflexive Institutional Praxis (DE) Nushin Atmaca, Susanne Boersma	18:30	Summary and Closing Remarks Nikolai Roskamm
12:25 → 27	Brazilian Social Museology, Identity, and Resistance (EN) Erica de Abreu Malchow		

Thur 23. November 2023

11.11.2023

09:00

Introduction

Welcome: Hans-Rudolf Meier

Statement by the Board of Governance: Ulrike Kuch

Thematic introduction: Fridtjof Florian Dossin,

Niloufar Tajeri, Juan Carlos Barrientoss

09:30–

Panel I: Transformative Spaces

11:30

Moderation: Fridtjof Florian Dossin, Niloufar Tajeri

Identity construction is currently understood as an ambivalent and fluid collective process of appropriating space, remembering and inheriting. Through the social appropriation of space, resistant, diasporic, or ‘peripheral’ communities become visible, and alterity and difference become negotiable. In dissociating from a constitutive, hegemonic spatial order, processes of empowerment and transformation take place that produce new narratives and spatial practices. What understanding of ‘identity’ do these processes bring to light, and how do the communities within them transform their prevailing notions of cultural heritage?

09:30 **Ton, Steine, Erben –
What Remains of Squatted Buildings in Berlin?**
Kirsten Angermann, Franka Fetzer, Ulrike Kuch

Squatting is an extensively researched topic, especially in the social sciences. Studies often focus on the squatters, their political milieu, and the social aspects of the sometimes very different communities. Rarely, however, has the focus been on the squatted buildings as material heritage and carriers of attributed meaning and memories. We address this gap in our research project on squats in Berlin, “What remains? Squatted houses as (im)material heritage and case studies for processual design”. In addition to asking about the processes of appropriation in terms of design, we also enquire into the transmission potential of squatting.

We would like to present and discuss the initial results of our research project and the associated seminar in the form of case studies. The focus will be on squats such as the Kunsthaus *Tacheles*, currently being renovated in accordance with its status as a historical monument following its eviction in 2012. The street art, graffiti and other traces of its history of use, which is based on the occupation by the artists group “Tacheles”, will be conserved while the building is used as a private museum. Whose heritage preserved here, and for whom? Does the *Tacheles* still serve as a place of identification or is it only a fragment of former free spaces? Another question is raised by the *Georg-von-Rauch-Haus*, one of the early and best-known squats in Berlin in the former nurses’ residence of the *Bethanien* Hospital complex. This building has been used continuously as an alternative youth-housing project since its occupation in the early 1970s. In 2016, a renovation was carried out in accordance with its legal status as a listed building. Was the history of the occupation taken into account and were the current users included here? The situation in *Mainzer Straße*, which became well-known after a violent eviction in 1990, is a different one. Today, there are hardly any traces of these events on the site, but a sub-group of former squatters is campaigning for a memorial or for them to be remembered. How can these needs be met appropriately?

In these examples, the question of identity construction plays a role in several ways: as a matter of identification of the former squatters and today’s users of the buildings, or as a matter of identity of the city of Berlin for which squatted buildings have so far been considered as image-forming.

Kirsten Angermann is a research and teaching assistant at the Chair of Conservation and History of Architecture at *Bauhaus-Universität Weimar* and also works as a freelance architectural conservator in Berlin. Previously, she worked as a trainee at the Berlin Monument Authority and as a lecturer at the Anhalt University of Applied Sciences. In 2022, she defended her dissertation on postmodern architecture in the former GDR.

Franka Fetzter is studying urbanism in the master's programme at *Bauhaus-Universität Weimar* following a degree in architecture. She is a research fellow on the project "What remains? Squatted houses as (im)material heritage and case studies for processual design". Additionally, Franka is involved in civic-political alliances.

Ulrike Kuch is a research and teaching assistant at the Chair of Theory and History of Modern Architecture at *Bauhaus-Universität Weimar*. In her research, she focuses on the relationship between architecture and image as well as peripheral architectures and architecture from a global historical perspective.

10:10 Local Identity Construction in Digital Transformation: At the 'Peripheries' of a Globalized World

Jae-Young E. Lee

Remote, rural areas are a popular subject of urban-centric projections. Often branded as peripheries of global networks and thresholds of modernisation and development narratives, they are also considered a resource to be exploited in planning processes. Whilst public discourse provides little space for inhabitants' perspectives, they experience first-hand the digitally mediated commodification of their living environment into symbolic spaces of a mythicised authenticity. Today, digital technologies translocally co-produce the reinterpretation and transformation of these places.

In spatial science and planning, this digital interconnectedness of the world is understood as a critical juncture in the production of space: global discourses, services, and knowledge systems to which we as individuals are digitally connected, refigure our perceived standpoint in the world and therefore influence our spatial actions. Identity constructs, consisting of multiple and simultaneous contexts of an individual (Sen 2006), set the course of everyday space-production. Today, through digital technologies, they are potentially gaining new scope to negotiate local (spatial) identities and understandings of heritage in the face of translocal and hegemonic influences.

Following this line of thought, this lecture outlines some initial findings from two qualitative case studies in Chile and South Korea. The focus is placed on the close imaginary and lived connection between material artefacts, such as geography, architecture, and climate, and the identity construction of the inhabitants; and how this nexus finds continuity amidst new digital economies, such as tourism and e-commerce. The picture that emerges shows how interacting aspects of identity in the form of intersectional spatial knowledge and practices at the individual micro-level can be digitally consolidated, communicated and spatially inherited.

This approach sheds light on the Janus-faced entry of digital service economies into rural spaces, where boundless flows of information meet the finite nature of material actors and practices of identity and cultural heritage construction.

Jae-Young E. Lee is an architect and, since 2022, also a research associate at the Leibniz Institute for Research on Society and Space (IRS) in Erkner. Her dissertation “Refiguration of Spaces” at the Technical University of Berlin focuses on the construction of rural “peripheries” and the consequences of digital economies on the materiality and practices of (contested) spatial identities. Prior to this, she worked in Berlin as an architect on circular and low-tech systems and, since 2016, also on community-driven architecture in the borderlands between Thailand and Myanmar as part of the non-profit organisation *GyawGyaw*.

10:50 Tracing Nepantla Ana M. Rodriguez Bisbicus

The artistic research “Tracing Nepantla” approaches the concept of *nepantla*, a space in between, from a spatial perspective. The term *nepantla* originates from Nahuatl and translates roughly to ‘standing in the middle’. In the 1980s, the author, theorist, self-proclaimed *Chicana* and lesbian Gloria E. Anzaldúa (1942–2004) developed a language to articulate this feeling of in-betweenness between different, fluid identities and affiliations. Based on the history of the Mexico-US border region, her bilingual book “Borderlands – La Frontera: The New Mestiza” (1987) expands the geographical and cultural understanding of the border space. Anzaldúa illustrates how borderlands are not only physical or spatial constructs but also intersect our lives, manifesting as psychological or sexual boundaries depending on our positionalities.

Anzaldúa employed the concept of *nepantla* to describe this border space and continued to refine it until her death. Through her writing, Anzaldúa crafts spaces and develops knowledge by challenging hegemonic epistemologies and conventional notions of knowledge. Suspended between two realms, *nepantla* is also a space of disruption. Anzaldúa refers to those who inhabit it as *nepantleras*, beings living amidst and between multiple worlds. Through painful negotiations, they develop what Anzaldúa terms a “perspective from the cracks”, highlighting how knowledge and practices can emerge from this often painful and contradictory experience, enabling *nepantleras* to navigate this liminal situation. In this way, *nepantla* becomes a space where transformation processes unfold.

This work considers *nepantla* as a transformative space and aims not only to locate and identify the tangible and visible manifestations of *nepantla*, but also to map and record them, thereby taking on the seemingly contradictory challenge of capturing something that is in an intermediate state. To map something is to mark a space, solidify it and give it legitimacy. Drawing upon personal experiences, a series of individual and collective exercises and embodied methods give rise to drawings, diagrams, and maps that depict everyday spaces, spaces of gathering, remembrance and resistance.

Ana M. Rodriguez Bisbicus is an architect, researcher and performer based between Berlin and Bogotá. They studied architecture at Berlin University of the Arts and The Glasgow School of Art. Their work delves into themes of diasporic and queefeminist spaces, examining how colonialism intertwines with architecture. They utilise various mediums including drawing, mapping, video, and performance, often emphasising their role as a facilitator, conducting workshops to share their embodied mapping and theoretical practice. Furthermore, since 2019 they have been a member of the *fem_arc* collective of six architects approaching architecture from a feminist perspective.

12:00 – Keynote 1:
13:30 Lecture-screening of “Making Good Again” –
a feature documentary film in development
Moderation: Wolfram Höhne

**(Not So) Difficult Heritage (Anymore). On Documenting
Nuremberg’s Transforming Nazi Party Rally Grounds**
Gilad Baram, Bnaya Halperin-Kaddari

In a highly controversial move, the infamous Nazi Party Rally Grounds in Nuremberg, Germany’s largest preserved Nazi monument complex, is slated to become a large-scale cultural centre and the interim home of the city’s opera house. Together with the ambitious renovation of significant monuments on the site – the Zeppelin Field and Zeppelin Tribune – these plans, some of which are already underway, constitute the most extensive overhaul of the Nazi complex since its initial construction in the early 1930s.

Disconcerted by this plan, filmmaker Gilad Baram and composer-artist Bnaya Halperin-Kaddari – both Israelis of Jewish-European descent who emigrated to Berlin over a decade ago – embark on a film project that aims to scrutinize the rally grounds, both as a physical site of architectural transformation and as a metaphoric site of societal and cultural shifts vis-a-vis Germany’s National Socialist heritage, and a re-awakening national identity. Over the course of five years, they immersed themselves in recording the rapidly changing complex, focusing on the multiple public usages of its structures, on its architectural renewal and repurposing and on the people inhabiting and working in and around its spaces. Provisionally titled “Making Good Again”, their documentary feature film is planned to premiere in 2026, shortly after the grand premiere of Nuremberg’s relocated opera house.

Tying together personal and collective narratives, “Making Good Again” evokes a set of fundamental questions concerning the role played by monuments in the (re)construction of historical narratives. Has Germany succeeded in “coming to terms with its past”? What does intergenerational responsibility regarding WWII and the Holocaust require and what are the consequences of a lack thereof? What role does guilt play in German society nowadays, if at all? And finally, is redemption possible in Germany; or, in other words, could ‘bad’ be made ‘good’ (again)?

The lecture-screening will include exclusive excerpts from the filmmakers’ work-in-progress and insights into the artistic research and creative process of this long-duration production.

Gilad Baram is an Israeli-born documentary filmmaker and visual artist based in Berlin. His work spans a variety of media including photography, film, video, installation and web art, and has been screened in numerous international film festivals and exhibited in many museums and art institutions worldwide. His award-winning directorial debut, the documentary “Koudelka Shooting Holy Land” (2015, revised 2019), was screened in major film and photography festivals as well as at cultural institutions and events in over 60 countries. His second film “The Disappeared” (2018, with Adam Kaplan) premiered at the Berlin *Berlinale* and was nominated for awards at festivals including *CPH:DOX*, *BAFICI* and *Docaviv*. Baram is currently working on two new films: “Making Good Again” (with Bnaya Halperin-Kaddari) and “The People’s House”. Both examine the connection between collective memory and memorialisation, nationalism, and architectural spaces.

Bnaya Halperin-Kaddari is a composer and artist, working across a broad spectrum of practices to embody and re-ritualise ways of sounding as an alternative mode of being. Exploring a broad range of artistic strategies that span from instrumental, electro-acoustic, scored or improvised music to video and somatic work, his work has been presented in concert halls, galleries, museums and film festivals worldwide and has been supported by the America-Israel cultural fund, DAAD, the Eric and Edith Siday Charitable Foundation and the Einstein Foundation Berlin. Working primarily through long-term, interdisciplinary dialogue and exchange, he often collaborates with artists, scholars and filmmakers in an attempt to navigate the physical, political and spiritual turbulences of our world.

Thur 23. November 2023



15:00– **Panel II: Conflicted (Concepts of) Heritage**
17:00 Moderation: Juan Carlos Barrientos, Olga Zenker

This panel offers insights into the multifaceted relationship between heritage conservation, identity, and inherent cultural narratives, with each lecture shedding light on a particular facet of this complex subject area. From controversies surrounding historic religious art to enduring legacies of the Soviet era and intricate identity politics in urban planning, the discussions will illuminate how modern societies in diverse cultural contexts grapple with their conflicted heritage. The following presentations will allow us to delve into the challenges and nuances of preserving as well as redefining our shared pasts.

15:00 **If This Wall Could Talk:
The *Judensau* in Wittenber
Galit Noga-Banai**

In October 2022, a long-ongoing controversy came to an end, about whether the medieval relief known as the “Wittenberg Sau” on the southern exterior wall of St. Mary’s Church in Wittenberg should be preserved or removed, or so the town council and the parish thought. Relying on the recommendation of the *Bundesgerichtshof* given five months earlier, the town council decided against the removal of the relief. The decision was based on the fact that, since 1988, the relief had been part of a memorial installed beneath the *Sau*, dedicated to the memory of the six million Jews murdered by the Nazis. The council also acknowledged that the text on the explanatory panel next to the memorial needed to be revised to offer in-depth information on the iconography of the relief, including aspects of anti-Judaism and anti-Semitism in the Church. I was told that a petition sent to the council by more than fifty Israeli scholars and students – most of them art historians, in favour of leaving the medieval relief in situ, influenced the decision. In response, the plaintiff Michael Düllman, announced that he would bring the case before the European Court of Human Rights. More recently, Felix Klein, the Federal Government Commissioner for Jewish Life in Germany and the Fight against Antisemitism, followed suit: “A city in which anti-Semitism is so openly exhibited with the ‘Judensau’ at the town church cannot be a place of welcome for Jewish Israelis...the anti-Semitic ‘Judensau’ must be removed.”

Similar disputes concerning other representations of the *Judensau*, for instance in the cathedrals in Brandenburg an der Havel and Regensburg, show that the discussion is by no means over. In my lecture, I will question whose this heritage belongs to. The German Jews? The citizens of Wittenberg? The Protestant Church? Moreover, who has the right to decide about the future of the relief, and should this decision be dependent upon their local, religious, or professional identity? I will argue that the heritage of art history in general, and the identity of German art in particular, is confronted by a significant challenge. The iconoclasts who wish to remove the medieval representations fail to recognize the timeless commemorative power and pedagogical efficacy intrinsic to an artwork placed in situ. From the point of view of art- and cultural historians, the *Judensau* on the wall of Luther’s church speaks loud and clear. It provides information far more reliable and authentic than art exhibited in museums. To expunge this emblem would eliminate and manipulate the atrocities of antisemitism, consequently leading to a negation of the past.

Galit Noga-Banai, from the Art History Department at Hebrew University of Jerusalem, is the author of “The Trophies of the Martyrs: An Art Historical Study of Early Christian Silver Reliquaries”, published in 2008, and “Sacred Stimulus: Jerusalem in the Visual Christianization of Rome”, published in 2018. Her extensive research portfolio encompasses a diverse range of studies focused on early Christian and medieval art and architecture within the Holy Land, Italy, and Western Europe. Notably, her recent work delved into the exploration of medieval rhetoric within modern German commemorative art, culminating in the publication of “A Medievalist’s Gaze: Christian Visual Rhetoric in German Memorials (1950–2000)”, published in 2022.

15:40 **Negotiating Tehran’s Identity: The Spatial-Discursive Assemblage Around the Reconstruction of *Baladiyeh*** Solmaz Yadollahi

The stylistic restoration and reconstruction of ruined historic monuments has become a controversial issue in various socio-political contexts, from Nanjing to Dubai to Berlin. In the Iranian capital, too, the stylistic restoration and reconstruction of historic public places and monuments is being discussed. Critics have often referred to the *Qajar*-style cladding on both old and contemporary buildings as a thick make-up for the decaying face of Tehran’s city centre, turning it into a marketable product for the tourism industry. Acknowledging the economic aspects of heritage planning in Tehran, this lecture focuses on identity politics; a less-discussed dimension of the afore mentioned projects. Aware of the prevailing nostalgia for the 1960s and 1970s in Tehran’s public sphere, the reform-oriented urban planning administration seems inclined to associate physical public space with the era before this period. More specifically, through heritage planning, the municipality has sought to ease the tensions between Tehran’s traditional and Islamic *Qajar* past and its modernist and secular *Pahlavi* past. Drawing upon a combination of online and offline ethnographic fieldwork conducted between 2019 and 2022, the study also incorporates archival sources to explore the legal and administrative dimensions of the examined processes. Central to the lecture is the reconstruction of *Baladiyeh*, the *Qajar* municipality building located in the *Toopkhaneh* Square of Tehran. By outlining the spatial-discursive assemblage around the *Baladiyeh* case in Tehran, it aims to contribute to international case study inquiries into the role of the restoration and reconstruction of historic public places in identity politics.

Solmaz Yadollahi is a conservation architect and holds a PhD in Heritage Studies from Brandenburg University of Technology Cottbus-Senftenberg, where she is a research fellow at the Chair of Urban Management and serves as the Principal Investigator of the DFG-funded research project “Assembling Iran’s Urban Heritage Conservation Policy and Practice: Problematized in Tehran”. A monograph resulting from this project is scheduled to be published by *Transcript Verlag* in late 2023, as “Assembling Urban Heritage in a Pick-Axe Society – Reflections on Urban Heritage Planning in Iran and Tehran”.

16:20 Sovietness as Part of the Identity of Modern Ukrainian Cities

Yevheniia Moliar

The history of the Soviet period has always been a very complex and emotionally tense topic for Ukrainians. Not least because it was, and is, the subject of constant manipulation and speculation by Kremlin propaganda; particularly since the Russian military intervention that led to the annexation of Crimea in 2014, and even more so after the full-scale war in 2022.

Russian propaganda has specifically claimed the Soviets as Russian. As a result, the Soviet eras no longer perceived as a part of Ukrainian history, but instead mostly as the Russian present. This leads to growing intolerance and hatred in society towards heritage associated with this time.

Due to such manipulations, many Ukrainians are eager to get rid of the cultural heritage of the country's complex colonial past. But it is also the past of a country that even during totalitarian decades not only preserved its subjectivity, traditions, culture and language, but also created a unique Ukrainian-Soviet cultural phenomenon. Unfortunately, this is now rapidly disappearing.

The Soviet period is an integral part of the identity of modern Ukraine. For several generations of Ukrainians, personal and collective life took place in Soviet public spaces. Yet today, when issues are raised concerning the preservation of cultural palaces from the 1960s and 1980s, for example, the first aspect to attract attention is their Sovietness as an expression of an ideology. However, it is important to understand that for local residents, these are first and foremost places where turning points in their personal histories took place. For example, they are the place where many people got married.

In my lecture, I would like to talk about two Ukrainian cities that were built during the Soviet era. They have no other history of foundation than the Soviet one. One is the city of Slavutych, built after the Chornobyl nuclear disaster in 1986, at the end of the Soviet Union. The other is the city of Sieverodonetsk, built during the first five-year period of Soviet rule in Ukraine. These are completely different cities with distinctly different experiences of accepting and rejecting their identities. I would also like to present some contemporary art practices that took place in these two cities between 2015 and 2019 in terms of how they contributed to the understanding of the cities' identities.

Yevheniia Moliar studied art theory and art history at the National Academy of Art and Architecture in Kiev. She headed the Research and Education Department at the National Museum of Ukrainian Decorative Art in Kiev (2005–2008) and worked as a curator at the *Buchanchuk* Museum of Fine Arts in Kmytiv (2018–2020). She participated in the cultural project *DE HE DE* at the International Renaissance Foundation and the project *IZOLYATSIA*, which documented Soviet mosaics in Ukraine. After a research stay at the *Bibliotheca Hertziana* at the Max Planck Institute for Art History in Rome (2022), she joined the research training group “Identity and Heritage” as a doctoral candidate.

17:30

Keynote 2

Moderation: Stephanie Herold

The Disidentified Subject: On the Critique of the Critique of Identity Politics Adrian Daub

With surprising regularity, German journalism discovers ‘identity politics’ as a present-day problem, but has difficulty in two respects to give a precise description of what makes this form of politics a problem. On the one hand, the critique tends to frame ‘identity’ as a very recent category and thus ignores both the now considerable tradition of identity politics approaches and the long tradition and provenance of its own criticism. On the other hand, the critique must understand the relationship to the identity categories in the forms of politics it objects to as sharply different from ‘normal’ or ‘traditional’ forms of politics. This form of critique can be found across the political spectrum. For example, it can be just as effective from a left-wing perspective as from a liberal one. There is something self-understood about it in both German and US discourses: hardly anyone says affirmatively that they are pursuing identity politics. It is rather the others who are identitarian.

But what happens if, on the one hand, we connect the history of identity-political discourses and the long history of their critique? It is an astonishingly persistent language game that hardly seems to be aware of its own persistence. So, what can we learn from this history and its sheer length? What, on the other hand, does the desire to distinguish objectionable forms of politics that operate via identity categories from others, that at first glance, function very similarly but seem miraculously exempt from such critique say about the understanding of politics and the public?

Adrian Daub is a professor of comparative literature at Stanford University where he also directs the Michelle R. Clayman Institute for Gender Studies. His academic and publishing work focuses on feminism, gender and sexuality, the history of German literature and culture since the Romantic period, and the cultural history of modernity in Germany since 1945. He is an active cultural critic and political commentator for several journals in the German-speaking world. Among his most recent publications is the book “Cancel Culture Transfer. Wie eine moralische Panik die Welt erfasst” (2022).

Fri 24. November 2023



09:00 **Introduction**
Nadja Bournonville, Nicola Groß, Olga Zenker

09:15 – **Panel III: (De)constructed Spaces of Colonial Identity**
11:15 Moderation: Niloufar Tajeri, Fridtjof Florian Dossin

Looking behind established views of places, cities and landscapes exposes colonial identity construction and heritage politics in many places. The origins of today's attributions, however, continue to appear underexposed and not grasped in their complexity. On this questionable knowledge base, public spaces are still maintained, developed, and marketed to this day. Moreover, the underlying political negotiation processes are not only historically one-dimensional but also indicate numerous colonially conditioned power asymmetries between the actors. An in-depth analysis enables a precise differentiation of these processes in terms of which mechanisms are used to create places that supposedly 'convey a sense of identity' and under which conditions the (re)appropriation and shaping of these spaces by hitherto underrepresented heritage communities can succeed.

09:15 **Vibe and Violence:
Picturesque Architecture and Urban Planning in the
Enish and German-Speaking World Since the 18th
Century. An Aesthetic Concept of Affective Control
and (Social) Spatial Segregation**
Philipp Krüpe

The picturesque, popular primarily in Enish and German-speaking countries, emerged in the architectural, urban planning, and cultural discourses of the 18th to 20th centuries. The term, often referred to as *das Malerische* in German, describes atmospheric and idyllic phenomena that characterize the vernacular, the landscape, and the identity-nostalgic, usually in ostensible contrast to the industrialized cities and rationalising planning strategies. Beginning in landscape painting and garden design, the concept has since been applied in architecture and urban planning, theme park design, tourism marketing, and image production in print and digital media.

From the 18th century onwards, nation-building in Europe and the USA has been accompanied by new aesthetic concepts like the picturesque, that affectively evoke collective identity and memory formation and can be effective in the sense of a ‘containment’ strategy. Collectives, regimes, and corporations have appropriated the controlling potential of this concept and continue to apply it in various forms – from flat images to immersive park design and even in urban planning, using it as a (bio)political tool. However, from its inception, this approach has produced socioeconomic and racial exclusion.

The presentation is structured into three parts. In part one, I take a fundamental look at the aesthetic category of the picturesque and its affective, technological, and political functions. I explore the concept with reference to the architectural historian John Macarthur, as a spatial “point of negotiation” in European modernism. In part 2, I provide a global overview of picturesque architecture and urban planning, focusing on Enish- and German-speaking countries. In part 3, as a concrete case study, I present the urban ambitions of the Disney Corporation (and accompanying developments); which with departments including Imagineering and Storyliving – with strong references to the picturesque – not only has movies and theme parks in its portfolio but to this day plans and builds entire residential communities ranging from the *EPCOT* urban vision to realization projects like *Celebration* and *Golden Oak* in Florida and *Cotino* in California.

Philipp Krüpe is an associate researcher at the Institute for Principles of Modern Architecture (IGmA) at the University of Stuttgart. With a keen interest in architectural and media theory subjects, he has made contributions to outlets such as *ARCH+*, *Baumeister*, *Goethe-Institut*, and various cultural institutions across Germany. He collaborates with Stephan Trüby on the research project “*Rechte Räume*” (Right-wing Spaces). He is currently researching the political history of media and affect in modern architectural theory.

09:55 **Notions of a Historically Determined City Identity and an Exclusive Politics of Memory in the ‘Naval City’ Wilhelmshaven**
Leon Biela

The northern German city of Wilhelmshaven was founded more than 150 years ago as a purpose-built naval base, and for decades remained a hub for Germany’s expansionist naval activities. This history is still present in the structure of the city’s urban realm, its built environment, and its continuing role as a naval base. Acknowledging this presence, parts of the city’s political establishment and civic community present the navy and its history during Germany’s imperial era as the city’s historical essence and inescapable identity, which the city cannot deny, but can only accept. This is expressed in historical-political debates, practices of remembrance, and symbolic marking of urban space: bronze statues of Wilhelm I and Bismarck were newly erected, a Kaiser-Wilhelm emoji with a spiked helmet served as the logo for the city’s 150th anniversary, the waterfront promenade is still named after a Nazi admiral and the colonial war memorial remains without a critical information sign. The tourist agency markets the city through the (virtual) ‘splendour’ of the imperial navy, and the residues of colonialism are recast as a tradition of cosmopolitanism. Behind this suggested inevitability of a military-masculine interpretation of the city lies a selective politics of remembrance that ignores the historical role of the labour movement, of women and migrant workers, and levels the city’s historical burdens through a fatalistic understanding of identity. Postcolonial perspectives that would disrupt the narrative of the ‘splendour’ of the navy by taking into account the colonial violence it perpetrated are thus impossible. This construction of urban identity also excludes large parts of the urban population, especially migrant communities, stabilizes the discursive dominance of the established, navy-oriented city politics and its proponents, and thus contributes to the segregation of the socio-cultural urban space and unequal representation. Wilhelmshaven is therefore not only an example of the memory-political challenges posed by the imperial era, militarism, and colonialism but also of the historical-political effects of supposedly determined and inevitable urban identities. In this contribution, I will analyse this example drawing on approaches from sociology as well as history, and argue for the importance of an analytical concept of identity (constructions) for the study and critique of local(ised) memory politics and their social implications.

Leon Biela recently completed his master’s degree in modern history with a thesis on the formation of an imperialist civic identity in the city of Wilhelmshaven, Germany, around 1900. He previously studied history and political science at the Friedrich Schiller University of Jena and the University of Virginia. His other research interests focus on the intertwined histories of imperialism and internationalism in the early twentieth century. Among other topics, he has published on the links between international arms trade control and British imperialism in the Persian Gulf during the interwar period.

10:35 (De)constructing Pelourinho Through Memory: On the Social Construction of a Symbolic Black Place in Brazil Gabriela Iracema Randig

Pelourinho is the name of a district in the historic centre of Salvador da Bahia that was included in the UNESCO World Heritage List in 1985 as a “colonial city par excellence” and enjoys widespread recognition as a symbolic centre of Black empowerment in Brazil and beyond. A closer look reveals a telling contradiction between the literal meaning of the name of the district and its significance as a Symbolic Black Place and is the point of departure of the lecture. Pelourinho is the Portuguese term for the pillory that served as a site for the public punishment of enslaved people in Brazilian colonial cities until the early 19th century. It is a symbol of colonial authority and prosecution that once manifested itself as a structural element in the urban space of Salvador da Bahia and permanently inscribed itself into the local nomenclature. What led to the reinterpretation of the Pelourinho from a symbol of colonial power to a Symbolic Black Place? How can local actors contribute to a (de) construction of the Pelourinho on a symbolic level through spatial practices?

Based on urban anthropological theories on *space* and *place* and the findings of ethnographic field research conducted in 2020, the lecture explores these questions and presents how Pelourinho is assigned a site-specific *ethnic identity* by a variety of actors with partly conflicting interests. Focus is placed on the social construction of spatial meaning as driven by local Black actors. This draws its power from narratives that bring to light both the social production of the built space and particularly memorable moments of Black ‘place-making’ in the historical context of colonialism and (post-)enslavement up to the recent past. The recounted narratives are closely tied to the built urban landscape and depict Black people – African enslaved people as well as their descendants – as protagonists at the centre of a local and national history marked by the dialectic of (colonial) racist oppression and Black resistance. In commemoration of the enslaved people who built it, the Pelourinho is declared a symbolic anchor point of the Black diaspora on Brazilian soil, and in so doing emerges as an urban landscape of memory.

Gabriela Randig holds a Bachelor of Theatre Studies, General and Comparative Literature Studies, and Latin American Studies from *Freie Universität Berlin*. She obtained a master’s degree in sociocultural studies from the European University Viadrina Frankfurt (Oder) with a special focus on urban studies, postcolonialism, the culture of remembrance, and aesthetic practices. During her studies, she joined various cultural and educational organisations in Berlin and Latin America as a volunteer, intern, or assistant. She is passionate about world heritage, education for sustainable development, and youth participation, and pursues these interests within her voluntary work for UNESCO. Besides her activities as a trainer in World Heritage Education, she is a founding member of the youth committee of the German Commission for UNESCO *Junges Forum* and a member of the German Nomination Committee for the UNESCO programme *Memory of the World*. Most recently, she worked as a project manager for a do & think thank for impact-oriented networks and as an editor for a Berlin-based start-up.

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2023.11.24

11:45– 13:00 **Panel IV: Visibility Through Museum Practices**
Moderation: Nadja Bournonville, Nicola Groß

As spaces of history, museums are engaged with the memory culture of communities and are deeply rooted in the construction of power-asymmetric narratives and relationships. Significantly enmeshed in socio-political movements, they are at the centre of current debates on different approaches to cultural heritage. These debates increasingly incorporate the positionalities of museum employees and marginalized, hitherto excluded minorities. The following contributions discuss how museum practices can be used intentionally as an instrument of resistance, to counteract a presumed objectivity that often prevails in museums. In doing so, they raise questions about the current and future shaping of visibility and inclusion and engage with the construction of identities in relation to processes of empowerment, constellations of power and processes of negotiation in museum contexts.

11:45 Positionalities and Identities in the Museum. Our Path Towards a More Personal and Reflexive Institutional Praxis

Nushin Atmaca, Susanne Boersma

Museums are often perceived as objective, neutral places (Gesser et al. 2020). By means of what is preserved and exhibited, as well as which objects, knowledge and narratives are excluded, they contribute significantly to the dominant memory practices and the perception of individuals and communities, along with their respective identities. The imaginary objectivity is not usually questioned by museum staff, nor is it challenged in research projects that view the institution as a single entity rather than a ‘peopled’ one (Boersma 2023; Morse et al. 2018). Accordingly, the positionalities of practitioners are hardly reflected as part of museum praxis.

Our presentation puts the critical reflection of our own positionalities at the centre. We first engage with the notion of identity, and distinguish the various identities negotiated within the museum: a narrative identity, which surfaces in exhibitions; an institutional one, which becomes visible in work processes and practices; a professional one, which touches upon the staff’s sense of self as an employee; and, a personal one, which emerges from our individual biography. Though often left un-discussed, the resonance of our own positionalities shapes our relationships with other people and frames our perspectives. Following the discussion of our positionalities and placing it within the context of our working environment, we reflect on the institution’s signifying structures. These include the museum collections, traditional curatorial practices and ways of working, institutional frameworks, and (the attribution of) knowledge and expertise. By addressing our own identities, our position and role within an institution and in relation to the existing structures, we deconstruct the idea of the museum’s supposed objectivity.

Within the museum, different actors have the power and the possibilities to shape, define and exclude identities. We urge for this to be both recognised and negotiated as part of exhibition development, as well as made visible within exhibitions. It is with this in mind that we would like to put positionality and subjectivity up for discussion, thus inviting museum practitioners to consider institutional practice as a personal practice as well- this might be the only way for museums to become polyphonic, subjective and relational spaces.

Nushin Atmaca and Susanne Boersma are curators at the Museum Europäischer Kulturen (Museum of European Cultures), Staatliche Museen zu Berlin – Preußischer Kulturbesitz, where they, amongst other things, conceptualise a new permanent exhibition. Nushin Atmaca studied Islamic Studies in Berlin and Cultures of the Curatorial in Leipzig. In her work, she particularly considers questions of decolonisation and the diversity and visibility of marginalised people. Susanne Boersma studied Cultural Studies and Theatre Studies in Amsterdam and Museum Studies in Leicester. Early 2023, she published her PhD thesis on the outcomes and consequences of participatory museum projects with forced migrants.

12:25 Brazilian Social Museology, Identity and Resistance Erica de Abreu Malchow

The museum is an ancient European institution that prompted the emergence of museology as an independent discipline. The field has grown to provide academic endorsement to practitioners and to broaden the study of techniques of collecting, preserving, studying, and displaying cultural heritage towards reflecting the role of museums to society. This response to meeting social demands was especially reinforced by the New Museology movement that took shape and spread worldwide in the 20th century. In the early 2000s, through intellectual exchanges with Lusófona University in Portugal, these dynamics influenced new public policies in Brazil.

Among other things, they enabled the establishment of both the Maré Museum and the Museu de Favela in Rio de Janeiro, as well as the Memory Spots Program as a decentralized initiative conceived and implemented by the national government to foster grassroots experiences around social memory. They have since become a resistance instrument for historically silenced and marginalized groups. Now commonly known as Social Museology, the field has expanded to encompass practices that have been referred to as indigenous museology, quilombola museology, or LTBTQIA+ museology. Respectively, these comprise practices of autochthonous peoples, of the quilombo settlements founded by runaway enslaved people that still exist in urban and rural contexts, and of those who fight for their existence as gay, lesbian, bisexual, asexual, intersex, or transgender. They are among a varied set of identities of individuals and groups struggling to survive in a country where they are exposed to significant levels of aggression and even murder. Resisting gender and sexuality repression, racism, and the destruction of the natural habitat of Brazil's first inhabitants, such museologies have become the avant-garde institutional practices related to culture and identity in the country today, providing inspiration for the development of museum practices around the world. Drawing on personal experience and concepts related to identities, as well as significant cases, I will present and acknowledge the current Brazilian museological landscape that, in 2023, is recovering from several years of misgovernment that destroyed structures once created to foster and protect memory experiences. A time when the strengthening democracy turns again towards guarding the minorities whose identities have been threatened by exploitation, neglect, and extermination for over 500 years.

Erica de Abreu Malchow defended her PhD in museology at Lusófona University, Portugal, in 2023. She has worked as a Junior Curator with an international fellowship at the Historical Museum Frankfurt (2016–2017) and as a heritage consultant in partnership with institutions such as UNESCO. She holds a Masters of Cultural and Social History by research from the University of Versailles Saint-Quentin-en-Yvelines, France (2014), a professional Master of Movie Production from the Faculty of Arts of Parana, Brazil (2012), and a Bachelor of Business Administration from the University of the State of Santa Catarina, Brazil (2010). Her research is situated in the humanities and social sciences and is focused on sociomuseology and cultural history.

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15:00– Panel V: Identity and Empowerment
18:30 Moderation: Juan Carlos Barrientos, Olga Zenker

The contributions to this panel examine different perspectives of marginalised groups who have been denied the possibility of articulating history, memory, and knowledge themselves. In this context, the recourse to concepts of identity and identity formation is a prerequisite for rejecting identity ascriptions on the one hand and for demanding a right to exist on the other. These processes of empowerment not only take place in social and political spaces but are also expressed or reflected in the debates on the construction of physical spaces and cultural heritage. All critical considerations of the concept of identity or identities prompt the question of the viability of identity-reinforcing processes and how ‘identity’ can be created or changed.

**15:00 Hidden Heritage, Segregated Spaces:
Uncovering Socio-Spatial Negotiations of Highly Skilled
Indian Migrants in Frankfurt am Main
Dhara Patel**

This lecture provides an in-depth exploration of the socio-spatial experiences of highly skilled Indian migrants (HSM) in Frankfurt, Germany's largest demographic of skilled migrants. The study is particularly relevant and vital given the astounding 550% increase in this demographic over the last ten years. Using a variety of methodologies, including urban mapping, interviews, and discourse analysis, the research brings to light the challenges of residential segregation and cultural heritage invisibility faced by Indian HSM.

The research uncovers the discrimination that leads to migrant segregation within the city and the lack of visibility of cultural heritage, with religious institutions such as temples and gurudwaras housed in repurposed buildings located in industrial suburbs of Frankfurt. The lecture, set within the context of the 7th Annual Conference of the DFG Research Training Group "Identity and Heritage", underscores the construction of identity amidst complex socio-political and physical spaces, with a particular focus on the pivotal role of HSM.

The study critically engages with conventional identity concepts within the realms of migration, urbanism, and cultural heritage, using empirical data and fieldwork mapping. It encourages a nuanced exploration of 'identity', challenging traditional perspectives and advocating for a more inclusive understanding.

The lecture highlights the importance of creating inclusive and equitable urban environments that respect and integrate cultural diversity. It calls for a re-examination of identity construction processes and advocates for the recognition and preservation of cultural heritage, emphasising the need for cultural heritage stewardship and accessibility.

This lecture contributes significantly to ongoing discourses on the socio-spatial dynamics shaping the experiences of Indian HSM in Frankfurt. It emphasises the urgency to understand and address the unique experiences of this rapidly growing demographic in Germany, thereby enriching our understanding of migration patterns and experiences in the context of global urbanisation and cultural integration.

Dhara Patel is an architect and postdoc researcher with her own position, funded by the German Research Foundation (DFG) at the Institute of Sociology (Chair of Urban Sociology and Sociology of Space) at the Technical University of Darmstadt, Germany. With over 12 years of research and teaching experience in Germany and Australia, spanning the fields of architecture, sociology, and design, Dr Patel's research and teaching interests revolve around urban studies, housing, socio-spatial studies, architecture and culture, dwelling practices, postcolonial studies, globalisation, migration, Indian diaspora, and social justice. Dr Patel holds a PhD in Architecture Building and Planning, awarded in December 2018 from the University of Melbourne, Melbourne School of Design, Australia.

15:40 Mosque Communities on the Way to Postmigration: Negotiations of Tradition, Transformation and Identity Halil Emre Ucar

Mosques in Germany are, through their migrant emergence, specific spaces of (post-)migrant identity negotiations. Here, identity discourses intensify in a multi-layered and complex field, which is constituted by ambivalent expectations of inner (community) and outer (society) spheres. Within these dynamics, mosque communities develop into multifunctional centres of religious, cultural, and social life. They unfold their relevance both through physical and transnational spatiality – they are simultaneously spaces of the sacred and profane, spaces of negotiation between generations and genders, as well as spaces of sphere differentiations.

The establishment of the first mosques began with the first generation of migrant workers. Through genealogical transmission, the congregations are attended by their children, grandchildren, and sometimes even the fourth generation. Thus, four different types of socialization collide within these four generations. The relationships between these generations are reflected upon and lived out, actively referencing a cultural heritage present in a conjunctive experiential space. Retrospective reflections and prospective visions of belonging and identity alternate in an ambivalent oscillation. In the context of post-migrant and post-modern society, this leads to an increase in contingency.

Through the construction of physical spaces, positions and expressions of identity and belonging are formed. Architectural aspects are inevitably linked to positionings towards cultural heritage and future interaction with it. While mosque buildings with domes and minarets are often discussed in the public perception as expressions of rejection of the majority society, they can, on the contrary, proclaim a definitive integration into German society. Spatial-material self-realisation is constitutive for the community, as it supports its cultural heritage and community through physical spaces. The discussion will focus on how the negotiation of identity and alterity is shaped within mosque spaces and which dimensions of space become effective.

Halil Emre Ucar is an associated researcher at the graduate school “Regional Regulation of Religious Plurality in Comparison” (RePliV). Since 2021, he has been conducting doctoral research at the research training group “Jewish and Muslim Lifeworlds from a Social Science Perspective” under the supervision of Prof. Dr. Karim Fereidooni and Prof. Dr. Aladin El-Mafaalani at the Ruhr University Bochum, and holds a doctoral scholarship from *the Avicenna Studienwerk* (BMBF). After his B.A. and M.Ed. in social sciences and German studies at Bielefeld University, he completed his practical training and second state examination for the teaching profession at high schools and integrated schools at the ZfsL Bielefeld.

16:20 **“We Are Already Standing Here a Few Hundred Years”:
Negotiating Heritage and Identity in Amsterdam’s
Red-Light District**
Nina Gribling

The Amsterdam red-light district, *De Wallen*, is increasingly at the centre of debates about the city’s urban challenges concerning crime, tourism, and liveability. Plans for an “erotic centre” outside the city have mobilized residents, municipal actors, and entrepreneurs to question who and what belongs in this urban district. On the one hand, mass tourism has led to feelings of “estrangement” and a loss of place-identity, resulting in demands for the relocation of sex work. On the other hand, long-term residents and entrepreneurs whose sense of place is linked to the red-light character of the district are contesting gentrification processes and the ongoing/continued ousting of the sex trade. As the inner-city landscape is being remade to fit the city’s neoliberal aspirations, I will explore these ambivalent experiences of neighbourhood change by discussing the meaning and role of ‘heritage’ and ‘identity’ within broader urban developments.

Contributing to the literature on the relationship between heritage, gentrification, and participation, the case study of *de Wallen* first exposes how heritagisation processes help to produce desirable spaces for middle-class residents and wealthy visitors. Municipal strategies to sanitize and upgrade the district are shifting the attention away from its reputation as a “sex-and-drugs theme park” towards the monumentality of a medieval town. At the same time, guided tours, museums, and other forms of culture-led regeneration further commodify the “red-light district” as a tourist attraction and turn window-prostitution into an object of the past. While some resident groups have emerged to fight touristification, the case study shows how class-specific notions of neighborhood/place-belonging are privileged participation processes, that mobilize the language of heritage and exclude alternative experiences of identity, especially as expressed by sex work organizations and other community groups. Given the ongoing stigmatization, spatial marginalization, and lack of political involvement in the planned redevelopment projects, it is these perspectives that are often being disregarded. Drawing on qualitative interviews with long-term residents and entrepreneurs, the lecture finally highlights the value of *de Wallen* for these communities in sense of place within the city. It urges us to ask *whose* heritage this historic urban swamp is, and who should be included in processes deciding on its future.

Nina Gribling recently completed a master's degree in European Urban Studies at the Bauhaus-Universität Weimar. She has an interdisciplinary background in heritage studies and anthropology (from Utrecht University). Growing up in Amsterdam's red-light district, she developed an interest in feminist urban concepts and the relationship between sexuality and space. As part of her master's thesis, Nina conducted fieldwork in her home neighbourhood. In her current studies in anthropology at School of Oriental and African Studies (SOAS), University of London, she will continue her exploration of ethnographies of urban heritage in different local contexts.

The Research and Mediation Project “A Future for whose Past? The Heritage of Minorities, Fringe Groups and People without a Lobby” for the 50th Anniversary of the “European Architectural Heritage Year”

Regine Hess

The motto of the European Architectural Heritage Year of 1975 was “A Future for our Past”. Fifty years later, in light of the consequences of war, climate change, migration, and displacement, we are faced with the question of whether we can still speak of *one* past and *one* heritage. The cultural turn, postcolonialism, and critical heritage studies have changed the concept of heritage from a canonical to a discursive epistemology. Minorities demand that another approach to monuments replaces normative concepts of identity. *Baukultur* and building conservation challenge the value system of monument preservation.

On the occasion of the 50th anniversary of the EAHY, the research and mediation project *A Future for their Past? The Heritage of Minorities, Fringe Groups and People without a Lobby* by ICOMOS Suisse and the Chair of Construction Heritage and Preservation at ETH Zurich, asks, whose heritage we are talking about and who determines society’s memory? This shifts the focus from the universalistic value of the *European city* to a *local-in-the-global* perspective and from an essentialist to a difference-oriented concept of society. The term *identity* and approaches to dealing with the heritage of minorities can be found in international charters from the 1990s at the latest. However, these mostly assume collective identities in the integrative sense of the configuration of group-specific cultural phenomena and do not consider concepts of alterity.

The project applies sociohistorical and anthropological research methods alongside theory in heritage and architecture to show how an expanded monument inventory can illustrate decentered identity constructs and pasts. The keynote lecture presents preliminary results from archival research, oral history and cooperation projects with representatives of minorities, marginalised people and people without a lobby. It aims to stimulate discussion on how heritage institutions can become open to processes of appropriation and attribution by heritage communities. How can these communities become more visible in inventories as well as in decision-making and advisory functions?

Regine Hess is a senior researcher at the Chair of Construction Heritage and Preservation at ETH Zurich. Her research focuses on architectural history and theory from the 18th to the 21st centuries and on exhibitions and mediation, as well as heritage studies. Together with Silke Langenberg and her colleagues at the Chair of Construction Heritage and Preservation, she is responsible for the project “A Future for *whose* Past? The Heritage of Minorities, Fringe Groups and People without a Lobby for the 50th anniversary of the 1975 European Architectural Heritage Year”. She is a habilitation candidate at the Technical University of Munich, working on research on the history of building exhibitions.

18:30 **Summary and Closing Remarks**
Nikolai Roskamm

