

HERITAGE IN FOCUS

THURSDAY

6 FEBRUARY

2025

AIRPORT
LEGACIES:
TEMPELHOF
AND ELLINIKON

HERITAGE IN FOCUS

SERIES OF EVENTS

A COLLABORATION BETWEEN GOETHE-INSTITUT ATHEN AND THE HUMBOLDT FORUM

GOETHE.DE/ATHEN/HERITAGE

GOETHE-INSTITUT ATHEN
14-16 OMIROU ST., 10672 ATHENS

HERITAGE IN FOCUS

The idea of "heritage" is currently experiencing a real surge in interest in academia, politics, cultural institutions, and the media. While in the past it was chiefly associated with aspects of private law, such as inheritance law, and, in the broader social context, with the preservation of architectural monuments, the word "heritage" has taken on a whole new range of meaning in recent years, and its use has expanded accordingly. This is partly due to UNESCO, which has redefined the term and not long ago has significantly extended the provisions that are in place to protect human "cultural heritage". Cultural traditions, customs, and food were given protected status twenty years ago: from the Byzantine chants of Greece and Cyprus to Berlin's club "culture", which was once considered avant-garde and subversive but is now under threat.

In parallel to this and encouraged by public debates, there has, in recent years, been growing academic interest in "heritage": the question of what is meant by "heritage" is now the subject of much discussion among history scholars and in the realms of cultural science, ethnology, and museum studies; this raises further questions about nation-building, restitution, and provenance, and about how to deal with (post)colonialism and the overexploitation of people and nature. To give an example: in connection with the climate crisis and postcolonial debates – relating, for instance, to non-human agency – do rivers, forests, and other natural landscapes have rights of their own, and shouldn't they also enjoy protected status as non-cultural heritage? And don't mineralogical and natural history collections also tell (cultural) stories of relationships of dependency and human exploitation? At the same time, there are also some early dissenting voices that are critical of an expansive focus on the past – which they regard as "nostalgic" – and in turn contribute to an analytical examination of the topic.

The *Heritage in Focus*, organised by Goethe-Institut Athen and the Humboldt Forum, looks at the question of "heritage" from four different angles, with a special focus on Germany and Greece. Based on the major shift in recent years in how the term is interpreted and a growing interest in the subject, there will be four panel discussions looking at topics such as intangible heritage and urban heritage and at the range of issues connected with nature and heritage as well as the question of nation-building as it relates to finds of antiquities and restitution. The results of this series will be presented in 2026-27 as part of the focus on "heritage" at the Humboldt Forum.

AIRPORT LEGACIES: TEMPELHOF AND ELLINIKON

On 6 February, the second event of the *Heritage in Focus* series centres on urban planning legacy from various perspectives. There is an animated debate in progress in both Athens and Berlin focused on how to engage with a city's architectural heritage: the reconstruction of the Berlin Royal Palace as the Humboldt Forum sparked discussions in the German capital about regressive architectural forms and approaches to German history. The debates surrounding the *polykatoikia* in Athens – modernist apartment blocks – built between the 1930s and 1970s indicate the lively interest in the architectural legacy of modernism and its socio-political impact on the city.

The well-known architectural theorist Anh-Linh Ngo from Berlin's Academy of Arts will give a keynote speech providing insights into how Berlin is handling its planning legacy and looking at possible modes of participation given the political pressures and market forces in play. The panel discussion that follows will examine the urban planning situation in Athens and Berlin, focusing on major projects that are developing considerable momentum and have striking parallels: for many years the two cities had centrally located airports – Tempelhof in Berlin and Ellinikon in Athens, dating back to the 1920s and 1930s respectively – which had a lasting impact on the process of urban development. Their closure in the early 2000s piqued architects' interest and raised questions about how the historical legacy of these central transport hubs should be handled. As part of the panel, moderated by Despina Zefkili, architects Malte Wilms (Leibniz University, Hanover) and Jolene Lee (Berlin), both members of the Architects4THF initiative, will report on civil society's commitment to preserving the "Tempelhofer Feld", an open expanse of green space in the city centre where the airfield used to be, flanked by the huge airport building dating from the Nazi era. Greek architects Iris Lykourioti (University of Thessaly) and Polina Prentou (National Technical University of Athens) explore the potentials and downsides of "The Ellinikon" development project in Athens. The architect and scholar Christina Varvia will present a research project that takes a personal approach to the history of Ellinikon Airport.

This will be followed by Heinz Emigholz's documentary *Slaughterhouses of Modernity*, in which the filmmaker analyses the tension between avant-garde and political propaganda in modern architecture, using the Humboldt Forum in Berlin as an example.

The parallel exhibition on display in the Lower Foyer, Kilian Schmitz-Hübsch and Dimitris Kleanthis's *Athens Polykatoikias 1930-1975*, examines the phenomenon of *polykatoikias* and their significant role in Athens's urban development.

The programme concludes with two DJ sets by Minou Oram of the THF Radio, based close to Tempelhofer Feld, Berlin, and Kostadis, Athens.

INTRODUCTION KEYNOTE

ANH-LINH NGO

Anh-Linh Ngo (b. 1974) is an architectural journalist, curator, and editor-in-chief of *ARCH+*. He is regularly involved in curating exhibitions and research projects with *ARCH+*, such as *projekt bauhaus* (2015-2019), *Cohabitation* (2021), and *The Great Repair* (2023/24). From 2010 to 2016, he was a member of the art advisory board of ifa – Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations), developing and co-curating the ifa's touring exhibitions *An Atlas of Commoning* (2018) and *Post-Oil City* (2009). He is currently a trustee for the IBA 2027 Stuttgart Metropolitan Region and the Akademie Schloss Solitude and sits on the advisory board of the Goethe-Institut. He was co-curator of the German Pavilion at the 18th Venice Architecture Biennale in 2023. He has been a member of the Academy of Arts, Berlin, since 2021 and its vice president since May 2024.

PROJECT PRESENTATION

CHRISTINA VARVIA

Christina Varvia is currently a Research Fellow and formerly the Deputy Director of Forensic Architecture. She was trained as an architect and has taught at the Architectural Association (2018-2020). She was also a member of the Technology Advisory Board for the International Criminal Court (2018) and a research fellow at the Louisiana Museum of Modern Art (2020-2023). Varvia is a Lecturer at the Centre for Research Architecture at Goldsmiths, University of London, as well as pursuing her PhD at Aarhus University, where her research focuses on feminist and neomaterialist notions of the human body within a context of investigative practice. She is a founding member and the chair of the board of Forensis, the Berlin-based association established by Forensic Architecture, and the co-founder and co-director of the Forensic Architecture Initiative Athens (FAIA). Her work on airstrikes, detention, right-wing politics, police, and border violence has been submitted to courts and other political forums, exhibited, and awarded internationally.

PROGRAMME

18:00

INTRODUCTION
KEYNOTE

ANH-LINH NGO

PROJECT
PRESENTATION

CHRISTINA VARVIA

ROUNDTABLE
DISCUSSION

JOLENE LEE, IRIS LYKOURIOTI,
POLINA PRENTOU, MALTE WILMS
MODERATION: DESPINA ZEFKILI

LANGUAGE: ENGLISH, GREEK, WITH SIMULTANEOUS INTERPRETATION

20:30

FILM
SCREENING

SCHLACHTHÄUSER DER MODERNE
[SLAUGHTERHOUSES OF MODERNITY]
HEINZ EMIGHOLZ, 2022, 80'

IN THE PRESENCE OF THE DIRECTOR

LANGUAGE: GERMAN, WITH GREEK AND ENGLISH SUBTITLES

Q&A: HEINZ EMIGHOLZ

LANGUAGE: ENGLISH, WITH SIMULTANEOUS INTERPRETATION INTO GREEK

22:00

DJ SETS

KOSTADIS, MINOU ORAM (THF RADIO)

HERITAGE
IN FOCUS

A COLLABORATION BETWEEN
GOETHE-INSTITUT ATHEN
AND THE HUMBOLDT FORUM

GOETHE-INSTITUT ATHEN
06.02.2025

FREE ADMISSION

AIRPORT LEGACIES: TEMPELHOF AND ELLINIKON

ROUNDTABLE DISCUSSION

ETA:
JOLENE LEE
MALTE WILMS

ETA: Estimated Time of Arrival. Space exploration in the field of research and prototypes through discovery, probes, and deep dives. ETA: is a collaborative identity in constant alteration. It consists of Jolene Lee and Malte Wilms. They perceive themselves as active agents within a live network. Their strategic and analytical approach allows them to scale in and out of periphery interests and themes. Jolene Lee is an architect based in Berlin. Her research-based practice explores typological prototypes within adaptive transformation topics and consults on infrastructure management for resilient architectural offices. Malte Wilms is an architect based in Berlin. He is interested in systems that emerge from political, spatial, conceptual, economic, ecological, and virtual logics and evolve into prototypes. Together, they are the founding members of the Architects for Tempelhofer Feld network, which was initiated in response to the threat of development on the field.

IRIS
LYKOURIOTI

Iris Lykouriotti is an Associate Professor at the Department of Architecture, University of Thessaly, Greece. She has edited books, published articles, and exhibited architectural projects and research internationally. Her current academic interests focus on the political dimension that determines design and the production of material objects and space (Technogeographies) through theoretical frameworks such as feminist theory and Epistemologies of the South. She is a founding member of A Whale's architects and the Centre for New Media and Feminist Public Practices.

POLINA
PRENTOU

Polina Prentou is an architect, MSc Urban Planner (NTUA), and PhD candidate at the School of Architecture NTUA in the field of gendered approaches to urban social movements for open spaces in Athens. She is a research associate of Urban Environment Lab NTUA with participation in the projects "Hellinikon Metropolitan Park", "Regeneration of Lipasmata Drapetsonas", "Refugees' neighbourhoods of Piraeus area", etc. Her research interests combine the gendered approaches to the conception and use of urban spaces with the social and environmental aspects of urban (mega) projects.

ROUNDTABLE DISCUSSION MODERATOR

DESPINA
ZEFKILI

Despina Zefkili is an art critic, editor-in-chief of *Athinorama* magazine, and member of the Temporary Academy of Arts collective (PAT). She is interested in a critical understanding of art and its structures in a wider sociopolitical context, as well as its educational aspects. She has published articles on the Athens art scene in various books and magazines, including *On One Side of the Same Water* (Hatje Cantz), *The Way between Prishtina and Belgrade...* (Stacion Center), *Art Papers*, *Third Text*, *Ocula*, *Field Journal*, *Art Review*, *Frieze*, *artnet*, *Flash Art*, *Art Info*, *Camera Austria*, *South as a State of Mind*, and *[φρμκ]*. She has co-curated exhibitions, projects, and books, such as *Joyful Militancy Live*, *Waste/d Pavilion*, *Agreement Without Principles: Towards a History of Contemporary Greek Art*, 4th Athens Biennale: *AGORA* ("The Non-Serious Lectures"), *Archaeology of Today?*, and *Local Folk* fanzine. For the last ten years, she has been curating the art exhibition of the "Routes in Marpissa" festival in Paros.

THE DJ SETS

KOSTADIS

Kostadis Michail is a sound artist, self-taught multi-instrumentalist, and sound engineer based in Athens. In his DJ sets as Kostadis, he delivers a selection of electronic motorik workouts and spacious tracks.

MINOU
ORAM

Berlin-based DJ and producer Minou Oram blends decades and styles of music, moving fluidly between meditative serenity and electrifying intensity in her pursuit of evoking catharsis through sound. Her expansive sets draw from a rich tapestry of influences, weaving through the depths of psychedelic electronica, cosmic and exotic timbres, industrial post-disco, percussive breaks, sensual IDM, alienated pop, personal field recordings, and beyond. From 2016 to 2020, she championed gender diversity in electronic music through the "Femdex" project. In 2022, she became part of "Cereals", a collaborative platform for music, art, and design. She holds radio residencies with LYL Radio (Lyon/Paris) and THF Radio (Berlin).

THE FILM

SCHLACHTHÄUSER DER MODERNE [SLAUGHTERHOUSES OF MODERNITY]

**HEINZ EMIGHOLZ
2022
80'**

The quasi-fascist architecture of Francisco Salamone's slaughterhouses in the Argentine pampas, the utopian buildings by Freddy Mamani Silvestre in El Alto, Bolivia, and the restorative "City Palace" in Berlin are the cornerstones of an analytical documentary film that explores the dual character of architectural modernism in the field of tension between avant-garde and political propaganda. The actor Stefan Kolosko acts as a diver in the sunken city of Epecuén, where he paraphrases a text by Jorge Luis Borges, and as a curator in Berlin's Humboldt Forum, where he enumerates the crimes of Wilhelm II. The architect Arno Brandhuber comments on the reconstruction of the Berlin City Palace. The film was shot in Berlin, Bolivia, and Argentina in 2021.

FROM THE PROLOGUE OF THE FILM:

"The revolutionary findings of theoretical physics at the start of the last century had irreversible ramifications and led to people distancing themselves from traditional beliefs about space. That, in turn, had wide-ranging consequences for architecture and film. The cinematic and architectural avant-gardes largely renounced traditional theatre, with its formulaic narratives, Baroque accoutrements, and gestural manner. But in most cases, audiences did not possess the personal and political experience to be able to comprehend these upheavals and use them productively.

For a long time, religious and economic regimes that were characterised by coercion and terror impeded an enlightened approach to the introduction of scientific findings into a redefined human framework – and it still happens today. In this unwieldy and hard to regulate situation, terms such as *tradition*, *modernism*, and *postmodernism* took on lives of their own that were more or less detached from real-life society. They then beat a hasty retreat into the domains of political propaganda, attempts to police taste, and myths of individual self-fulfilment. Confronted with the seemingly unavoidable rise and yet logical defeat of Western-influenced imperialism and the collapse of political blocs after the Second World War, the confusion among intellectual types became increasingly intrusive. An 'end to history' was prematurely declared, and everything seemed possible once more: the naïve proclamation of a situation that might be desirable for art, but one that, politically, merely announced the next autocracy up to the reign of terror."

THE FILMMAKER

HEINZ EMIGHOLZ

Born in 1948 near Bremen in Germany, Heinz Emigholz trained first as a draughtsman before studying philosophy and literature in Hamburg. He began filmmaking in 1968 and has worked since 1973 as a filmmaker, artist, writer, and producer in Germany and the USA. He looks back on numerous exhibitions, retrospectives, lectures, and publications. In 1974, he started his encyclopaedic drawing series, *The Basis of Make-Up*. In 1984, he started his film series *Photography and Beyond*. He held a professorship in experimental filmmaking at the Berlin University of the Arts between 1993 and 2013, and he co-founded the Institute for Time-based Media and the "Art and Media" programme there. In 2003, Filmgalerie 451 started an edition of all his films on DVD. Selected publications: *Krieg der Augen, Kreuz der Sinne* [War of Eyes, Cross of Senses], *Seit Freud gesagt hat, der Künstler heile seine Neurose selbst, heilen die Künstler ihre Neurosen selbst* [Since Freud said that the artist heals his neuroses himself, artists have been healing their neuroses themselves], *Normalsatz – Siebzehn Filme* [Ordinary Sentence – Seventeen Films], and *Das schwarze Schamquadrat* [The Black Square of Shame] (all four books at Martin Schmitz Verlag); *Die Basis des Make-Up* (I) and (II), *Der Begnadete Meier* (Grace Jones), *Kleine Enzyklopädie der Photographie* [Small Encyclopaedia of Photography], *Die Basis des Make-Up* (III), and *Sense of Architecture* with more than 600 photographs. Heinz Emigholz has been a member of the Academy of Arts, Berlin, since 2013.

UPCOMING EVENTS

The next event in April 2025 will tackle the subject of "non-human agency", ways of dealing with our natural heritage and Earth rights, and the increasing visibility of these issues in public discourse around the world. The *Heritage in Focus* series will close in June 2025 with the critical topic of "nation-building", focusing on antiquities and the question of restitution. Film screenings and filmmaker talks will offer further artistic insights and create formats for discussion and exchanging of ideas as part of the accompanying programme.

THE HUMBOLDT FORUM

The Humboldt Forum brings together under one roof cultural world heritage, art and culture, advanced international research, and urban and architectural history. A critical examination of the eventful history of the site and the ethnological collection forms the basis for a programme of exhibitions, performances, concerts, readings, and workshops that crosses genres and involves international experts, creative artists, and culture professionals.

The Humboldt Forum is jointly organised by the Humboldt Forum Foundation (Stiftung Humboldt Forum im Berliner Schloss), the Prussian Cultural Heritage Foundation (Stiftung Preußischer Kulturbesitz) – with the Ethnological Museum and the Asian Art Museum, which form part of the National Museums in Berlin – the Stadtmuseum Berlin, and the Humboldt University in Berlin; its programme is designed in cooperation, on an equal basis, with Berlin's communities and partners around the world.

**THE *HERITAGE IN FOCUS*
EVENT SERIES
IS A COLLABORATION
BETWEEN GOETHE-INSTITUT
AND THE HUMBOLDT FORUM**



GOETHE.DE/ATHEN/HERITAGE

**GOETHE-INSTITUT ATHEN
14-16 OMIROU ST., 10672 ATHENS**

