

*Institute of Philosophy, Research Centre for the Humanities of the Hungarian Academy of Sciences, kindly invites you to the following international conference, within the framework of the bilateral research project of the Lithuanian and Hungarian Academies of Sciences*

## ***The Central-European City: Historical Perspectives***

***Tuesday, December 6<sup>th</sup>, 2016; 30 Országház st., Budapest, Pepita room***



### ***Programme***

**9.45–10.00** *Welcome Speech* (Ferenc Hörcher)

*Section 1 Chair:* Gábor Kovács

**10.00–10.20** Gábor Gyáni  
*Metropolitan Development and Modernity*

**10.20–10.40** Tomas Kačerauskas  
*Creative City, Heritage and Tourism*

**10.40–11.00** *Discussion*

**11.00–11.15** *Coffee Break*

**11.15–11.35** Ferenc Hörcher  
*Histories and Personal Memories of Buda, Real and Fictional*

**11.35–11.55** Béla Mester  
*Cities, National Cultures and National Philosophies in the Past of East-Central Europe*

**11.55–12.15** *Discussion*

**12.15–14.00** *Lunch Break*

Section 2 *Chair: Gábor Gyáni*

**14.00–14.20** Basia Nikiforova  
*Central-European Literary Reconceptualization of Historical Memory in Ingeborg Bachmann's Novels*

**14.20–14.40** Gábor Kovács  
*From the Guilty City to the Peasant Town – Cultural Criticism and the Idea of Alternative Modernization: Gyula Szekfű and Ferenc Erdei*

**14.40–15.00** *Discussion*

**15.00–15.15** *Coffee Break*

**15.15–15.35** Gábor György Papp  
*National Accent in the Architecture of the 19<sup>th</sup>-century Central-European Cities*

**15.35–15.55** Borbála Jász  
*For and against Façadism. Foundations and Heritage of Socialist Realism in Architecture Theory in East-Central Europe*

**15.55–16.15** *Discussion*

**16.15–16.30** *Concluding Words (Gábor Kovács)*

# *Summaries*

## **Gábor Gyáni**

Research Professor  
HAS Research Centre for the Humanities,  
Institute of History, Budapest, Hungary  
gyani.gabor@btk.mta.hu

### ***Metropolitan Development and Modernity***

The term *metropolis* refers to a giant city, an urban centre that supersedes its more provincial counterparts in population, economic strength, and political influence. The term *modernity*, however, carries more than one meaning. It is thus almost an empty category, or at least a way of classification laden with some contradictions. In present paper I am going to discuss a few relationships connecting the two entities to one another.

## **Tomas Kačerauskas**

Head of Department  
Department of Philosophy and Communication  
Faculty of Creative Industries  
Vilnius Gediminas Technical University, Lithuania  
tomas.kacerauskas@vgtu.lt

### ***Creative City, Heritage and Tourism***

According to C. Landry, R. Florida and other scholars, a creative city has many advantages including attractiveness for the tourists and cultural heritage under protection. It seems that these two factors are inseparable since the heritage attracts the tourists as nothing else. Attractiveness of such historical cities as Athens, Rome, or Istanbul has been based on their cultural heritage. However, the short-term tourists consume the heritage in a popular way. Additionally, a big flow of the tourists with their noise and pollution plays a negative role in respect of friendly environment. Heritage and tourism appear as two different strategies instead of two parts of the same trend. As a result, these two factors contradict to each other by puzzling the urban policy makers. These contradictions could also damage the good image and clear direction of city's development being a bad signal for the investors. Nevertheless, namely all mentioned factors as a harmonic whole in urban strategy-making have been treated as the characters of creative city. The main thesis of paper is as follows: the contradictions are the best challenges for developing the concept of creative city since it requires untraditional approach, innovative thinking, seeing the parts and the whole simultaneously. The paper deals with the policy of creative city that covers all of these mentioned aspects. Policy of creative city appeals to liveable and vital urban environment that is inseparable from dynamism of local cultural identity, diversity of lifestyles and a variety of the contradict interests.

**Ferenc Hörcher**

Director

HAS Research Centre for the Humanities,  
Institute of Philosophy, Budapest, Hungary  
horcher.ferenc@btk.mta.hu***Histories and Personal Memories of Buda, Real and Fictional***

This paper is going to address the issue of the awareness of, or more precisely, the memory of a city in the minds of its inhabitants or its visitors. It is going to take a novel by Géza Ottlik entitled *Buda*, as an example of the way cities get fictionalised in 20<sup>th</sup>-century fictions. Picking out a few historical events mentioned in the story, and comparing the actual data historians gathered about the events with the way they are presented in the novel it offers an interpretation of the way a city can change its appearance in the minds of its inhabitants, historians or of anyone else who tries to recall the impressions and data one obtained about it.

**Béla Mester**

Senior Research Fellow,

HAS Research Centre for the Humanities,  
Institute of Philosophy, Budapest, Hungary  
mester.bela@btk.mta.hu***Cities, National Cultures and National Philosophies in the Past of East-Central Europe***

Linking philosophy and the urban public sphere is as ancient topic of the history of ideas as Marcus Tullius Cicero's *Tusculanae disputationes* is. Cicero offers here an interpretation of the *Socratic turn* of philosophy as the arrival of philosophical thinking from the heavenly realm of ecstatic cosmological visions of the pre-Socratic wise men to the urban sphere of the Socratic discourse. This urbanity of philosophy goes hand by hand its special functioning within the framework of the collective thinking in an urban public sphere, and its embeddedness in the societal and political activity of a well-formed political community. This *urban* model of the tasks of philosophical thinking, established by Cicero, has reappeared in the periods when the structure of the public sphere of philosophy has changed and the reformulation of the cultural functions of philosophy was needed. In my first paper within the framework of this project, presented in our Vilnius workshop, entitled *The Emergence of the Public Philosophy in the East-Central European Urban(e) Cultures*, I have offered an overview of the main types of the self-understandings and self-interpretations of the European philosophical cultures in the epoch of the turn from Latin to national languages, and from the school philosophy, focussed on the special situation of the East-Central European region, with examples from the history of the Hungarian philosophy. In my previous paper I have discussed the cultural phenomenon of *national philosophy* as a special form of the *public philosophy*, what has emerged in the urban public sphere. Following the chain of my ideas, in this paper it will be extended the description of the 19<sup>th</sup>-century *national philosophies* as a special form of the *urban philosophy* for *national cultures* of the same century in different urban cultures. In this point, the opinions about the role of the urban culture in the 19<sup>th</sup>-century historiography of the Hungarian philosophy, and in the academic discourse in general, have inevitable role in the understanding of the thinking of this epoch about the concept of the *urbanity*. My paper will be focussed on the texts of a manifesto of the 19<sup>th</sup>-century Hungarian philosophy, and of a competition initiated by the Hungarian Academy of Sciences on the question of the role of the cities in the history of Hungary.

**Basia Nikiforova**

Senior Research Fellow

Lithuanian Culture Research Institute

Department of Contemporary Philosophy, Vilnius, Lithuania

bnikiforova@hotmail.com

***Central-European Literary Reconceptualization of Historical Memory in Ingeborg Bachmann's Novels***

The case of Central-European tolerance is a key to understanding spiritual and artistic life in the 20<sup>th</sup> century. Special characters of Central-European spiritual life and narration are the feelings of nostalgia, innumerable flashbacks in time, cosmopolitanism, and strong regional identity at the same time. Central Europe is a space of different and special kind of tolerance. Memory and Amnesia in post-Habsburg Empire will have analysed and its literary representations of Central Europe and its image in the works of Ingeborg Bachmann. The presentation examines Ingeborg Bachmann literary interpretations of Wittgenstein's and Heidegger's philosophy of language and responses to this philosophical and geopolitical challenge. Borders of the Habsburg Empire are symbols of cross-border identities and culture. On the case of Galicia Felix and Vilnius we look as an attempt to the reconceptualization of Europeanisms. The author offers to look at the Central-European literary nostalgia as a possibility to situate Central-European culture and spirituality geographically and territorially. Ingeborg Bachmann created own borders: the linguistic border between High German and Austrian (and the historical border between Austria and those polyglot nations that once were part of its giant empire), borders of gender, time, territory and philosophical thinking.

**Gábor Kovács**

Senior Research Fellow

HAS Research Centre for the Humanities,

Institute of Philosophy, Budapest, Hungary

kovacs.gabor@btk.mta.hu

***From the Guilty City to the Peasant Town – Cultural Criticism and the Idea of Alternative Modernization: Gyula Szekfű and Ferenc Erdei***

The phenomenon of anti-urbanism has accompanied the process of modernisation since the emergence of modernity. The city, the modern metropolis played a vital role in this transition from premodern world to modern era. The metamorphosis of archaic structures, including the fields of economy, society and thinking, inevitably associated with tensions engendering aversion against the city. Anti-urbanism appeared sporadically everywhere, as a continuous tradition, it emerged at two remote corners of the world: in USA and Germany. Hungarian anti-urbanism of the interwar period had been motivated by the shock of the disintegration of the 'Historical Hungary'. The motif of guilty city emerged in the atmosphere of scapegoating: Budapest, the Hungarian metropolis, according to Gyula Szekfű, was the habitat of liberalism incompatible with Hungarian national character. The aversion to Budapest, in the theory of Ferenc Erdei, was connected with the idea of alternative modernization based on autochthon urbanization of Hungarian peasant towns.

**Gábor György Papp**

Research Fellow

HAS Research Centre for the Humanities,  
Institute for Art History, Budapest, Hungary  
papp.gabor@btk.mta.hu

***National Accent in the Architecture of the 19<sup>th</sup>-century Central-European Cities***

In my paper I will examine a number of 19<sup>th</sup>-century architectural efforts, all intended to give a national accent to the general historicist architectural style of several European cities. These approaches, as parts of the 19<sup>th</sup>-century romantic nationalism, were of special importance in the designing of buildings that played symbolical roles in constructing and establishing national self-consciousness and national identity (i.e. parliaments, universities, bank buildings, theatres, operas, libraries, museums, etc.). I will show that this was a widespread phenomenon that had parallels in several Central-European countries through different examples from Hungary, Bohemia, Croatia and Poland. The similarities of the efforts in identifying national traits and formulating their appearances in the architecture also raise the question whether the different national architectural styles were really so unique at all?

**Borbála Jász**

Assistant Research Fellow

HAS Research Centre for the Humanities,  
Institute of Philosophy, Budapest, Hungary  
jasz.borbala@gmail.com

***For and against Façadism. Foundations and Heritage of Socialist Realism in Architecture Theory in East-Central Europe***

The restructured power relations in the countries of East-Central Europe after WW2 also left their mark on architecture. After the classical modernism of the interwar period, the historical forms returned to the language of architecture. The Soviet worldview was a dominant ideological system with motto: “socialist by content, national by form”. A specific type of building of the era was resulted the neoclassical façade, and modernist structure below the surface – this is called façadism. In 1954 the Khrushchevian architectural turn with its house block systems was the renewing of the classical modernist architecture theory, which was based on scientific approach of architecture. My presentation is based on the most dominant dialectical succession of architectural thinking during the 20<sup>th</sup> century, i.e. which was between form and function. First I will focus on the characteristic appearance of form: the façadism of Socialist Realism. Second I will explain that architectural tendencies of classical modernism did not disappear in this period, just hidden in case of public buildings or migrated to the industrial planning. Third I will claim that after this Socialist Realist gap the architectural theory and planning tendencies of the interwar period – especially the work of Le Corbusier – returned and continued.