

Paola Ardizzola, Visiting Professor at the Department of Architecture and Urban Planning at German University in Cairo. Previously she was Assistant professor at LAU—Lebanese American University, Beirut. She holds a PhD in History of Architecture and Urbanism. She is co-founder (2013) of the Department of Architecture at School of Art and Architecture, Antalya International University (Turkey), where she served as Executive Dean and Department Chairperson till August 2017. She is a member of EAHN—European Architecture History Network, of IAA—International Association of Aesthetics, of AISU—Associazione Italiana di Storia Urbana, of AIS/Design—Associazione italiana degli storici del Design, in 2010 she was awarded the Bruno Zevi International Prize.

At present her research focuses on the impact of unbuilt architecture on realized projects, and the relationship between painting and architectural practice. Fields of interest are History and Theory of Modernism, 20th century Architectural Criticism, 20th century German Art and Architecture. She has published widely, inter alia on Bruno Taut, his different vision of Modernism, his works in Ankara, Neues Bauen, space conception and architectural Turkish tradition, on design and resistance, the design protest of Hans Scharoun during Nazism, on the importance of history (*History will teach us everything. Bruno Zevi and the innovative methodology for future design*, 2018), on architecture education, aesthetics of the memento.

Andrea Bärnreuther, research associate bauhaus100 at the Bauhaus-Archiv / Museum für Gestaltung, Berlin. After studying art history, theater studies and modern history in Erlangen/Nuremberg and Vienna, she received her doctorate with a dissertation on Nazi architecture and urban planning: «Revision of Modernism under the Swastika. Planning for a New Munich». Shortly before the fall of the Berlin Wall, she began her professional career at the Deutsches Historisches Museum, Berlin, and worked in the National Gallery of the Staatliche Museen zu Berlin (SMB), at the first joint exhibition of both National Galleries in East and West Berlin before their reunification, as well as in the SMB Art Library's architecture collection. She worked as an exhibition curator at the National Gallery (e.g. Centennial Exhibition) and as Head of Communications, Media, Publications at the Art and Exhibition Hall of the Federal Republic of Germany, Bonn. She conceived and organized academic, discursive and cultural programs in the Directorate General of the Staatliche Museen zu Berlin (e.g. InselPerspektiven on UNESCO World Heritage Museum Island; public discussions on issues of cultural diversity in (im)migration societies) and at the University of Rostock. The focus of her research interest is on 20th century art, culture and architecture in a socio-political context and on a transnational and transcultural concept of cultural heritage as a network of relationships, understood with regard to museums as an impetus for change.

Florentine Baumann (\*1974) studied art at the Berlin University of the Arts and German language and literature at the Berlin Technical University. For about twenty years, she has worked as an art teacher at the Nelson Mandela School, a public international school in Berlin. Florentine Baumann teaches high-school students in German and English and prepares them to sit the International Abitur or Baccalaureate. In addition, she heads the school's art department, works as a school consultant for art and cultural education in Berlin Region 3 and trains future teachers in her specialized seminar.

For the past four years, she has coordinated project work with the Bauhaus-Archiv / Museum für Gestaltung, Berlin as an integral part of the school's internal curriculum, for which an optional course «School Goes Bauhaus» was established. For the past 15 years, all students from grades 1 to 13 have engaged continuously in aesthetic research on art, design, and architectural concepts through the «Visual Journal» that she introduced at the school.

Chin-Wei Chang, PhD Candidate in Architectural History & Theory, The Bartlett School of Architecture, University College London. He was trained as an architect and obtained a master's degree in urban design in Taiwan. His previous research addressed social production of spatial forms within non architecture consequences, everyday landscapes, and their conflicts with modernity in the contemporary built environment. Nowadays, as PhD Candidate in Architectural History & Theory, he focuses on architectural profession and academy, with special attention on histories and dissemination of design education amid China, Europe, and the US.

Hila Cohen-Schneiderman is an Israeli curator. Since 2018 she has been Chief Curator of MoBY: Museums of Bat Yam. She specializes in site-specific projects based on artistic research and explores how artists and art relate to the public and the urban realm. Between 2016–17 she curated the Liebling Project—a multi-disciplinary artists' residency in collaboration with the Tel Aviv Municipality Conservation Department, rethinking the concept of urban conservation. From 2012–2016, she worked as a curator at the Petach Tikva Museum of Art and between 2010–2011 she acted as curator and director of the Spaceship Gallery at Hayarkon 70 social complex, Tel-Aviv.

She teaches at the Bezalel Academy of Art and Design, Jerusalem and Shenkar College, Ramat Gan. She is a graduate of the «Revivim: Honors Program» and holds an MA in Hebrew Literature from the Hebrew University of Jerusalem. Some of her recent exhibitions include Eliyahu Fatal's solo show: *Since Then, Measurements Have Begun*, Bat Yam Museum of Art 2020; the trilogy *Plenty—New Age—The Believers*, Bat Yam Museum of Art, 2018–2019; *Transferumbau: Liebling-Dessau*, at Bauhaus Dessau & Liebling Haus 2019; *The Crystal Palace & the Temple of Doom*, Petach Tikva Museum of Art, 2016, and many more.

Thierry Fabre, essayist, scholar and exhibition curator. He lives and works in Marseille and is currently the Director of the Mediterranean programme at the Institut méditerranéen de Recherches Avancées (IMéRA). He is the founder of Rencontres d'Averroès, an event held annually on the coast since 1994, and was editor-in-chief of the journal *La pensée de midi*. His books *Traversées* and *Eloge de la pensée de midi* are published by Actes Sud. He was Director of Actes Sud's Collection Bleu and Director of Cultural Development and International Relations at Mucem in Marseille.

Helen Ferguson is a Berlin-based conference interpreter (aiic) and translator from German, French and Italian into English. Born in Edinburgh, Master of Arts in French and German (with Art History and Logic and Metaphysics) from St. Andrews University (UK). She has worked on a freelance basis for many years, specializing in the arts, architecture, film, intellectual property law and international politics. She is also a copy editor and consultant for funding applications.

Raquel Franklin, Head of the Theory of Architecture Department at Universidad Anáhuac México. She also teaches on the History and Theory of Modern and Contemporary Architecture at Universidad Anáhuac México. She obtained her Doctor of Science degree in Architecture from the Technion-Israel Institute of Technology in 1997 with her dissertation «Hannes Meyer in Mexico (1939–1949)». She holds a Master of Architecture degree from the Universidad Nacional Autónoma de México and a Master of Arts in Near Eastern and Judaic Studies from Brandeis University.

She is a founding member of the Mexican Chapter of DOCOMOMO. From June 2013 to December 2014 she was a fellow of Germany's Kulturstiftung des Bundes at Stiftung Bauhaus Dessau, working as co-curator, together with Werner Möller, on the exhibition *The Coop Principle: Hannes Meyer and the Idea of Collective Design* presented at the Stiftung Bauhaus Dessau, Germany, from May to September 2015, in the Gallery Archizoom of the Ecole Polytechnique Fédérale de Lausanne and Forum d'Architectures in Lausanne, Switzerland, from September to October 2016 and the Franz Mayer Museum in Mexico City from March to May 2017. She is a member of the editorial board of the journal *DeArq* of the Universidad de los Andes, Colombia.

Lilian-Astrid Geese, conference interpreter (aiic) and translator for English, French and Spanish in Berlin. Born in Bonn/Germany, studied and passed her MA at FASK GERMERSHEIM, Johannes Gutenberg University Mainz. She has worked for many years as freelancer for the art and culture scene, theaters, centers of literature, museums, galleries and publishing houses in Germany and abroad. Selected references: Haus der Kulturen der Welt, Berlin, Bauhaus-Archiv / Museum für Gestaltung,

Berlin, Berliner Festspiele, Staatliche Museen zu Berlin, KW Institute for Contemporary Art, Berlin, Berlinale, Schaubühne, Berlin, and HAU Hebbel am Ufer, Berlin. Consultant interpreter for festivals and competitions, including IFFF International Women's Film Festival, ilb international literature festival, LoA Hamburg, Berlin biennale, documenta, European. Book reviewer and film critic. More info and pics at [www.comunicada.de](http://www.comunicada.de).

Simone Hain, Architectural and planning historian. Her research focuses are the history of modern planning and building, GDR architectural history. From 2006 to 2016 she was professor at the Institute for Urban and Building History at Graz University of Technology. She has held numerous lectureships, including at Humboldt University Berlin, Kunsthochschule Berlin-Weißensee, Bauhaus University Weimar, Hochschule für bildende Künste Hamburg, University of California, Berkeley, and in 2000 a Visiting Professorship for Architectural History at Hochschule für bildende Künste Hamburg. In 2005/2006 she taught at the Bauhaus University in Weimar (Gropius Professor for the History of Modern Architecture). In 1990 she became Departmental Head of the Theory and History Department at Institute for Urban Development and Architecture of the GDR Bauakademie. She played a significant role in developing the scholarly collections at the Institute for Regional Development and Structural Planning in Erkner (IRS), where she headed the research area «Modern Architectural and Planning History». In conjunction with Hartmut Frank, she initiated the first all-German architectural-historical retrospective Two German Architectures 1949–1989, an Institut für Auslandsbeziehungen travelling exhibition (2004–2017) which returned to Germany in 2020.

She is the author of numerous publications, addressing inter alia Karel Teige, Mart Stam, Hannes Meyer, Bruno Taut, modern urban planning, East Berlin's planning history, the avant-garde and Socialism, the architectural doctrine of «national traditions», and industrialization in the GDR.

Ulrich Hartung, Architectural historian, Berlin. He studied art history and classical archaeology at Humboldt University of Berlin (1986–1991), where he received his doctorate in 1996 with a dissertation on the theme of GDR Houses of Culture in the 1950s, which was published in 1997 as *Arbeiter- und Bauertempel*. His research focuses on GDR Traditionalist and Modernist architecture as well as on the functionality and aesthetics of National Socialist architecture.

In 2001–2002 he worked as a research assistant in the Brandenburg Gedenkstätten Stiftung, Stiftung und Museum Oranienburg-Sachsenhausen. Together with Andrea Riedle, he designed the permanent exhibition *Die Stadt und das Lager* (The City and the Camp) (since 2004). In 2004, together with Andreas Butter, he realized the exhibition (and accompanying publication) *Ostmoderne. Architektur in Berlin 1945–1965* about GDR post-war Modernism architecture, which was

shown in nine different locations until 2007. In 2011 he presented his theses on the specificity of Modernism in GDR architecture at the «Denkmal Ost-Moderne» international symposium at the Bauhaus University Weimar; these were published in 2012. In 2019/2020 he worked on the exhibition and publication project of the Hermann Henselmann Foundation *Bauhaus—Shanghai—Stalinallee—Ha-Neu. Der Lebensweg des Architekten Richard Paulick 1903–1979* at Café Sibylle on Karl-Marx-Allee, Berlin, and at the Stiftung Bauhaus Dessau (2020). His activities also include expert opinions on heritage conservation for 20th-century buildings in Berlin.

Titia Rixt Hoekstra, Lecturer, Creative Technology, University of Twente, Enschede. She is an architectural historian. She teaches history and theory of creativity at the University of Twente. In the past she worked as a research associate at the Leopold Franzens University of Innsbruck, where she taught theory and history of architecture, and also as a research associate at the Bauhaus University of Weimar.

Hoekstra studied architectural history in Groningen, the Netherlands, and received her PhD in architectural history in 2005. Her publications include: *Building versus Bildung. Manfredo Tafuri and the construction of a historical discipline* (2005) and *Lost in Translation? Tafuri on Germany, Tafuri in Germany, a history of reception* (2008) and *Thinking about the Bauhaus from the Other Side: the history of the Bauhaus Colloquium in Communist Germany* (2013).

Her research interests focus on the status of criticality in architecture in relationship to the legacy of the Venice School, on gender-studies and on the historiography of modern architecture.

Annemarie Jaeggi (\*1956 in Washington, D.C., USA), Director of the Bauhaus-Archiv / Museum für Gestaltung in Berlin since 2003. After studying art history in Zurich and Freiburg/Br. and subsequently completing a doctorate, she was an assistant at the Institute of Art History at the University of Karlsruhe. Following her habilitation, she held various professorships. She teaches at Berlin Technical University and is a lecturer at the Accademia di Architettura in Lugano / Mendrisio. She is a founding member of the German Society for Design History and a German Design Council Board Member. She has published extensively, including articles on Adolf Meyer, Egon Eiermann, and the Fagus factory.

Carina Kitzenmaier (\*1990), freelance architect. She studied architecture at the Berlin University of the Arts and at the École d'Architecture Paris Val de Seine (BA 2015, MA 2018) and works for Seckler Schick Architects, and for the Bauhaus-Archiv / Museum für Gestaltung, Berlin, where she coordinated the interface between students and researchers for the symposium «taking a stand. debating the bauhaus and modernism». Since 2015, she has written articles for «Tollabea» ([www.tollabea.de](http://www.tollabea.de)),

a blog on education and family. As an MA student, she contributed to the development of the SpielRaumStadt concept (Turit Fröbe/Kirsten Winderlich (eds.): *SpielRaumStadt. Baukulturvermittlung für Kinder*, Athena Verlag 2017). In 2016, she joined the *Stadt-denker* team, in this context also organizing events around Flensburg harbour in 2016. In the summer of 2020, in cooperation with the Haus der Kulturen der Welt (HKW) exhibition *Bildungsschock (Education Shock)*, she hosted a project week at the Hannah Höch Campus at Märkisches Viertel, Berlin, where she developed and implemented a design concept for the schoolyard together with the students.

Eduard Kögel (\*1960), researcher specialized on the exchange between Europe and Asia. He studied architecture, urban and landscape planning at the Gesamthochschule Kassel. He has been a research associate at the Chair of Planning and Building in Non-European Regions at the Technical University of Darmstadt (1999–2004), and wrote his doctoral thesis at the Bauhaus University in Weimar (2007) on Rudolf Hamburger and Richard Paulick in China. From 2009 to 2011 he worked on a research project on Ernst Boerschmann at the Technical University of Berlin. Kögel is a member of the Advisory Board of *ABE Journal*, an online, open-access peer-reviewed magazine for European architecture, also beyond Europe (2013–2019). He has held lectureships at the Technical University of Darmstadt, Technical University of Berlin and Bauhaus University Weimar. His publications include *The Grand Documentation. Ernst Boerschmann and Chinese Religious Architecture*, Berlin/Boston 2015, and *Architekt im Widerstand. Rudolf Hamburger im Netzwerk der Geheimdienste*, Berlin 2020. Kögel's exhibitions and research focus on contemporary and historical architecture in China and post-independence architecture in South-east Asia. He has been conducting research on the exchange between Europe and Asia for 25 years. [www.eduardkoegel.de](http://www.eduardkoegel.de) [www.seam-encounters.net](http://www.seam-encounters.net).

Elke Krasny, PhD, Professor for Art and Education and Head of the Department of Education in the Arts at the Academy of Fine Arts Vienna. Krasny's interdisciplinary scholarship, academic writings, curatorial work, and international lectures address questions of care at the present historical juncture with a focus on emancipatory and transformative practices in art, curating, architecture and urbanism. Her interdisciplinary approach connects feminist theory, care ethics, cultural history, environmental humanities, and memory studies.

The 2019 exhibition and edited volume *Critical Care. Architecture and Urbanism for a Broken Planet*, curated and edited with Angelika Fitz, was published by MIT Press and introduces a care perspective into architecture addressing the Anthropocene conditions of the global present. Her 2020 essays «In-Sorge-Bleiben. Care-Feminismus für einen infizierten Planeten», published as

a transcript in Michael Volkmer's and Karin Werner's volume *Die Corona-Gesellschaft*, and «Care Feminism for Living with an Infected Planet» ([https://www.akbild.ac.at/Portal/universitaet/uber-uns/corona\\_essays/care-feminism-for-living-with-an-infected-planet](https://www.akbild.ac.at/Portal/universitaet/uber-uns/corona_essays/care-feminism-for-living-with-an-infected-planet)) develop a care-ethical perspective for pandemic times.

Ryan Fred Long, Associate Professor of Spanish at the Department of Spanish and Portuguese, University of Maryland. He is Associate Dean for Academic Standards and Policies, the Graduate School at the University of Maryland, Member of the Core Faculty, Comparative Literature, at the University of Maryland. From 2008–2013 he was Assistant and then Associate Professor of Spanish at the University of Oklahoma, 2001–2002 Lecturer of Spanish at the Texas A & M University.

He holds a PhD in Spanish from the Duke University (2002) with the thesis *Challenging the Foundations of History: The State, 1968 and the Mexican Novel*. Among his numerous publications are *Fictions of Totality: The Mexican Novel, 1968, and the National-Popular State* (2008) and *The People's Print Shop: Art, Politics, and the Taller de Gráfica Popular* (2017). He delivered several presentations about Hannes Meyer, e.g. «Hannes Meyer's Directorship of the Taller de Gráfica Popular, a Case of Cultural Transnationalism», 2009; «Visualizing Public Education in 1940s Mexico: Hannes Meyer's Photographic Archive», 2012; «Hannes Meyer in Europe and Mexico», 2017. *Hannes Meyer in Europe and Mexico: The Politics and Aesthetics of Place and Displacement*, a book project and an interactive digital platform, is in progress.

David Maulen de los Reyes, researcher in the interface between art, science, technology and society, specializing in Chile and South America.

He holds a degree in art from Universidad de Chile, 1998, a master's degree in Communication from Universidad Austral de Chile, 2014, and a Diploma in Critical Culture. One research topic is Bauhaus and Bauhaus pedagogy in Latin America, especially in Chile, one of his research projects «The reform of «Integral Architecture» at the Universidad de Chile, 1945–1948», published in Magazine *Bauhaus*, N° 7 (2015): «The Integral Architecture. Co-op in Chile». Bauhaus as well as Chilean contemporary art is also the focus of his curatorial activity: He participated in *Migrant Bauhaus* (later *bauhaus imaginista*), a joint research and exhibition project of the bauhaus cooperation Berlin Dessau Weimar, Goethe-Institut, and Haus der Kulturen der Welt, Berlin (2017–2019). He was Regional Curator of the exhibition project *The whole world is a Bauhaus*, organized by the Institut für Auslandsbeziehungen and staged by the ZKM, Karlsruhe (2019). He has a wide range of teaching experience, especially in the field of contemporary Chilean art, theoretical foundations of modernity, theory and methodology of design, history of design, visual perception, architecture and vanguard.

Joaquín Medina Warmburg, Professor of History of Building and Architecture at the KIT Faculty of Architecture, Karlsruhe. He studied architecture at ETSA Sevilla and RWTH Aachen, where he received his doctorate. He has taught and researched at various European and American universities, most recently at the Universidad de Navarra and Princeton University. From 2011 to 2015 he headed the Walter Gropius Chair of the German Academic Exchange Service (DAAD) at the Universidad Torcuato Di Tella in Buenos Aires.

His teaching and research activities focus on the history of architecture and urban planning in the 19th and 20th centuries. He is particularly interested in the processes of cultural internationalization that have led to contemporary globalization discourse in architecture and urban planning. The approach he pursues is rooted in the notion of comparative and unifying history. This encompasses a particular focus on questions of technology and the environment in the sense of an «environmental history of architecture». His books include *Proclamas de Modernidad: Walter Gropius, escritos y conferencias 1908–1934* (Barcelona 2018), *The Construction of Climate in Modern Architectural Culture, 1920–1980* (with Claudia Schmidt, Madrid 2015) and *Projizierte Moderne: deutschsprachige Architekten und Städtebauer in Spanien, 1918–1936* (Frankfurt 2005).

Doreen Mende, curator, researcher and theorist, Associate Professor and Director of the CCC Research Masters and PhD Forum at the Geneva School of Art and Design HEAD, Geneva, co-founder (together with Tom Holert and Volker Pantenburg) of the Harun Farocki Institut, Berlin. Her research projects draw on transgenerational and multi-perspective readings to address the metabolism of the archive, politics of representation, the decolonization of Socialism, and the economy and geopolitics of exhibition processes after 1989. Her curatorial projects include «Hamhungs Zwei Waisen (Für Konrad Püschel)» (2018/19) within the context of *bauhaus imaginista* in Moscow, Berlin, Bern und Istanbul; «Navigation Beyond Vision» (2019) together with the Farocki Institut and e-flux journal at HKW, Berlin; «The Undutiful Daughter's Concept of Archival Metabolism» (2018) for e-flux journal; «The Navigation Principle» (2017) at Dutch Art Institute; furthermore publications, e. g. for Sternberg Press and Oxford Handbook for Communist Visual Cultures (2019). Mende initiated the research project «Decolonizing Socialism—Entangled Internationalism», funded by the Swiss National Science Foundation (2019–2023). She is Co-founder of the collaborative European Forum for Advanced Practices (EFAP). Mende holds a PhD from the Goldsmiths College, University of London. She lives in Berlin and works in Geneva.

Luise Metzger studied art history in Gießen, Frankfurt a. M. and Munich and graduated in 1977 with a dissertation on art criticism on the *documenta*, Kassel.

Since 1996, she has been owner of edition metzel [founded as Verlag Silke Schreiber in 1982]. edition metzel publishes books on art history of the 20th and 21st centuries. The program includes monographic titles and artists' writings as well as studies on aesthetics, style, genre, and visual culture from Modernism to Postmodern and Contemporary art as well as discourses on topical issues.

Winfried Nerdinger, President of the Bavarian Academy of Fine Arts, Munich, Professor Emeritus of Excellency for the History of Architecture and Building Construction, Technical University, Munich. He has made seminal contributions to research into the history of art and architecture, as well as raising public awareness of architecture's importance. His research focuses include history and theory of architecture in the 18th to 21st centuries, the city of Munich's architectural and art history, and the history of National Socialism. He attained particular recognition in the Chair of Architectural History at Technical University, Munich. In setting up the Architekturmuseum, he created the largest specialized and research archive for architecture in Germany. In 2012 he was appointed founding director of the NS Documentation Centre in Munich, a project he had initiated; he oversaw its inauguration in a new building in 2015 and directed the centre until April 2018.

He is the author and editor of numerous ground-breaking publications on the Bauhaus. One focus is his engagement with Walter Gropius. 1993 saw the publication of *Bauhaus-Moderne im Nationalsozialismus: zwischen Anbiederung und Verfolgung* (1993), which he developed in conjunction with Bauhaus-Archiv / Museum für Gestaltung, Berlin, based on the 1991 conference; it is the first systematic examination of the role of Bauhaus modernism in National Socialism. His most recent publications are *Das Bauhaus. Werkstatt der Moderne* (2018) and the intellectual biography *Walter Gropius. Architekt der Moderne* (2019) that is balancing the Bauhaus founder's role as the creator of a myth that still holds sway today with his role as the creator of world-class architecture and of an epoch-making school.

Susanne Neubauer, art historian and guest researcher at Universidade de Brasília (together with Co-Author Marcelo Mari, Adjunct Professor, Instituto de Artes Visuais, Universidade de Brasília). She studied art history, economics and film studies at the University of Zurich and completed her doctorate with a thesis on the installation work of the American artist Paul Thek in 2011. She was curator at the Kunstmuseum Luzern (2002–2009) and has since worked as an independent curator and scholar for art academies and museums (Moderna Museet Stockholm, Lehmbrock Museum Duisburg, Vorarlberger Kunstverein). She was lecturer, fellow and visiting professor at Kingston University London (2009–2014), University of the Arts London (2012), HKB Braunschweig (2014) and Universidade de Brasília (2017)

and was research assistant to the director of HGK Basel (2013–2014). In her last position at Freie Universität Berlin, she researched projects of postwar modernity in Brazil and Germany. In 2018, she was a scholarship holder for cultural criticism at the Landis & Gyr Foundation in London.

Co-Author Marcelo Mari, Adjunct professor, Art theory and history, Universidade de Brasília. His current research focuses on the heritage of art and modern architecture and their relationship to Brazilian politics.

Anh-Linh Ngo, Architect, author and co-editor of ARCH+. He is co-founder of the international initiative *projekt bauhaus*, which from 2015–19 critically examined the ideas of the Bauhaus with symposia, workshops, pop-up exhibitions and a performance. He was a member of the Artistic Advisory Board of ifa (Institut für Auslandsbeziehungen) (2010–16), for which he developed the touring exhibition *Post-Oil City* in 2009. 2018 saw the premiere in Berlin of the ifa exhibition *An Atlas of Commoning: Places of Collective Production* that he co-initiated and co-curated, which subsequently went on a ten-year worldwide tour. It was on show in Pittsburgh, USA, in 2019 and at the MUCA, Mexico City, in 2020. Since 2018, he is a member of the Board of Trustees of the IBA 2027 StadtRegion Stuttgart. On the occasion of the 30th anniversary of the Fall of the Berlin Wall, Anh-Linh Ngo was invited by the Neue Berliner Kunstverein to conceive the exhibition *1989–2019: Politik des Raums im Neuen Berlin*—an investigation into the politics of space after the Fall of the Berlin Wall.

Philipp Oswalt, architect, writer, Professor of Architecture Theory and Design at the University of Kassel. He was director of the Bauhaus Dessau Foundation from 2009 to 2014. In 2015 he co-founded the international initiative *projekt bauhaus*. He was the leading curator of the project *Schrumpfende Städte (Shrinking Cities)* for the German Federal Cultural Foundation and co-initiator of the research project *Urban Catalyst* and the project *Volkspalast* in 2004. He is a member of the Advisory Board of ARCH+.

He has written or edited numerous publications on the Bauhaus, including *Bauhaus Streit 1919–2009. Kontroversen und Kontrahenten* (2009/English edition 2010: *Bauhaus Conflict 1919–2009. Controversies and Counterparts*); (with Thomas Flierl) *Hannes Meyer und das Bauhaus. Im Streit der Deutungen* (2018), *Hannes Meyers neue Bauhaulehre: Von Dessau bis Mexiko* (2019). He is project manager and co-curator of the exhibition *bauhaus / documenta. Vision und Marke*, at Neue Galerie, Kassel, and co-editor (with Birgit Jooss and Daniel Tyradellis) of the publication (2019). His book (with Julia Meer) *Marke Bauhaus 1919–2019: Der Sieg der ikonischen Form über den Gebrauch* was published at the beginning of 2020.

Fernando Pérez-Oyarzun (\*1950), intellectual, researcher and academic. He has been Director of the Museo Nacional de Bellas

Artes (MNBA) since 2019. Trained as an architect, he graduated from the Universidad Católica de Chile (PUC) in 1977 and obtained his doctorate in architecture at the Escuela Técnica Superior de Arquitectura de Barcelona, UPC in 1981. From 1990 to 2000 he was Dean of the Faculty of Architecture and Fine Arts at the PUC, where he has worked since 1974. He is currently a lecturer there. From 1987 to 1990 he led the Escuela de Arquitectura at the PUC where he later was Director of the Centro del Patrimonio Cultural. In 1990 he was Visiting Design Critic at Harvard University and Visiting Fellow at the Centre for Latin American Studies, University of Cambridge, in 1996. In 2000 he was appointed Simón Bolívar Professor at the latter university. In 2007 he was a Research Fellow of the Swedish Collegium for Advanced Study.

Olaf Scholz is German Federal Minister of Finance and Vice Chancellor (since March 2018) and SPD candidate for chancellor (2021). After studying law, he began a career as a lawyer in 1985. A member of the German Bundestag since 1998, the politician has held numerous offices at the federal state and national levels, as well as in the SPD: Senator of the Interior of the Free and Hanseatic City of Hamburg (May 2001–October 2001), First Parliamentary Secretary of the SPD parliamentary group (2005–2007), Federal Minister of Labour and Social Affairs (2007–2009), Deputy Chairman of the SPD parliamentary group (2009–2011), Deputy Chairman of the SPD (November 2009–December 2019), First Mayor of the Free and Hanseatic City of Hamburg (2011–2018), Acting Chairman of the SPD (February 2018–April 2018).

Ronny Schüler, Research assistant at the Chair of Theory and History of Modern Architecture, Bauhaus-University Weimar, and PhD Candidate. His dissertation topic is «Der Stildiskurs im Britischen Mandatsgebiet Palästina und die erste hebräische Architekturzeitschrift *Habinjan Bamsirah Hakarov*». In research and teaching he deals with architecture in Israel between tradition and modernity. His numerous presentations and publications on the Bauhaus and modern architecture in Palestine include the recently published article «Forms, Ideals, and Methods. Bauhaus-Transfers to Mandatory Palestine» (2019), *The Transfer of Modernity—Architectural Modernism in Palestine* (1923–1948), Conference Proceedings, ed. with Jörg Stabenow, Berlin 2019; furthermore «The Architectural Revolution and its Framework—The Establishment of a Modern Building and Planning Culture in Eretz Israel» (2018); «The Urban Planning of Tel Aviv 1908–1938—The Transfer of Western Urban Planning Concepts» (2017); «Sharon+Wingler. Zur Etablierung einer deutsch-israelischen Bauhausrezeption» (2016).

Atli Magnus Seelow, architect and architectural historian. He is currently teaching and researching at the Institute for Art History at Friedrich Alexander University Erlangen-Nürnberg; he was previously an

Associate Professor at Chalmers University of Technology, Gothenburg.

After studying architecture at Technical University, Munich (1994–2001), he completed a doctorate there in architectural history (2009). His dissertation was published in 2011 as *Die moderne Architektur in Island in der ersten Hälfte des 20. Jahrhunderts. Transferprozesse zwischen Adaption und Eigenständigkeit* by Verlag für moderne Kunst. He subsequently worked as a lecturer on architectural history at the Institute of Art History, Friedrich Alexander University Erlangen-Nürnberg (2012–2013), as Assistant Professor (2015–2017) and Associate Professor (2017–) for Theory and History of Architecture at Chalmers University of Technology, Gothenburg. One focus of his research is the Bauhaus and Modernism in the Nordic Countries: This includes the exhibition and accompanying publication for *Reconstructing the Stockholm Exhibition 1930. Stockholmsutställningen 1930 rekonstruerad*, Royal Swedish Academy of Fine Arts, Stockholm 2016 as well as the publications *Akzeptiere. Das Buch und seine Geschichte* (2019); *The Construction Kit and the Assembly Line—Walter Gropius' Concepts for Rationalizing Architecture* (2018), and *From the Continent to the North. German Influence on Modern Architecture in Sweden* (2016).

Simon Steinberger, designer. His work concentrates on book design, printed matter, communication, and display systems within the cultural and contemporary art context. His work is based on research, experimentation, and dialogue, leading to a varied visual vocabulary, informed by the content and character of each project.

Martin Wecke is a Berlin-based designer and web developer. His work is focused on creating online and offline publication formats that are informed by both an experimental and user-centered design approach.

Kirsten Zenns studied aesthetic art education at the Berlin University of the Arts and obtained a doctorate on Erwin Blumenfeld and fashion photography: <https://opus4.kobv.de/opus4-udk/solrsearch/index/search/searchtype/authorsearch/author/Kirsten+Zenns/rows/10> (Consulted October 2020). For twenty years she has taught various subjects in all class levels, her main focus being art lessons in SEK II [second-stage secondary education] in Berlin, Wildenbruch, and Qatar. Since 2016 she has been the Bauhaus Agents Program Manager and Coordinator for the Paula Fürst Gemeinschaftsschule, Berlin, where she is also responsible for teaching and an advisor for final-year students specialized in art. Film, photography and fashion are her main areas of interest and the focus of her research.

Zoe Zhang (Chunyan) has been Assistant Director of China Design Museum (CDM) since 2017, and Head of Research Department of the Art Museum Group of the China Academy of Art (CAA) since 2015.

She has been a guest lecturer at the Architecture School of CAA since 2015. She holds a PhD in History and Theory of Design at the CAA.

Her own research interest is the dissemination and translation of modern discourses including «Bauhaus» in China from the beginning of the 20th century. She has been Curator and Research Fellow at the Bauhaus Institute, CAA since 2012. She co-curated the China section of the *bauhaus imaginista* exhibition at China Design Museum, Hangzhou (2018); she was co-director of the theatre project *Xiang Peng—Figural Space Cabinet*. She curated the permanent exhibition *Life World: The Collection of Western Modern Design* at China Design Museum, Hangzhou (2018), the exhibition *Design as Enlightenment* at the National Museum of China, Beijing (2014) etc. She was Junior Chair of Session 4 «Appreciation & Utility» at Comité International d'Histoire de l'Art (CIHA) 2016.

She has published widely, especially on the Bauhaus: *Daiward Iron Works and the Anonymous Bauhaus*; *Bauhaus and the Design of Public Residence and Daily life in China (1950–1980)*; *The paths and periods of Bauhaus spreading in China (1920–1990)*; *Bauhaus: Design as Enlightenment*; *Art Utopia of Situationism International, City Space From Situationism International*; *Between Myths: Bauhaus as Multi-versions*.