**PhD Workshop**

**Media Methodologies in Architectural History and Conservation**

This PhD Workshop seeks to create a forum for exchange on media and methodological perspectives in architectural history and heritage conservation. Architectural research sits at the intersection of technical, social, historical, and artistic inquiry, and we invite participants to reflect on the various relevant methodologies from two key questions:

How can architectural research be communicated through different types of media, like documentary film, analog, and virtual exhibitions?

Which methodologies are relevant for architectural research based on visual media (film, photography, graphic design)?

PhD candidates can contribute with a 10-minute pitch addressing either one or both of these questions, highlighting specific examples from their research.

By offering a space to discuss methodological issues and strategies for communication, the workshop aims to address challenges in architectural research. Through lectures and discussions, participants will gain insights into diverse methodologies and media approaches. External guest speakers will contribute perspectives from research and practice, offering inspiration and feedback for doctoral projects.

The workshop is designed as an open and collaborative event. It invites doctoral students in architectural history, heritage conservation, and related fields to share experiences, reflect on methodological challenges, and develop strategies for presenting their work. By fostering exchange across disciplines, the workshop aims to strengthen methodological awareness and support the professional development of young researchers.

Please register via email: anna.gonchar@tum.de

29 October 2025, Seminar Room 0340B

16.00 Introduction

16.15 *Visualizing Europe: Architecture, Media, and the History of Integration*

Anastasia Remes

 Historical Archives of the European Union, Florence

17.30 *Screening and Discussion of the Film "La vie en kit/Life Assembled"*

Elodie Degavre

 UCLouvain, LOCI-LAB, "Uses&Spaces" research group, Brussels

19.00 *Screening and Discussion of the Project "Ikony"*

Adam Gajdos

 Slovak Technical University, Bratislava

30 October 2025, Conference Room in the Pinakothek der Moderne

9.00 Introduction to Workshop

9.10 *“Just ignore the camera” The challenging yet rich terrain of family*

*and television archives*

Elodie Degavre

 UCLouvain, LOCI-LAB, "Uses&Spaces" research group, Brussels

9.30 Participant Presentations & Discussion

14.00 *City in the cloud - Data on the ground*

Guided tour through the Architekturmuseum Exhibition

Damjan Kokalevski

Technical University Munich

15.45               Conclusion

**Visualizing Europe: Architecture, Media, and the History of Integration**

This presentation explores the role of visual media as both sources and outputs of historical research. In the first part, I examine how visual and architectural projects can be interpreted as tools of historical representation. Specifically, I will focus on three ephemeral pavilions created by the European Community for the Universal Expositions in Brussels (1958), Montreal (1967), and Seville (1992). These projects were not mere showcases of design, but acts of self-presentation, crafted to communicate the Community’s history, its legitimacy, and its vision of Europe’s future. By moving beyond speeches, press releases, and debates, and instead including visual communication in our analysis, we gain new insights into the history of European integration and the ways it has been visually legitimized.

The second part of the presentation addresses how research itself can be communicated through different media. Drawing on my collaborations with the Historical Archives of the European Union, I will present a series of outreach projects: a catalogue celebrating the Archives’ 40th anniversary, highlighting representative sources that open forty windows into integration history; a digital exhibition marking International Women’s Day 2025, dedicated to pioneering women in European institutions; and an immersive virtual reality reconstruction of the European Coal and Steel Community pavilion. Together, these projects demonstrate how research can be translated into compelling media formats that engage diverse audiences and bring the history of Europe to life.

**FILM "La vie en kit/Life Assembled"**

A steel city that makes the neighbours gossip. Lightweight Japanese-style houses, designed by their future buyers. A construction kit entrusted to students. In Brussels, Liège and Charleroi, three architects and a handful of adventurous inhabitants are willing to make their utopia a reality : housing in kit form, affordable to all! Fifty years after the realisation of their prototypes, the three now elderly architects take the director on a journey of discovery through these extraordinary homes. In the course of this joyful travel through time, a crucial question emerges : what about us, how will we live tomorrow?

*La Vie en kit* sheds light on a pioneering yet little-known architectural movement in Belgium, centered on rethinking the role of the architect within the processes of design and construction. This process-based architecture not only challenges the notion of the architect as sole author by introducing the figure of the architect-mediator, but also calls into question the ways we narrate such histories. How can we listen to and convey these polyphonic architectures? How can we remain faithful to stories that also carry elements of failure? And what questions, challenges, and opportunities arise when cinema becomes the medium through which to pursue this task?

**FILM “IKONY”**

Post-war architecture still doesn’t have a good reputation in Slovakia. This is perhaps due to the mundaneness: endless crowds of prefabricated apartment buildings, standardized schools and department stores, which create the gray backdrop of our cities. Although no longer literally gray, as they are meaninglessly covered in colours or advertising. Despite this glaring mimicry, they remain marked by the colour of the regime during which they were born.

The Ikony project maps a generation of architects who, after the Second World War, shaped not only the architectural face of the landscape, but also the image of the architect itself as an uncompromising original individuality. The aim of this project is not to fetishize selected personalities of architecture, but to show their work in the light of contexts of the era and contemporary paradoxes. In the mirror of the oscillation between their worship and cursing, between the protection and demolition of their works, portraits of personalities – icons of post-war modernity – are formed.

**“Just ignore the camera”**

**The challenging yet rich terrain of family and television archives**

Between 1968 and the late 1970s, three little-known Belgian architects created modular housing, conceived as open systems where inhabitants themselves became designers and builders. These process-based architectures—rarely documented through plans or models—are best traced through alternative archives such as films, television, and family photos or videos, which capture the human and collective dimension of the projects. Combined with oral history, these sources provide a polyphonic narrative that brings forward the voices of inhabitants and other often-overlooked contributors. I will present several key archives and demonstrate how they collectively form a complex and compelling narrative, remaining faithful to the multi-voiced nature of these projects and show how they highlight a more sensitive, imperfect, and situated history of architecture, aligned with contemporary debates on broadening the notion of authorship and acknowledging the plurality of actors involved.

BIO

**Elodie Degavre** is an architect, educator, researcher and filmmaker based in Brussels. She graduated from the Institut Supérieur d’Architecture de la Cambre. She has worked as a project manager in several architecture firms (V+, A Practice) and collaborates with the architectural magazine *A+ Architecture in Belgium*, where she joined the editorial board in 2022. Elodie is also a member of the editorial board of *Architecture in Practice* and has been taking part for several years in international professional and academic juries. She teaches in the master’s thesis studios at the Faculty of Architecture of UCLouvain and at the Academie van Bouwkunst Maastricht. She is also pursuing a doctoral thesis, in which she explores film as a method for sensitive research - a method she put into practice with her documentary *La vie en kit*. The film won an Architectural Heritage Intervention award in Barcelona and the Audience Award at the Brussels Art Film Festival. It won the 2023 National Scientific Research Fund (FNRS) Dissemination Award, highlighting the potential of *research by filming*.

**Anastasia Remes** is a cultural historian and curator based in Berlin, Germany. She holds a Master’s degree in History from the University of Ghent, Belgium, and a Master’s in Curatorial Studies from Frankfurt am Main, Germany. In 2022, she completed her Ph.D. in History at the European University Institute in Florence, Italy.

Her research interests include the history of European integration, visual and material history, as well as the history of museums and exhibitions. Alongside her academic work, she is engaged in the research and production of exhibitions. Most recently, she contributed to the exhibition *“Wälder – Von der Romantik in die Zukunft”*, shown across three institutions: the Deutsches Romantik-Museum, the Senckenberg Naturmuseum Frankfurt, and the Museum Sinclair-Haus.

In 2023, she was awarded the Henri Rieben Fellowship at the Fondation Jean Monnet pour l’Europe in Lausanne. She also held a Simone Veil Fellowship at the Project House Europe, Ludwig Maximilian University of Munich. From September 2024 to August 2025, she worked for the Historical Archives of the European Union.