ANA TOSTÕES, PhD, architect, architecture critic and historian, chair of Documenta of Lisbon and editor of the Documenta Journal. Full Professor at Técnico, University of Lisbon, where she is in charge of the Architectural PhD programme. Invited professor at universities in Europe and Brazil.
She has a degree in Architecture, a Master's degree in History of Art with a thesis entitled *Da Vanguarda à Modernidade – Arquitectura Moderna em Portugal 1925 1947* (1997), holds a PhD on culture and technology in Modern Architecture (*Lisboa Maior*, FAUP, 2015), published in Portuguese and in English (2017).
Her research field is the critical history and theory of contemporary architecture, focusing on the relationship between Europe, Asia, Africa and Latin America since 1970. On this topic, she has published books and essays, curated exhibitions, organised scientific events, conceptualised research projects, supervised theses, chaired juries and committees, and given lectures worldwide.
She coordinated research projects and research grants and others published and awarded the Gulbenkian Prize 2014, and currently coordinates the research project *Cone and Cone*, the rehabilitation.

ARCHITECTURE AS A LANGUAGE WITH EMOTIONAL IMPACT

Vitruvius defined architecture as firmness (stability), utility (usefulness) and thoughtfulness, this lecture aims to look at an unconventional critical attitude against the common fundamentals of modernism. Alvar Aalto, Hans Scharoun and Jørn Utzon created a humane architecture. With parallel paths, sometimes crossed, they were both part of Team 10 and they both defined organic architecture. They rejected the dogmatic and functionalist languages and responsibilities: "I claim for architects the rights and liberties that painters and sculptors have had for centuries." Scharoun's Berlin Philharmonic (1963) and Utzon's the sub-Bahrain Oxygen region to the PREM proposals in Peru, and Pancha Guedes, been the survey of this photographic work. Photographic work of contemporary Brazil, examples of the metamorphosis process, on how the modern project got elasticity, contradiction, complexity and richness. Use a handset of the work of the Journal of Architecture (Routy Society of Scotland (1995-2008). Among others he designed the Dutch Embassy in Brasília, an oeuvre more such as "the Fundação in Zaccho, he has written the book "*Roar Never on Dull Raker*" (2013) and edited with Hilde Heynen "Back from Utopia" (2002).

FIFTY-IN-ARTISTIC REALM:

Some memories of Aldo van Eyck and other Team 10 members in the 60's.
Team 10, a loose band of likeminded architects, from the 1950s till the early 80's, formed a reaction against the rationalist approach of CIAM. One of the protagonist Aldo van Eyck promoted the introduction of imagination, reciprocity and relativity in architecture and developed ideas about twin phenomena, the in-between realm, user participation and configurative design. He used his poetic gift to weave thoughts, words and poetic experience into magical inspiration. In this paper I will tell about my memories, as a student at the Architectural Institute of the Delft University of Technology, about Aldo van Eyck and his colleagues Jacob Bakema, Van Eesteren (CIAM), Giancarlo de Carlo and in the early 70's of Bernard Rudofsky in Italy.

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HUBERT-JAN HENKET (1945), emeritus professor of the Delft and Eindhoven Universities of Technology in the Netherlands, is the founder (1980) and honorary president of DOCOMOMO International. In 1969 he graduated cum laude with Aldo van Eyck as his teacher and started in Helsinki as a research assistant from 1970 till 1976. In that year he started his own practice, since 2010 known as Bermanstreek architects that specializes in the restoration of modernist architecture (with Wessel de Jonge), the Gerrit Rietveld Art Academy in Arnhem and the supervision of the Berlage Building in Amsterdam, the Dutch Institute Southeast Asia in Paris and Amsterdam Airport Schiphol (1995-2008). Among others he designed the Dutch Embassy in Ankara, the Dutch Embassy in Rome and the Dutch Embassy in Tokyo, he has written the book "*Roar Never on Dull Raker*" (2013) and edited with Hilde Heynen "Back from Utopia" (2002).

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LIANE LEFAIVRE, a Canadian and an Austrian, is a Professor (Professor Ordinarius) Architectural History and Theory at the Academy of Applied Arts in Vienna. Her work has retired. She completed her undergraduate degree at McGill University and her doctorate at the University of Vienna, where she was a research assistant in early modern periods: first, from the Renaissance to the end of the Enlightenment, and second from the 19th century to the present. She is co-editor of the journals Nexus Tonic, her partner in work and in life since 1972, the concept of Critical Regionalism, inspired by the wide-ranging aesthetic, historical, political and environmental readings of Lewis Mumford. Her publications include the first edition of the book of critical regionalism as a global phenomena, in English, Spanish, Portuguese, French, Greek, Hebrew, Chinese, Korean, Serbian. She is a member of the board of the Journal of Architecture (Routy Society of Scotland, London), and she has been on the boards of Design Book Review (London) and Architecture (Zurich) and Bauwelt (New York), Architect's Newspaper (New York) Cahiers de la Recherche (French Ministry of Culture, Paris), Nexus Network Journal (Kassel), publishes in 3 Bible Research.

ALDO VAN EYCK AND THE POSTWAR AMSTERDAM PLAYGROUNDS.
An Urban Metamorphosis
In the aftermath of the Rotterdam World War II, Amsterdam became the site of a remarkable phenomenon. Almost one thousand playgrounds built over the next two decades and one hundred and fifty of these were designed by Aldo van Eyck (more detail by Aldo van Eyck). The play furniture was of elementary concrete or metal tubing and combined and recombined in situ, in relation to the configuration of each site. The playgrounds were built in the poorer parts of the capital and the playgrounds were the photo of bed with gaping in the wake of the Nazi occupation of The Netherlands, especially in the 17th century canal district. Bombed out buildings and rubble was not bombed during the war, the houses that had been left vacant by their occupants had been turned into "squatters" and were condemned by the municipal authorities officially for Firewood. Soon the playgrounds spread all over the city, into the 19th century Amsterdam urban extensions and became a feature of the urban fabric of the city. This intense involvement with an invisible mark on the young architect, fresh out of architecture school in Delft, Van Eyck, who worked with the highly modernist architectural language that went on to shape his entire oeuvre. These playgrounds left an mark on a young architect and shaped his entire oeuvre. Playgrounds referred to as the "Aldo van Eyck playgrounds," they shaped the city's collective memory and obstacle. Perhaps not so little were individually, but collectively, they were a mark on a large urban tissue as a whole, as an example of urban planning. As such it represented an unprecedented kind of public space: not a square, not a boulevard, not a park but, rather, a network of little spaces. Bottomless pit for children, rooted in the small interstices of the city as well as the city itself. How people, ideas and politics came together to produce a new kind of public space - polycentric, interstitial, participatory - is the subject of this talk.

DARJAN PRELOVŠEK, born on 18 February 1945 in Ljubljana, where he finished grammar school in 1965. He studied history and history of art at the University of Ljubljana. After two years in the army, he spent one year in Paris and visited all the Herder post-graduate scholarship. He took his doctor's degree in 1972. Since 1971 he has been employed at the Institute for History of Science and Arts at the Slovene State Institute of Art History. He has often made study trips to Italy, Austria and Germany. In 1981 and 1982 he lectured on history of art and theory of the University of Salzburg and in 1992 at the Middle European University in Prague. Since 1992 he has been a regular member of the Slovene Academy of Sciences and Arts and lectured in Austria. From 1998 to 2002 he was posted as Ambassador of the Republic of Slovenia in the Vatican. From 2002 to 2006 he was appointed Director of the Slovene Shool of Aylred Art in Prague. His main field of research is the history of architecture from the beginning of the 19 th century to the modern, times especially the work and life of the Slovenian architect Jože Plečnik who spent his acquired some books in Slovenia and abroad.

JOŽE PLEČNIK – Architecture Personifa
Plečnik's life story is extraordinary: from being a carpentmaker apprentice with a less than average school education he became a student and a master of architecture with an extraordinary sense for material and form. He came to Vienna as a factory worker in the furniture industry and graduated from the Vienna School of Arts and Crafts where he was 5 years Otto Wagner's student, joined him in the capital of the Hapsburg Monarchy. Plečnik's work in Vienna was so outstanding, he was invited to work for Wagner and was rejected by the School of Arts and Crafts of the Austrian Museum of Art and Industry, he was accepted by Wagner at the Academy for Fine Arts, where he graduated in him a talented draughtsman with a vast creative imagination. The time of celebrity, architects and his entourage: "Let your Ego" is starting to come to an end, he contributes to increasing the significance of Plečnik's art, which drew from the healthy foundations of the European classic tradition and prepared the human element even in the most monumental tasks. Throughout his life, Plečnik dealt with fundamental architectural topics, to which he brought novel and unique solutions, which attracted great contemporary attention. He was a true and supporter of the beauty of the human humanism. His architecture is full of unusual ideas, turns and proportions; it is never dull and is always full of life.

VLADIMIR BLAŽETA was born in Ostrnua (*Moravia*), graduated in architecture at Czech Technical University in Prague. After short military service in Bratislava and in Odessa, he served as a Head of Architectural Office, of the National Museum of Technology in Prague (1973-1982). In 1982 he left Czechoslovakia and emigrated to the USA where he was 5 years Dean of Architecture, later also at the University of Technology, Czech Republic. In 1990 he founded the Office of Architecture and Design in Prague and Czech and Central European Academy / Czech Functionalism – AA London 1987. He was co-curator of the Prague Biennale for Architecture and Design (1992-1994) and Estate Baba 1932, Adolf Loos and Czech Architecture, Neues Bauen in Breslau, Czech and Slovak Architecture, Adolf Loos, Architect and ,I'm a Functionalist" in Japan and Australia. In Berlin and published in Europe, North and Latin America, Japan and Australia.

PLEČNIK AND PRAGUE
Jože Plečnik studied regularly in Prague as a professor from 1911 to 1921, later on distance from Ljubljana (and during summer on holiday rides) till 1933, when he was engaged in the reconstruction of Prague Castle for residence and office of President T.G. Masaryk. His works appeared in Berlinie, thanks to his friend Jan Kotěra (1871-1923), who was his partner and teacher in Vienna. Plečnik was a man, who was by no means a man who cared for official success, however his activities in Prague cannot be regarded only as an episode. Although Czech architecture between two world wars drunk with phenomena of the international Avant-guard, went in different directions, and one a few Plečnik's students followed in their master's footsteps, he represented for all his students the highest moral and artistic authority, his architecture remained "Ideal" for generations, even after 90 years to its contemporary history. His strong individual architectural language still has much to say to present and future generations.

CLAES CALDENBY is an architect and architectural historian. He is professor emeritus, history and theory of architecture at Chalmers university of technology in Gothenburg. He has also been one of the editors of Arkitektur, the Swedish review of architecture, since 1977. As an architectural historian he has specialized on Swedish post war architecture. He has published books on Sigurd Lewerentz, Ralph Erskine, Lars Sigfrid Levenentz: *Two churches* (1997), *20th century architecture: Sweden* (1998) and several other books in English. Together he has written some 80 books and 800 articles.

ARCHITECTURE AND SOCIETY, THE CASE OF WHITE ARCHITECTS.
The office of White architects was founded in 1951 with the outspoken ambition to work for the socially expressive public sector in post-war Sweden, designing housing, schools and hospitals. From the beginning it was based on team work and quite early on it was owned by the employees. Following an economic crisis in the early 1970s the profile of the office was widened to clients from the growing private sector. Today the office has over 300 employees and is in Office in Sweden and abroad, specialized in the social and ecological sustainability now in demand. White architects claim to produce "a desirable, democratic architecture that empowers people".

ALEXANDER TOSIENS is an architect, educator, researcher, designer, and author. He has made contributions to the historical theory, history, and design practice of modernism and twentieth century humanistic approaches in a rare synthesis. Since 1975 he has been collaborating on over 40 projects with Leon Krier in Luxembourg, Spain and Italy on creative design by analogy, the classical canon, history of the emergence of modern architecture, and introducing and elaborating the idea of Critical Regionalism. In 1981 he was appointed Chair in Theory of Design Methodology at Delft University of Technology, Netherlands where he founded in 1983 "Design Knowledge Systems", a multi-disciplinary research institute. Its publications include: *Design Methods and Prototypes* at Technion, Israel, (1985), MIT, (1986), National University of Singapore, (1992), Delft University Press, (1993), Taipei, (1995). In 2009, he was appointed Professor of Architectural Theory at Tongnuo University, Anyang his books, *The Shape of Community*, *Architecture and Dialogue*, *Dialogue with Leon Krier*, (1992) *Toward Ecological Environment*, (Shenzi, 1872), *Hermes and the Golden Thinking Machine*, a murder mystery, (MIT, 2000) and *Dialogue with Leon Krier*, (Rizzoli, 2009) he has collaborated with L.Lefaivre, *Classical Architecture* (MIT, 1986, translated in seven languages), 8th ed. Epub, Rosenthal and Oppel, (2014) and *Critical Regionalism Modern Architecture*, (Routledge 2004.) Their latest book on "critical regionalism" *Architecture of Regionalism in the Age of Globalization*, (Routledge, 2011. Tosiens was General Editor of the multi-volume *Garden Cities and Suburbs at Jubilee*, and of the largest architectural publishing projects in history Among the several major international symposia that Tosiens conceived and chaired: The German Werkbund, (1986), Harvard University's *Automation Based Creative Design*, (1992), TU,Delft, Lusitania, The Mediterranean Harbour, Italy, (1994) and the Japanese Ministry of Construction's *Symposium Valid Learning in a Changing World*, 1993, and The Spiritual in Architecture, 2000, both held in Kyoto. He has been on the boards of the Royal Palace, Stockholm, the latest book by Tosiens with Lefaivre is *Times of Creative Destruction*, Routledge, 2017.

IN TIMES OF CREATIVE DESTRUCTION,
THE STRUGGLE TOWARDS A NON-OPPRESSIVE ENVIRONMENT
Looks like this place could use
a bit of creative destruction.
We take what we want ,
We get all the ways to be
No many ways to be wounded
(Dove Cameron, Sofia Carson, Bodoso Stewart and Cameron Boyce, 2017)
In Richard Creatchman's film *Dangerous Minds* (1995) the protagonist, a retired Marine, a concise reflective view over the years that followed the end of World War II till today, one of the most dynamic and transformative periods in Slovenian architecture in architectural and environmental history. Of all human products, traditionally architecture has been the most durable, long-lasting, resilient and stable. Attached to this time honored belief, in our epoch, architecture appears as driven by an unprecedented creative metamorphosis and transformation. It is a time of contradictory inseparable the natural and the artificial, bringing about the possibility of a "third ecology". Thus, the time has arrived, perhaps, never had architects at their disposal such profusion of means to create, financial, technological, and legal. Never, the desire of clients to create an image and a name, never such a desire for darting that time "star compositions" (prize winning master-pieces,), a cornucopia of latter "buildings by "star" architects attained by "star" developers. Yet, at the same moment, we if we lived in two separate universes, equally creative never media announced that for all this creativity, this architectural affluence led to environmental poverty, to unanticipated, intractable, and very often irreversible destruction not only of aging buildings but also of community and diversity of culture, social and ecological. Why this inequality? How did it happen, and is such a "a brief time" it all started when ...

ŠPELA VIDMAR and **ROK OMAN**, both graduates from the Ljubljana School of Architecture and Ljubljana University Postgraduate Studies, established their practice in 1996. Its international team is based in Ljubljana and Paris. Since its creation, the office has been working on projects in different scales and in different contexts. Their built work is represented by various programs from public, sport, cultural and religious buildings to single and multi-family housing units, to urban and large-scale planning compositions, including their internationally competed construction of a student residence in Bordeaux and the Ministry of Defence in Ljubljana and Dublin. Recent projects. Their academic research combines different interests and curiosities. They investigate European and non-European cultural and vernacular architectural heritage, which includes traditional knowledge of vernacular buildings into revitalisations, conversions and new built in Alpine Area. They teach, run studios and workshops in various Schools of Architecture in Central and Eastern Europe. Recently, ETH Paris Val de Seine and Faculty for Architecture in Ljubljana.

IDENTITY THROUGH CHANGE
The relation to Modernism and Modernism in Slovenia should be understood in the context of generic attitude to our half past history. In the rapid transition from our socialistic system towards capitalism, before the public denied the values connected with the regime, culture and ideology between the Second World War and our independence. Therefore evaluation of our modernism was a problematic, mostly due to the fact, that private and public sector has no awareness of its quality. Bringing the discourse of modernism and postwar heritage into general public and professional very important in the next few years, when architecture from that period reached the age and point that renovation or replacement is needed.
Throughout practice OPS extracted several extensions, renovations, refurbishments and conservation connected with modernist architecture. With both clients from private and public sector. In the case of the Slovenian Pavilion in Venice we tried to create contemporary architecture in a dialogue with the existing. We could mention several interventions, from the Slovenian Pavilion in Venice to the Central Football Stadium, and refurbishment of the primary school ground-floor that was built by the Slovenian Fascists for a small Italian minority population. Our goal was to expand on the eyes also to general public and users and prove that existing modernist qualities can be appreciated and lead together with creating spaces of tomorrow.