UNIVERSITY OF AMSTERDAM

UvA-DARE (Digital Academic Repository)

Brick is warmer than concrete

Aesthetic anxiety and the making of architecture in Eastern European cities

Halauniova, A.

Publication date
2022

Link to publication

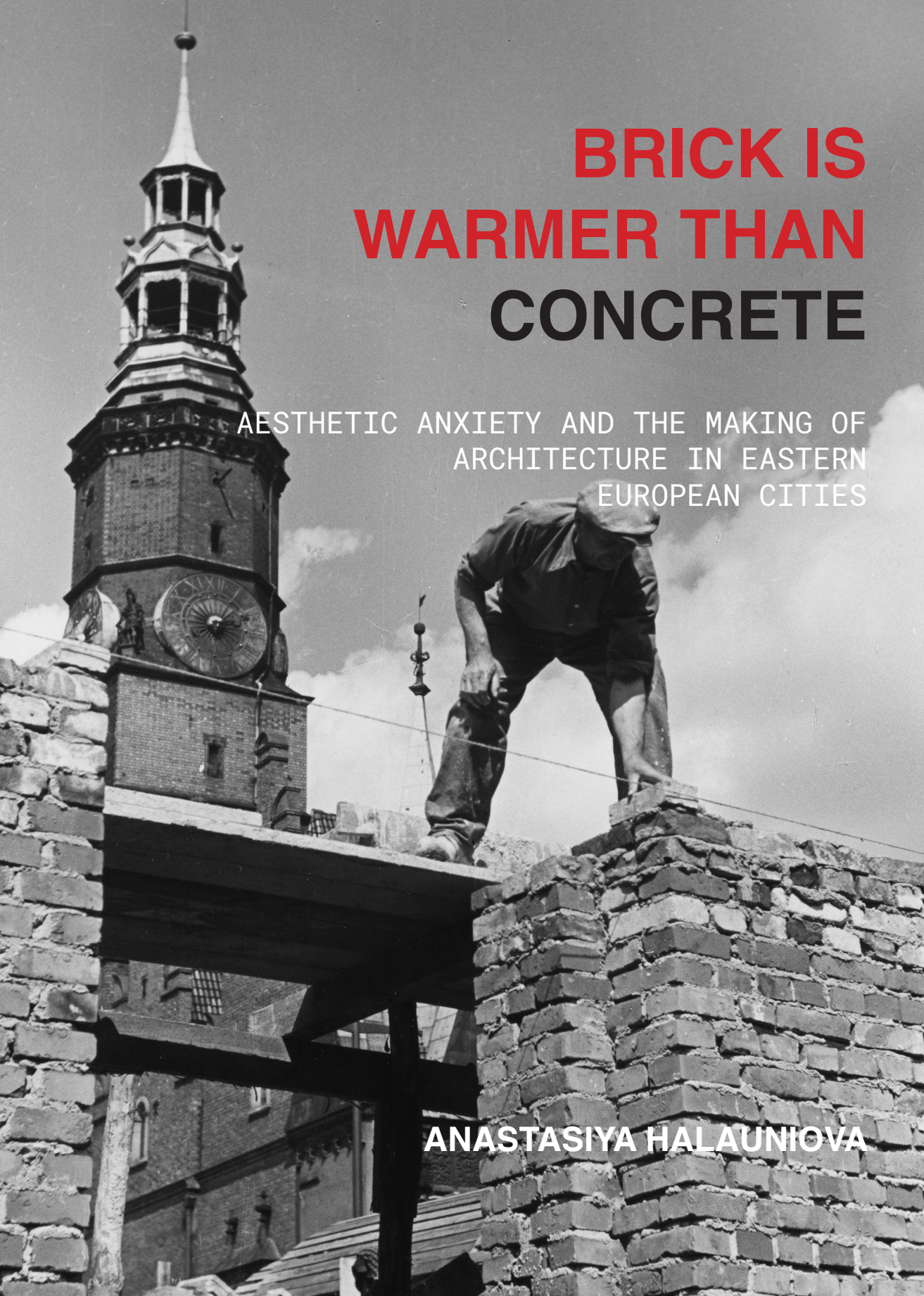
Citation for published version (APA):
Halauniova, A. (2022). *Brick is warmer than concrete: Aesthetic anxiety and the making of architecture in Eastern European cities*. [Thesis, fully internal, Universiteit van Amsterdam].

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, P.O. Box 19185, 1000 GD Amsterdam, The Netherlands. You will be contacted as soon as possible.

UvA-DARE is a service provided by the library of the University of Amsterdam (https://dare.uva.nl)

Download date:18 Nov 2026



BRICK IS WARMER THAN CONCRETE

AESTHETIC ANXIETY AND THE MAKING OF ARCHITECTURE IN EASTERN EUROPEAN CITIES

ANASTASIYA HALAUNIOVA

Brick is Warmer than Concrete

Aesthetic Anxiety and the Making of Architecture in Eastern European Cities

ACADEMISCH PROEFSCHRIFT

ter verkrijging van de graad van doctor
aan de Universiteit van Amsterdam
op gezag van de Rector Magnificus

prof. dr. G.T.M. ten Dam

ten overstaan van een door het College voor Promoties ingestelde commissie,

in het openbaar te verdedigen in de Agnietenkapel
op donderdag 8 september 2022, te 10.00 uur

door Anastasiya Halauniova
geboren te Grodno

© A. Halauniova, 2022

Cover photograph: Wrocław Rynek (1961) by Stefan Arczynski. Courtesy of Herder Institute, Marburg.
Design: Pinar Sefkatli
Print: Proefschrift All In One (AIO)
Funded: Amsterdam Institute for Social Science Research

AMSTERDAM INSTITUTE FOR SOCIAL SCIENCE RESEARCH

Promotiecommissie:

Promotor:	prof. dr. G.M.M. Kuipers	Universiteit van Amsterdam
Copromotor:	dr. O. Sezneva	Universiteit van Amsterdam
Overige leden:	prof. dr. V.E. Molnár	Universiteit van Amsterdam
	prof. dr. A. Mol	Universiteit van Amsterdam
	prof. dr. R.K. Jaffe	Universiteit van Amsterdam
	prof. dr. G. Zubrzycki	University of Michigan
	dr. R. Dimova	University of Sts. Cyril and Methodius in Skopje, North Macedonia

Faculteit der Maatschappij- en Gedragswetenschappen

The research was funded by the Amsterdam Institute for Social Science Research, the Center for German and European Studies (St. Petersburg State University – University of Bielefeld), and a Council for European Studies Herder Fellowship. It also benefited from the support by the Center for Urban History (Lviv, Ukraine) and the International Journal for Urban and Regional Studies Foundation.

Table of Contents

List of Tables ____ 10

List of Figures ____ 11

Introduction. Aesthetically Anxious Citizens ____ 15

Part 1. Different Beautiful(s) and Ugly(s) ____ 47

Chapter 1. Simply Beautiful! Valuing Historical Architecture in Wrocław ____ 48

Chapter 2. It Doesn't Need to Be Too Beautiful! Valuing Modern Architecture in Wrocław ____ 71

Chapter 3. Very Beautifully Done! Valuing European Architecture in Klaipėda ____ 94

Chapter 4. It Reminds Us of That Beautiful Klaipėda! Valuing Authentic Architecture in Klaipėda ____ 111

Part 2. Caring for the Beautiful and the Ugly ____ 135

Chapter 5. Getting the Right Shade of Ochre: How to Make a Building Historical? ____ 136

Chapter 6. Good and Bad Concrete: How to Make a Building Modern? ____ 154

Chapter 7. City Incomplete: How to Make a Building European? ____ 177

Chapter 8. That which is (not) a Red Brick: How to Make a Building Authentic? ____ 201

To Conclude. Doing Sociology of Aesthetic Anxiety ____ 222

Postscript. The Germans Did Not Come—Russians Did ____ 253

Acknowledgements ____ 256

Appendix A. Photographs for the Q-Sort Analysis and Q-sort Interviews ____ 261

Appendix B. Research Participants ____ 266

Appendix C. Q-sort Factor Analysis and Styles of Valuation ____ 272

Appendix D. Go-alongs ____ 277

Appendix E. Archival Materials Consulted _____278
Bibliography _____279
Summary _____303
Nederlandse Samenvatting _____310

This dissertation is based on the following articles:

Chapter 5: Halauniova, A. (2021). Getting the Right Shade of Ochre: Valuation of a Building's Historicity. *Space and Culture*, 24(3), 421-436.

Chapter 6: Halauniova, A. (2022). Good and bad concrete: Fugitive modern and the aesthetics of renovation in Poland. *City*, 26 (1), 28-50.

List of Tables

Table 1. Main characteristics of four styles of valuation identified in Wrocław and Klaipėda based on Q-sort analyses.

Table 2. Three red bricks compared.

Table 3. Main characteristics of factors identified through PCA.

Table 4. Significant Q-sort loadings per factor (Wrocław).

Table 5. Defining Q-sort loadings per factor (Klaipėda).

List of Figures

Figure 1.1. Solpol Building, 2017. Photograph by Maria Węgrzynowska.

Figure 1.2. Klaipéda's Music Theatre, Q-sort image, 2018. Photograph by Vilma Paulikaitė.

Figure 1.3. Q-sort bell-shaped grid. Courtesy of the author.

Figure 2.1. Wrocław's City Hall. Q-sort photograph by Maria Węgrzynowska.

Figure 2.2. Beautiful Building1—the Historical Building. Q-sort photographs by Maria Węgrzynowska.

Figure 2.3. Rynek. Q-sort photograph by Maria Węgrzynowska.

Figure 2.4. German-Period Department Store, Renoma. Q-sort photograph by Maria Węgrzynowska.

Figure 2.5. The Ugly Building1—The Deficient Building. Q-sort photographs by Maria Węgrzynowska.

Figure 2.6. ZETO building. Q-sort photograph by Maria Węgrzynowska.

Figure 2. 7. Archdiocesan Library. Q-sort photograph by Maria Węgrzynowska.

Figure 3.1. Beautiful Building2—the Exemplary Modern Building.

Figure 3.2. Beautiful Building3—the Ordinary Modern Building.

Figure 3.3. Popowice. Q-sort Photograph by Maria Węgrzynowska.

Figure 3.4. Ugly Building2—The Egocentric Building. Q-sort photographs by Maria Węgrzynowska.

Figure 4.1. Design Project for Klaipėda Castle. Q-sort Photograph. Courtesy of "Klaipėdos šventės."

Figure 4.2. Beautiful Building4—the European Building.

Figure 4.3. Court and Prison Building. Q-sort photograph.

Figure 4.4. Ugly Building3—the Deficient Building.

Figure 4.5. K and D Towers. Q-sort Photograph.

Figure 5.1. Music Theater Building. Q-sort Photograph.

Figure 5.2. Old Mill Hotel built in timber-frame style. Q-sort Photograph.

Figure 5.3. Beautiful Building5—the Credible Authentic Building.

Figure 5.4. Summer Estrade. Q-sort Photograph.

Figure 5.5. Ugly Building4—the Fake Building.

Figure 5.6. Beautiful Building6—the Vernacular Authentic Building.

Figure 5.7. Ugly Building5—the Serial Building.

Figure 6.1. Wrocław Główny after the reconstruction, 2016, Wrocław.

Figure 6.2. Wrocław Główny, 1970s. Courtesy of Herder Institute, Marburg.

Figure 6.3. Wrocław Główny's Neon Signs, 1970s. Courtesy of Herder Institute, Marburg.

Figure 6.4. Grupa 5's Design for Wrocław Główny, 2011. Courtesy of David.

Figure 7.1. View of Wrocław Manhattan, right; in the foreground the Grunwaldzki Bridge crosses the Oder (1988). Photo by Stefan Arczynski. Courtesy of Herder Institute, Marburg.

Figure 7.2. Manhattan's H-blocks were often cited as giving the estate a 'sculpturous' character (1973). Photo by Stefan Arczynski. Courtesy of Herder Institute, Marburg.

Figure 7.3. Manhattan's Façades Before Renovation. (1987). Photo by Stefan Arczynski. Courtesy of Herder Institute, Marburg.

Figure 7.4. Concrete degradation? A construction worker took this photo of the estate' cracked façade during an inspection of the concrete. Courtesy of Mandek.

Figure 7.5. Visualization of Energy Loss from Manhattan Housing Complex. Courtesy of Mandek.

Figure 7.6. Agata's Apartment, showing renovated concrete walls Agata plastered. Courtesy of the author.

Figure 7.7. Wrocław Manhattan's façades after the renovation, 2017. Courtesy of the author.

Figure 8.1. Adolfas Tautavičius photographs the remains of the wooden buildings of Vilnius Lower Castle. 1960. Photographer unknown. Courtesy of Palace of the Grand Dukes of Lithuania.

Figure 8.2. Excavated and documented bricks-as-artefacts, 2017. Courtesy of Lina.

Figure 8.3. Cleaned, ordered and listed archaeological findings often referred to as 'sufficient' evidence, 2017. Courtesy of Lina.

Figure 8.4. Missing verticality of the Great Tower. Visualization by UAB Uostamiesčio Projektas.

Figure 9.1. The Court and Prison Building, Q-sort photograph. Courtesy of the author.

Figure 9.2. Ramūnas' studio. Photo by the author.

Figure 9.3. An engraved 'German' brick from the secret collection. Photo by the author.

Figure 10.1. Screenshot from @Solpolposting Instagram account created as a response to the planned demolition of Solpol.

Figure 10.2. Figure 10.2. 'Memelio Optika' sign in Klaipėda, 2017.

Figure. 11.1. Alicja's (to the left) and Kacper's (to the right) Q-sorts for Factor 1.

Figure 11.2 Martyna's (to the left) and Oskar's (to the right) Q-sorts for Factor 2.

Figure 11.3. Norbert's (to the left) and Gustaw's (to the right) Q-sorts for Factor 3.

Figure 11.4. Janina's (to the left) and Matis's (to the right) Q-sorts for Factor 4.

Figure 11.5. Rytask's (to the left) and Danute's (to the right) Q-sorts for Factor 5.

Figure 11.6. Ona's (to the left) and Rose's (to the right) Q-sorts for Factor 6.