

## **SUMMER SCHOOL**

**Jewish History, Common Past and Heritage: Culture, Cities, Milieus**

**July, 11 – August, 5, 2016**

**Center for Urban History, Lviv (Ukraine)**

## **WORKSHOP**

**Lemberg / Lwów / לעמבערג / Львів: Literary and Artistic Paths of a Multicultural City**

The workshop ‘**Lemberg / Lwów / לעמבערג / Львів: Literary and Artistic Paths of a Multicultural City**’ is part of the summer school program, Jewish History, Common Past and Heritage: Culture, Cities, Milieus’, taking place from July 11 through August 5, 2016.

The workshop was introduced into the curriculum of the Jewish History and Heritage of East and Central Europe summer school in in 2015. The workshop adds a practical dimension to the knowledge and skills the students gain from the lectures and seminars. Additionally, it offers an opportunity to present Jewish themes beyond the academia, and practice history by working with different formats in the public spaces of the city, . Thus, the curriculum of the 2015-2017 summer schools in Jewish history includes three subject-based workshops on selected public history formats with which to work with Jewish heritage and the multinational past of cities in East and Central Europe, such as memorial sites, city walks, and museums.

## **TOPIC AND FORMAT DESCRIPTION**

### **Literary and Artistic Lwów / לעמבערג / Lviv between the Two World Wars**

This year, the school workshop offers the topic of multicultural literary and artistic Lwów / לעמבערג / Lviv in the interwar period, with a focus on Jewish creative milieus and themes.

Lemberg / Lwów / לעמבערג / Львов / Львів – those are the names of the city that historically found itself at the crossroads of cultures, languages and religions. Over the centuries, Ukrainians, Poles, Jews, Armenians, Germans and other communities developed their own ways to co-existence, while shaping peculiar cultural, social, and material relations that determined the life of the city. The diversity can be most vividly seen within the urban space of Lviv. It is here that you can see and feel the contribution of different communities in shaping and developing the city.

Lwów / לעמבערג / Lviv in the first half of the 20th century was one of the most important centers of Polish culture and academia. At the same time, it was one of the most significant places of Ukrainian literature, the national idea, and the heart of the life and modern culture of Jews. It is the place of conflict and cooperation, hostility, indifference and friendly relations among Ukrainian, Polish and Jewish communities. It is interesting to note that the literary texts of the times contain very distinct *locis communis* (common places) and locations common to two or three communities, all of which catch the attention and are easy to localize within the architectonics of the city, even though they might be interpreted differently. Artistic communities of Lwów / לעמבערג / Lviv often acted on the same grounds and dealt with the same topics, while mutual hostility or mutual ignorance and neglect often affected the search for understanding and cooperation.

The years of WWII were epoch-making for multiethnic Lwów / לעמבערג / Lviv. It had survived two occupations, the Holocaust, change of political regimes, and dramatic changes of population. The tragic and destructive events crucially transformed the cultural face of the city, even though from a historical point of view the urban structure and architecture escaped destruction. How do we find the traces of diversity and polyphony in the present-day streets of Lviv? How do we draw the past to the present space of the city? How do we bring back the cultural heritage lost and blurred by the terrible events of the 20<sup>th</sup> century? The workshop is an attempt to tell about the long-gone Lwów / לעמבערג / Lviv through links between people, places, stories, events, documents, texts, and visual materials. The format of city walks will allow the transformation of the contemporary space of the city into a place for interaction between school participants, the past, and the local community.

### **City Walks**

For many decades, historians and tour guides have used city walks as a teaching tool for tourist groups, college students, and younger student groups. History walking tours use the built environment and sense of place as settings for the social and cultural history of the city and its diverse peoples over time and space. The geographer Delores Hayden described Streetscapes as sites in which to see how the politics of place illuminate the contest power in places that allow some stories and sites to exist, others to be forgotten. In City Walks, then, visitors see present manifestations of power, but seek nuanced hidden transcripts of the past in nooks and crannies -- in the social statements made by the built environment (architecture that welcomes or intimidates, etc.), in the views of diverse inhabitants (children, mothers, servants, tradesmen), etc. Finally, the streetscape seen is a moment in time. The city walk asks visitors to stop and reflect on the generations that have lived and traversed the spaces before, asking how changes took place, and who had power to make the city we now see -- who does the present erase or forget, and why? And would other participants in the history of the street -- losers as well as winners, servants and workers as well as property owners, residents and well as 'outsiders', see its history differently?

City walks builds a dialogue between the past and the present and between the tour guide/researcher, the audience and local community. They are a creative tool to educate students and to bring forward complicated topics of the past among local communities. City walks are often used as a format of public history and a catalyst to critical thinking, causing different audiences to analyze and reflect on the urban spaces they had not known before.

Although city walks have their challenges, including road closures, traffic congestion, crowds, noise, and weather, they are a fascinating way for groups to learn about a city's people and history while looking at the buildings, plazas, or parks where this history unfolded.

City walks designed by participants of the summer school offer locals and visitors of Lviv a new meeting with the past of the city blurred within the streets, buildings, texts, photographs, and time.

**The workshop aims** to providing participants with the practical skills to work with one of the public history formats, specific topics, and various audiences in the urban space.

**The objective** is to engage participants into the search for new ways to tell a story on a subject in the public space of the city; to develop the theme through the city and the city through the theme; to teach participants to manage large data of materials and select the most necessary; to teach how to read streets and built environments, to discover the history of the place, to identify contested senses of places, and; to construct a narrative of the walk by combining the past and the present, narration and space, the engagement of local residents and different audiences.

Participants will work with various types of sources and materials to design their own narrative for the walk. City is treated in a broad sense as a real space (streets, buildings, parks, etc.); as a literary space (poems, stories, novels and reports); as an artistic space (paintings, sculptures, photography, etc.); as an imaginary and mythical space (memories, reminiscences, legends); as a space for history (addresses of remote events, institutions, places of residence of some persons, posters); as a space for communities and cultures (Ukrainian Lviv, Jewish לעמבערג / Polish Lwów); as a space we create in a subjective way with the our own cognition and interpretation and also in negotiations, discussions or conflict with others, and; as a space with individual and personal dimensions, and at the same time with broadly interpreted political and cultural dimensions.

Participants of the school will be encouraged to find common points between the above listed aspects of the city and to design city walks on their own.

### **SOURCES AND MATERIALS**

Authors of the workshop prepare materials as a basis for selection of topics and preparation of city walks. The materials include literary texts, memoirs, archive materials, interwar periodicals, photographs, films, pieces of art (paintings, graphics, sculpture), information materials (advertisements, commercials, etc.), stories of people, groups, and the space of the city as such.

The materials, or workshop archives, will be made available to participants on the first day of the school. Participants will select materials from the vast collection as they develop the topics of their walks. Workshop participants will decide themselves about the methods to present certain aspects of the city. They would look for a 'key' to use documents and materials from the workshop archives and combine them into their own narrative, backed up by the knowledge gained during classes and seminars.

An important part of work on the city walk includes participants independently searching for sources in the archives, libraries of Lviv, and at meetings and interviews with local residents, researchers, Lviv tour guides, etc. The materials found are to support and enhance the topic chosen for the walk.

### **CHOICE OF TOPICS**

A city walk may be concentrated on one street, for example, streets described by Lviv writers, both real and conceived space, on one yard / building / coffee-house (for example, the space of childhood / workplace, or place where Lviv writers, artists or others gathered. The walk can also be designed a separate route, following the traces of life and activities of individual persons or groups of artists and writers. It can also be a concept-based route to present and interpret issue within the urban space such as inclusion/exclusion, presence/absence, blurriness/overrepresentation. Participants are encouraged to reflect upon how the real space of the city could shape ideological concepts or attitudes and interpretation of certain problems.

Other examples of topics for the walks: Avant-garde / Modern Art, spirituality / sacrum, revolutions, wars/radical changes/politics, gender manifestation: masculinity/femininity/otherness, city/creative communities/creative spaces, tradition/modernity, presence/inclusion-exclusion/the void, childhood/adulthood, etc.

Examples of routes: Artes group, Tsushtayer and the neighborhood, University, around the synagogues, Jewish quarter, Pidzamche neighborhood, Lwów coffee houses, a street of one story / person, city center and its long-standing memory, share/contested public spaces, etc.

## **Presentations:**

During work on the city walks participants will be encouraged to use different means of influence on the imagination of listeners. For example, they could combine certain addresses, buildings and places with the presentation of texts, images, reminiscences, stories, photographs or audio materials (songs, films, records of oral history). Performances and events are also possible venues to be used to engage local residents.

## **WORKSHOP EVENTS**

### 1. Introduction to the workshop

Lecturers of the school and authors of the workshop will conduct classes to introduce school participants to the topics of the workshop and details of the topic each of them developed (creative milieus and the space of inter-war city: Jewish, Polish, and Ukrainian). Each of the workshop authors will present two classes within the urban space. They will use specific examples to show which topics could be used, how to work with sources, and how to combine materials, space and sites to develop narratives for the walks.

### 2. Division of participants into groups

In the beginning of the second week of the school participants will be divided into three groups. Participants may choose the teams themselves for comfort and efficiency. The only requirement is that the groups be international, with at least one member from Ukraine, Poland, Russia, and Belarus. During the first week all participants shall think, discuss, and suggest topics for the city walks. At the start of the second week, three topics for the city walks, one per group, shall have been defined (general ideas). Each group will have a coach who will help participants work on the chosen topic and logistics for the walks.

### 3. Developing the concept and designing the city walk

During classes with the workshop authors participants will develop the initial concept for their city walks. At the end of the second week the three groups will present their walk concept to their school colleagues, lecturers, and workshop authors for general discussion. All members of the group shall be engaged in the development of the city walks concepts. After the concepts are discussed, participants will have one week to design pilot tours. Participants are encouraged to develop additional materials on the walks to be used as promo-texts, and materials for educational purposes such as press-releases, printed and online maps of the walks, texts about the walks, posters, leaflets, Facebook profiles of the walks, etc. Groups are expected to hold the walks in English, Ukrainian, Polish, Russian, and Belarus.

### 4. Pilot Walks

In the end of the third week of the school participants will hold pilot tours for school lecturers and invited experts. These will be followed by joint discussions in order to improve and finalize the projects.

### 5. Project Presentations – City Walks for Citizens and Visitors

On the last day of the school participants shall present their projects to the general public. The duration of each the walk will be 1 hour. Each group presents its walk in the language of the school participants: Ukrainian, Russian, Polish, English and Belarus.

## **Workshop Authors:**

### **Concept development**

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**Developing topics and conducting classes**

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