

Summary

Contemporary, many people in Central and Eastern Europe live in houses built during the so-called era of real socialism. This architecture is characterised by simplicity of style, unrefined functional solutions, but quite good structural qualities. The typicality and repetitiveness of the austere stylistics are a hallmark of this construction. These buildings are still inhabited and will continue to be for a long time, although they are now occupied by different residents, the "citizens" of the post-Soviet era. Their political worldview and daily existence have been shaped for years in a new environment open to global influences. In this context, urban rituals and practices emerge, which are a synthesis of new intellectual currents and global influences, realised, however, in the environment of housing estates that have only slightly changed over the past few years.

My doctoral project, both in its practical and theoretical parts, is an attempt to define the newly formed identity of the inhabitants of the former Eastern Bloc countries in the context of the heritage of residential architecture. The aim of the work is to understand and describe the synthesis created at the intersection of two different systems, which, in my opinion, has generated a unique new cultural value characteristic of the inhabitants of large and medium-sized cities.

Starting from theoretical reflection, which combines generalisations with detailed analysis, I am realising the artistic-practical part, taking on diverse forms. These include, among others, conceptual actions in the space recorded through photography, showing the common architectural identity of residents of various cities and countries. On the other hand, performances creating "moving human sculptures" metaphorically reflect an ideological approach to humans. Additionally, the publication includes visual notes of everyday life in the housing estates I visited and their residents. Each of these actions takes place in various countries of the former Eastern Bloc, including Poland, Belarus, Georgia, Estonia, and Slovakia.

As a result of the research conducted, I conclude that regardless of the socio-political development direction adopted in individual countries, modernist architecture in the form of housing estates referring to the period of communist dictatorship, combined with the life taking place within it, has generated a unique identity for its residents, different, but not worse than their "Western" counterparts.

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